

## STUDIO PROJECTS – “D” SERIES TECHNICAL PRODUCTION GUIDELINES

From the Student Handbook, Page 11

### **Section B. Student-Directed Productions, item #3**

Any Production materials must be supplied by the student director themselves. All publicity, posters, sound tapes, sets scenery, costumes, etc. will be the responsibility of the director.

All department use of the Studio/Mobius space should conform to the guidelines.

## PROPOSED SUPPLEMENT

**Origin of Studio Projects Concept:** The primary objective of the *Studio Projects* is to generate performance and directing opportunities for dramatic arts students. Technical production values are, generally speaking, intentionally limited, to help focus attention specifically on performance values. From time to time, faculty members choose to direct shows, to target specific needs of performance student’s and casting needs of the undergraduate curriculum. These faculty directed projects may receive the additional support of other interested design/tech faculty members or other resources made available in consultation with the head of the department and coordinated through area supervisors.

**Freshman Projects:** The D Series are separate and distinct from freshmen projects. Freshman projects are conceived to be rehearsed and performed during daytime hours specifically to prevent conflicts with the performance student’s DRAM 1216, 1217, 1218 running crew obligations.

**Base Level Production:** At a base level, technical support is restricted to rehearsal lighting, hand props, furniture, costumes pulled from stock and coordinated by the director, and sound from a boom box. No technical design supervision is provided. Scripts which require extensive technical support are discouraged with the intension of maintaining a focus on performance values. The department has specifically identified the Mainstage and Studio productions as the productions targeted for the extensive technical coordination required to properly support the rehearsal, technical rehearsal and performance periods. All stock costumes will require dry cleaning after use (plan and budget this expense) and availability is subject to the regulations set-out by the Costume Shop Manager.

**Elevated Design and Technical Support:** If directors see a need for design support, those needs should be clearly spelled out in the D-Series proposal that they submit for approval. This applies to any design area—scenery, costumes, lighting, sound, or projection. Directors and designers need to keep in mind that production support does not exist for the D-Series. All labor is supplied by the director, stage manager, cast, and

assigned designers, with the exception of run crew that may be assigned by the production manager.

Routinely, design tech faculty members find a match-up between a particular student's development and plan of study, and the "D Series" production choice. These production assignments are made with a necessary and specific insight into the personnel and labor demands of the CRT's Mainstage and Studio series. Students interested in working on a specific production with a director and performing a design or technical roll should discuss the assignment with their major advisor and then with the head of Design/Tech. All final design assignments must be approved by the students' academic advisors.

If the director would like to work with specific designers who they feel are suited to the project this information should also be included in the D-Series proposal. The design/tech advisors will make every effort to help grant the requests, but the design students' schedules may not permit these requests to be granted.

Members of the design/tech faculty manage these resources and balance our commitments on a show-by-show basis. This means that although reasonable requests may be supported on a particular production in one production year or semester, this should not be construed as a de-facto standard for all D Series requests.

Painting the Studio or Mobius walls or dividing doors is not allowed under any circumstances. The floor will be painted flat black when you arrive, and needs to be restored to this condition at the end of the production.

Similarly, stage managers are recruited from the undergraduate ranks but their assignment must be approved by the CRT Stage Manager, as well as by students' respective Area Directors (typically Design/Tech or Theatre Studies).

**Technical Direction:** Technical direction of the D Series might best be characterized as "oversight." Coordination of minimal stock scenery (soft masking and its rigging) and other safety concerns are directed by the faculty technical director or an assigned student who qualifies as a departmental employee. The scope of support is guided by the departmental technical director's discretion and the head of the Design/Tech faculty in coordination with the department's Production Manager.

**Fire and Life Safety:** Conforming to fire safety issues and audience egress and safety are the primary concerns. The department expects the configuration of audience seating in a Mobius configuration to accommodate a minimum of 80. Closing or opening the large folding doors dividing spaces must be supervised by the departmental technical directors. In general, open flame is not allowed under any circumstances. Major furniture and set props require flame retarding techniques, and a budget line, and are coordinated by the departmental technical director. Electrified prop candles and lanterns may be available. Cigarette or other smoking is not prohibited, but should be minimized due the confined space and audience related health issues.

**House Management:** The director of the production is expected to identify and coordinate the personnel required for house management and ushering. Admission is free, with reserved seating made available for the faculty and other special guests. No pillows, carpets, standing room, or other flexible seating is allowed by order of the local Fire Marshal.

Please arrange headset communication with the stage manager and house manager – text messaging is an OK back-up but distract the House Manager from the Patrons.

