



**DEPARTMENT OF
THEATRE & FILM**
JACKSONVILLE STATE UNIVERSITY



DEPARTMENT PRODUCTION HANDBOOK

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Welcome!

Welcome to the JSU Department of Theatre and Film! Jacksonville State University is accredited by the National Association of Schools of Theatre (NAST).

This handbook is intended as a guide to the policies, structure, organization, and operations of the JSU Department of Theatre and Film (THR/FLM) regarding Theatre and Film Production. It contains guidelines for JSU Theatre and Film policies, procedures, and expected participation in department productions. Nothing in this handbook takes priority over any policy established by the JSU Board of Trustees or the provisions of any University publication, such as the Faculty Handbook or the JSU Policies and Procedures Manual.

Our mainstage season (which spans the academic year, Fall and Spring semesters) usually consists of four mainstage productions and a department film. Typically, there are at least two shows a semester, all of which afford students a wide range of experiences and opportunities.

Student participation in productions, along with academic coursework, forms a vital foundation for training, education, and success in Theatre and Film. We firmly believe students will find the JSU Department of Theatre and Film an exciting and rewarding place to learn.

This Handbook will be reviewed annually by the Department Handbook Committee and revised and updated on a regular basis. Suggestions for revision should be submitted via email to the Handbook Committee Chair.

Mission Statement

The mission of the Jacksonville State University Department of Theatre and Film is to provide a strong liberal arts education while promoting respect for and appreciation of the arts of both theatre and film. Through an academically rigorous and supportive creative environment, we cultivate critical thinking, analysis, and skills for artistic expression needed to build a career, while providing opportunities for higher level development within our students' chosen specialties. We also seek to produce multifaceted, high quality, and challenging theatrical and cinematic experiences to enrich the university and surrounding communities.

Statement on Diversity and Inclusion

The Department of Theatre and Film is committed to upholding and honoring the stories, voices, and lived experiences of all individuals. We seek to provide a safe and creative space to explore and challenge theatrical and cinematic works through new and diverse stories as well as inspiring reinterpretations of classics. We strive to produce work that celebrates all races, genders, identities, and representations, founded on the principles of equity, inclusion, professional collaboration, and mutual respect. In this, we maintain theatre and film as social and cultural imperatives for nurturing human connection, fostering both shared and unique storytelling, and effecting positive change. The Department of Theatre and Film further acknowledges that Jacksonville State University occupies the native lands of the Yuchi, Muscogee, and Creek Nations.

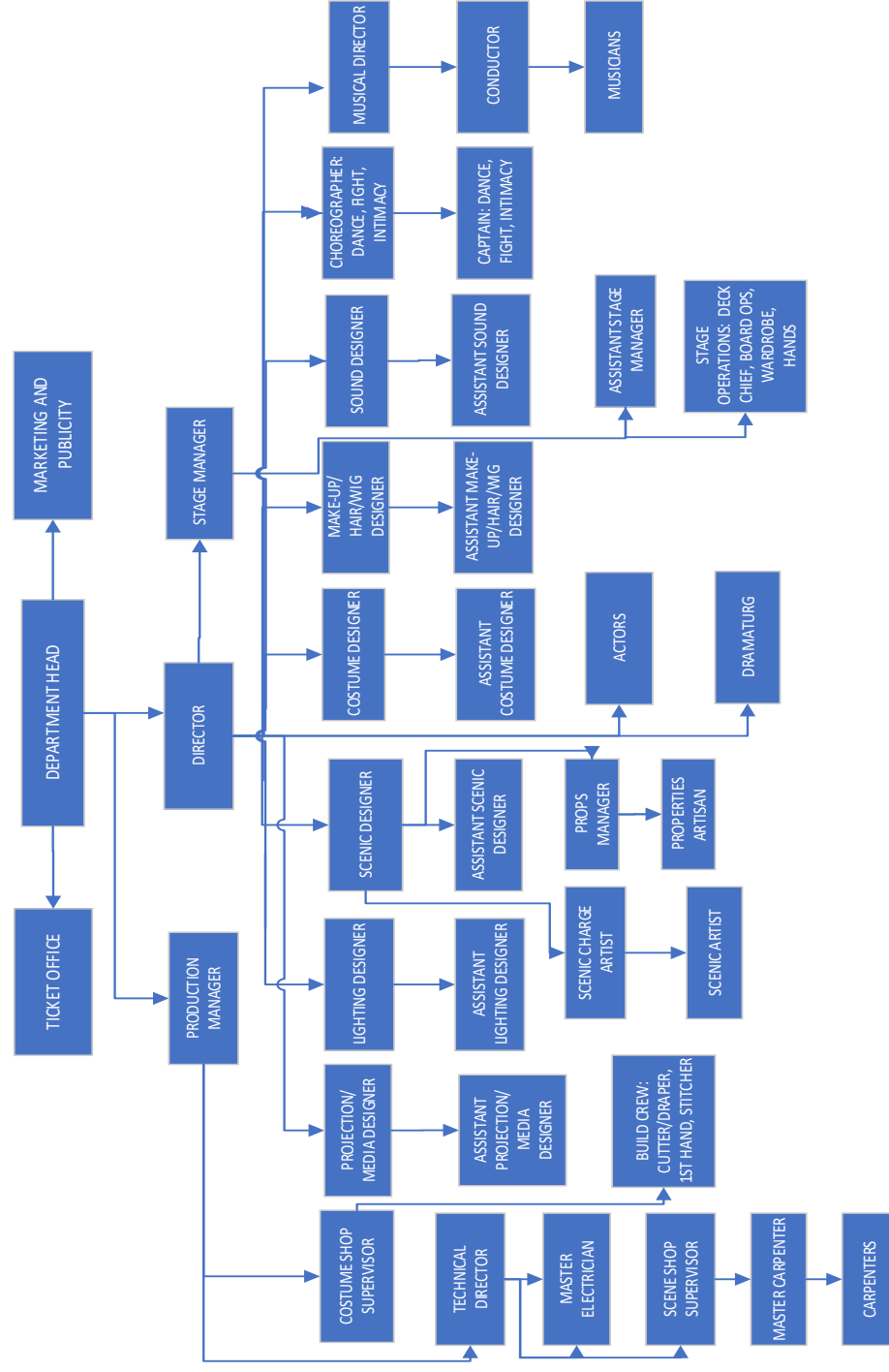
Theatre Production Policies

Production Structure Chart

The following structure will be applied to determine oversight for each production. While positions may vary based on production needs, the chart represents a visual approximation that best embodies the major production areas most often utilized in department productions. Updated charts will be individualized for every production, and assignments and roles will be determined based on faculty load, academic needs, student interest, and expertise.

Theatre Production Structure Chart for the Jacksonville State University

Department of Theatre and Film



A Note on Associate Positions

Most production positions listed as “Assistant” have the potential to be an Associate assignment. Students who have previously filled assistant roles, taken the relevant classes, and/or are nominated by a faculty member in the relevant area are eligible to fill Associate positions. These advanced positions are more involved and expect greater leadership, responsibilities, time commitment, and more advanced skills and training. Associate positions will be paired with a faculty member in the corresponding area. All students are encouraged to volunteer to take assistant positions early in their training. Assistant roles are vital to every student’s education and can be done at any point.

Theatre Production Positions

The following is a detailed list of position titles, job descriptions, and duties that may be utilized during a department production. This list is not exhaustive, and some positions may be expanded, merged, or omitted based on production needs, availability, and budgetary restrictions. Once individual assignments are made, each member of the production is expected to review and adhere to the corresponding duties and expectations from this list. Standard Operating Procedure (SOP) documents can be found in the Department Database (link forthcoming).

Administrative

Department Head

Job Description: While a largely academic leadership position, the Department Head (DH) also participates in a limited capacity during the production process. Concerning productions, the Department Head is the budget manager for the department and works with the Production Manager to ensure administrative tasks for each production can be accomplished in a timely manner.

List of Duties:

- Develop the season budget and faculty production assignments for the production season in consultation with the Production Manager
- Supervise online ticketing system with the ticket office manager
- Arrange contracts for royalties and performances
- Negotiate job descriptions, contracts, and payment for over-hire
- Address personnel issues concerning disciplinary action, including termination
- Ensure academic eligibility of all student artists for each production
- Submit KCACTF registration for productions

Reports to: Dean of CAHS

Production Manager

Job Description: The Production Manager (PM) supervises and coordinates the production process from initial design meetings through the closing performance. The Production Manager oversees all technical elements of the production to ensure deadlines for both artistic design and production calendar are fully met; responsible for maintaining clear communication and collaboration across all areas.