**The First Production Meeting:** The Director should be able to make a simple production scheme presentation at this meeting, beginning to identify preferred theater configuration and audience seating, if applicable. A discussion of specific technical/design issues that the script suggests, and any other topics that help identify the possible extent of technical support required to mount the production. The preliminary budget begins roughing out at this meeting. Seating for a Mobius configuration requires a chair rental fee including delivery and pick-up, which is approximately \$275 for 80 seats (\$3.00 per chair per week with \$35 delivery and pickup). These fees will be covered by the Department of Dramatic Arts. If chair rental is required this should be discussed at the first production meeting.

**Typical Budget Lines:**

Budget lines include but are not limited to - Sets, Lights, Costumes, Sound, Seat Rental, and Promotional Materials. The Director/Production Manager can restructure the budget in consultation with the supervising production manager. Plan to coordinate publicity with DDA management faculty staff to maximize the publicity via the web page and various Facebook links.

**Revisions to the Production Schedule**

Please clear all changes with the DDA Production Manager  
If you plan a photo call it must be limited to 90 minutes or less – typically 15 shots to be determined by the production team.

**Production Drafting:** All productions are required to submit to the head of Design/Tech, the Production Manager, and Departmental Technical Director a ½”= 1’-0” scaled ground plan of the set and proposed seating. This is an absolute requirement to allow taping the rehearsal hall and speed approval of legal seating options. The Production Manager coordinates seating layouts.

The ground plan is also fundamental to any lighting support, and must be finalized according to an approved schedule to allow time for design and advising and a reasonable hang and focus. Minor changes are expected as blocking and spacing may dictate – major changes cannot be accommodated.

**No exits identified by exit signs or emergency lighting fixtures or fire standpipe boxed can be hidden or blocked.**

A preliminary props list should be prepared for the 1<sup>st</sup> production meeting and revised as the rehearsal process progresses. A final props list must be submitted at the design presentation and submitted to the production manager for distribution to all concerned parties.

If a lighting designer is assigned, a copy of the ground plan and a center line section is required to prepare the light plot.

**Hand Props and Furniture Procurement:** Properties are available from the props master by appointment and under supervision. Prop weapons are generally not available to the “D” series. Specialty props are available entirely at the digression of the props master. Transportation to the props storage areas for meetings and pick-up and return of props is the responsibility of the director or designated representative. Expected return dates should be planned and updated, if necessary at the weekly Tech Planning Meeting. All props must be signed out via the props rental agreement listing all props barrowed with an expected return date. The prop master will provide you with the rental agreement.

Review of whether or not props have been returned will occur within one week of strike. This task is not considered complete until the “D-Series Strike and Cleanup Check” is signed by the Production Manager.

**Tech Planning Meetings** are scheduled every week, typically on a Monday or Tuesday at 4PM in room 109. The director, stage manager and designers should plan to attend these meeting to coordinate technical requirements for the production. The production manager, Bob Copley, can help the director determine if they need to attend these meetings.

**Purchasing Arrangements:** Items that require purchase are to be discussed with the production manager at the Tech Planning Meeting. The production manager and area supervisors will help determine the best procurement process, i.e. procard, petty cash, stock\*, purchase order, etc. The director, or their assigned representative, must maintain a comprehensive master budget estimate and subsequent recording sheet, reporting weekly at the tech planning meeting. All purchases must be approved in advance.

\*Certain items commonly used by the Department for scenic construction are bought in bulk and kept as stock. These items may be purchased by the show and charged to the show using a departmental work sheet. Contact the department TD for a list of these items.

**Restoring the Theater Space and Dressing Rooms:** Whatever space is used for the presentation, there must be time planned and budget allocated, after strike, to restore the space to its pre-production condition. Other arrangements are made with the production manager and technical director at the weekly tech planning meetings. This includes cleaning the dressing rooms and anterooms. All trash should be bagged and deposited in the trash containers located outside room 101. Food trash related to production should be

removed daily and not allowed to sit in trash containers in the space, maintained by janitorial services.

Review of all spaces used will occur within one week of strike. This task is not considered complete until the “D-Series Strike and Cleanup Check” is signed by the Production Manager.

### **Light Plot/Instrument Inventory**

The D Series light plot should not exceed 50 instruments selected from the Studio/Mobius Inventory.

The light hang needs to be scheduled with the Production Electrician (Mike Demers). The light hang will be supervised by the Production Electrician or a student who qualifies as a departmental employee. The crew for the light hang will be the students involved in the D series, and when possible supplemented by lighting crew personnel.