List of Duties:

- Coordinate production staffing
 - Coordinate assignments of non-faculty Artistic Team for each production
 - Assign crew positions for scholarship, practicum, and volunteer students
 - Oversee and communicate duties and expectations for over-hire roles
- Develop and distribute budgets for each production, in coordination with Dept Head

- o Work with director, designers, and technical areas to ensure budgets are met
- o Coordinate purchasing with the department Administrative Assistant
- o Manage Production Budget based on director concept, design, and production needs
- o Reallocate budget as needed
- Maintain and distribute production calendar for the season: including auditions, rehearsal dates, performance dates, design deadlines, and all other dated items listed in the Theatre Production Timeline in the handbook.
- o Communicate Marketing and Publicity activities to the production team
- o Coordinate integration of Marketing and Publicity activities into the production and rehearsal schedules
- Communicate expectations and procedures to the Artistic Team based on the current Department Handbook
- Coordinate house management duties for all productions
- Ensure compliance of all contracts and royalty agreements
- o Communicate any royalty modification requests to Dept Head
- Advise Stage Management regularly to ensure rehearsals/performances are running smoothly; troubleshoot as needed
- Facilitate communication among all areas of production team
- o Maintain communication in each production area to ensure deadlines
- o Oversee Production Heads to ensure implementation of plans and anticipate resource and personnel allocation as needed
- o Address any delays or alterations with all relevant team members
- o Consult with Director, SM, and relevant production staff to prioritize solutions based on production needs
- Lead or delegate production meetings
- Attend rehearsals as needed
- Supervise technical rehearsals

Reports to: Department Head

Production

Director

Job Description: The Director oversees all artistic elements of the production to assure unification and cohesion. As the active head of the artistic team, the director is responsible for sharing the production's overall concept with the team to provide the creative work a common point of focus.

List of Duties:

- Create, present, and maintain a concept and artistic vision for the play
- Promote a positive atmosphere of support, collaboration, creativity, and transparent communication

- Collaborate with design team to develop the production's design approach
- Provide support, guidance, and feedback throughout the design and technical process
- Grant final approvals on all design elements
- Cast, block, and rehearse the play
- Create a working rehearsal schedule
 - Rehearsals should equal 120 hours covering 7 weeks prior to tech
 - Hours and days of the week can be chosen and scheduled at the director's discretion based on availability and the needs of the production
 - Weekly rehearsal schedules should be distributed to the cast by the SM
 - Longer Saturday rehearsals are also an option and should be scheduled at the Week 12 Production Meeting
 - Weeknight rehearsals should not begin before 6:00pm
 - Rehearsals should run no later than 11:00pm
- Advocate for the experience of the audience in all elements of the production
- Support, guide, and coach actors through their creative work
- Provide detailed notes to both actors and designers until Opening Night

Reports to: Department Head

Assistant Director

Job Description: The Assistant Director assists the director at all stages of the production process, including pre-production and rehearsal. The assistant director's duties may vary due to the experience of the student, the needs of the show, and the discretion of the director.

List of Duties:

- Take notes for the director
- Attend and observe rehearsals
- Assist the director with the director's protocol
- Complete administrative duties (printing, copying, etc.)
- Attend production meetings
- Assist in rehearsals
- Lead warm-ups and acting exercises
- Drill lines and blocking with actors

Reports to: Director

Actor

Job Description: The Actor is responsible for authentically embodying the characters of the play with vulnerability, depth, and professionalism.

List of Duties:

- Work with professionalism and positivity
- Meet deadlines

- Take and apply all notes
- Arrive to rehearsal early and already physically and vocally warmed-up
- Bring character and blocking ideas to share in rehearsal
- Approach all work consistently once the production is in tech
- Be courteous to all members of the cast, crew, and design team

Reports to: Director (Rehearsals); Stage Manager (Run)

Dramaturg

Job Description: The Dramaturg is a research assistant to the director, design team, and actors, who supports the play's development by focusing on the historical context, literary criticism, and artistic and analytical interpretation of the play, as well as any aesthetic elements relevant to the director's vision. They can also work with publicity and marketing to craft audience resources and engage in community outreach.

List of Duties:

- Conduct scholarly and historical research to assist designers and actors
- Develop dramaturgical packets for the cast
- Write, design, and oversee program notes and lobby displays
- Design study guides for public schools
- Visit schools and other venues for guest lectures
- Organize and participate in media and advertising campaigns
- Host and facilitate pre-show or post-show talkbacks

Reports to: Director

Technical

Technical Director

Job Description: The Technical Director (TD) is responsible for the implementation of design areas through build, purchase, rental, or other means necessary.