### **Costume Guidelines:**

If the D-Series is not assigned a Costume Designer, the Student Director is still able to use costumes from the CRT stock at no charge. The following are the guidelines for a Student Director as Costume Designer:

An appointment must be made with the Costume Shop Manager for a time to go to the stock room and pull costumes and or accessories desired for the show. A complete check out list will be created, and once costumes are taken from that space, they are entirely the responsibility of the student. If there is a need for any alterations to the costumes that is allowed by the student if they are capable of that work. The student is allowed the use of the costume shop for alteration work and another appointment needs to be made with the Costume Shop Manager to schedule this work time. All costumes that are not machine or hand washable must be dry cleaned after strike. This can sometimes be the entirety of the Costume budget on the show so the director must have a clear budget projection to be sure the funds are allotted for the dry cleaning. If a purchase for a costume piece needs to be made, the Costume Shop Manager can assist with this either through an online purchase or a petty cash transaction.

Once the costumes are in the dressing rooms the Student Director is responsible for making sure they are locked up each night and the dressing rooms are kept clean and orderly. There is **NO FOOD or DRINK ALLOWED AT ANY TIME IN COSTUME OR IN THE DRESSING ROOMS**. A Dresser and/or Laundry crew person may be assigned to the show by the Production Manager but if they are not, then it will be the Student Director’s responsibility to assume these roles.

When the show strikes, the Student Director must launder all items used that are not dry clean only and then make arrangements with the Costume Shop manager to return them. The checkout list will be reviewed to be sure all costumes are returned. Dressing rooms must be completely cleaned, and anything used in the show must be removed from the space.

Some D-Series will be assigned a Costume Designer. If this is the case the following guidelines are for that Costume Designer:

## University of Connecticut – Department of Dramatic Arts

The D Series are small student directed productions with very limited support from the staff and shops of CRT. This means that you are entirely on your own to manage the costumes for this production. Sometimes the Production Manger has an available crew member to do laundry. If not, then it is the Costume Designer's responsibility to do the laundry on the show.

The Costume shop is available to you for fittings and alterations. You will be signed out a key to that space. You may use 1 rack in stock to pull your costumes. If you need more space, you will clear that in advance with the Costume Shop Manager. It must be clearly understood that if you pull a costume or accessory then it is **ENTIRELY YOUR RESPONSIBILITY** to restock those items in a timely manner.

You will create a **piece list** of items used and present it to the Costume Shop Manager **BEFORE** the production opens and **AFTER** the production closes with a clear check in to be sure all items have been returned to stock or sorted for dry cleaning.

If you need to purchase items, you must fill out the appropriate CRT purchasing worksheet and have it signed by the Costume Shop Manager. If you need something ordered on line, it **MUST** be done by the Costume Shop Manager. You can send a link of the item with size, color, etc. and it will be ordered. Be sure to communicate shipping speed.

You need to inform the Costume Shop Manager 1 week in advance when you expect to have dry cleaning items ready to go out.

Dry cleaning is currently charged out at \$1.25 per pound. Please check with the Costume Shop Manager to confirm per pound rates and how these relate to the inventory of items you need to dry clean.

Any alteration made to a stock piece that is not simply for fit must be cleared with the Costume Shop Manager first. For example, if you are changing out the sleeves of a doublet then you will need to get approval and then plan on restoring it to the original if the Costume Shop Manager deems that necessary.

All persons involved in the production of costumes i.e.: designers and assistants must be present at the strike of said production to be sure that a thorough check in of items is completed and the strike of costumes is completed in a timely manner.

Because you are primarily working after hours it is **ENTIRELY YOUR RESPONSIBILITY** to make sure that our spaces are shut down and locked accordingly. This means all irons and machines off, all work materials cleaned up completely and the shop and costume stock locked and secured.

Fittings and alterations may be done in the Costume Shop, however you may never work alone in that space. You **MUST** have someone else with you for safety reasons. Otherwise you need to schedule the fitting for another time.

University of Connecticut – Department of Dramatic Arts

The Costume Shop Manager is available for consult but the shop production staff is not available for your use.

All above listed responsibilities must be completed before the Production Manger will sign the “De-Series Strike and Cleanup Check.”

**Stage Management Guidelines: Designing for the D Series productions**

It is the stage manager’s responsibility to maintain communications with the production team. This includes the Daily Call, Rehearsal Report during the rehearsal period and the Performance Report once the show opens and is in the run.

The Rehearsal Report should be listed by area – please list “no notes” rather than omitting that area.