List of Duties:

- Advise designers on technical specifications, costs, and usage of technical equipment required for the individual production
- Generate sketches, CAD drawings, schedules, and other necessary paperwork to facilitate efficient construction, modification, or repair of technical elements
- Establish internal deadlines as needed for a production
- Ensure adequate training of Head Carpenter, Stagehands, and Fly Operators
- Attend all tech rehearsals in order to supervise and assist with planning all scene changes and set dressing from a technical and safety point of view

Reports to: Production Stage Manager

Assistant Technical Director

Job Description: The Assistant Technical Director is responsible for assisting the Technical Director in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

List of Duties:

- Attend all design and production meetings
- Attend all technical rehearsals
- Assist with sketching, estimating, and drafting units as needed
- Assist with managing the build and load-in processes

Reports to: Technical Director

Deck Chief

Job Description: The Deck Chief is responsible for the supervision and management of the stagehands, organization of storage, and maintenance of scenery and props for a production.

List of Duties:

- Organize and disseminate show paperwork to stagehands
- Coordinate stagehands and scene changes backstage
- Ensure staff follow proper safety procedures
- Give direction and instruction to stage crew when necessary

Reports to: Technical Director (Tech); Stage Manager (Run)

Stagehand

Job Description: The Stagehand is responsible for the operation and maintenance of the technical aspects for a production.

List of Duties:

- Operate and place moving scenery and props according to spike marks or as needed
- Maintain the safety, cleanliness, and operation of the backstage areas
- Attend Crew Watch
- Attend all technical rehearsals and work calls as directed

Reports to: Technical Director (Tech); Stage Manager (Run)

Fly Operator

Job Description: The Fly Operator is responsible for the operation of the theatre's fly system as directed by the Technical Director and at the call of the Stage Manager.

List of Duties:

- Attend crew watch
- Attend all technical rehearsal and operate linesets as directed
- Attend all performances and operate linesets as directed and rehearsed
- Ensure all linesets are safe at all times

Reports to: Deck Chief

Stage Management

Stage Manager

Job Description: The Stage Manager (SM) acts as a communication link between the director and the other artists and technicians. The stage manager is responsible for calling and running rehearsals under the supervision of the director, assembling the prompt book, keeping show paperwork, and calling all cues in performance. Also, the stage manager distributes daily rehearsal and performance reports and information to the production and artistic team.

List of Duties:

- Run auditions and callbacks
- Prepare show paperwork, including contact sheet, calendar, rehearsal schedule template, preliminary props list, scene breakdown, etc.
- Start and end rehearsals; call appropriate break times; facilitate a smooth rehearsal
- Distribute weekly rehearsal schedules, costume fitting times, and other relevant information to the cast
- Take blocking notation and line notes
- Write and distribute rehearsal and performance reports for production staff
- Attend all production meetings and take notes
- Serve as the central communications hub for the production
- Call cues for tech rehearsals and performances

Reports to: Production Manager (Meetings); Director (Rehearsal)

Assistant Stage Manager

Job Description: The Assistant Stage Manager (ASM) assists the Stage Manager in running rehearsals and performances, creating show paperwork, and generally managing the effective running of the show. Specific duties may vary depending on the needs of the show but will remain within the scope of stage management.

List of Duties:

- With Stage Manager, prepare show paperwork including contact sheet, calendar, rehearsal schedule template, preliminary props list, scene breakdown, etc.
- Facilitate smooth running of rehearsals and performances
- Track movement of props, furniture, set pieces, costume changes, etc., and create necessary running paperwork
- Attend all production meetings
- Supervise stagehands during tech rehearsals and performances, including providing running paperwork and assigning show duties
- Perform running duties as needed; may include participating in scene changes, handing off props, paging or dressing curtains, etc.

Reports to: Stage Manager

Costumes/Hair/Make-Up

Costume Designer

Job Description: In keeping with the director's concept, the Costume Designer is responsible for the visual appearance of the actors. These responsibilities include what is seen (clothes, shoes, hats, purses, canes, parasols, jewelry, wigs, makeup, etc.) as well as what isn't (corsets, hoops, boning, character elements such as padded stomachs, etc.). Designs for theatrical costumes consist of colored sketches depicting the clothing and accessories that will be worn by the actor.

List of Duties:

- Attend all design and production meetings to determine the concept for the show and address any problems or issues that may arise
- Complete costume renderings during the design phase of production
- Provide renderings and explanations of the designs to be built to the costume shop manager and Cutter/Drapers
- Walk through the workday with the costume shop manager, attend all costume fittings and answer any questions that may arise
- Coordinate regularly with the scenic and lighting designers to make sure the production design is cohesive
- Create a wardrobe plot so that costumes may be checked in and out each day
- Attend all dress rehearsals to take notes on changes and alterations
- Meet with the costume shop supervisor to discuss strike. Make note of which pieces need to be sent to dry cleaning, which will return to stock, and coordinate the return of any borrowed or rented costumes.

Reports to: Director

Assistant Costume Designer

Job Description: The Assistant Costume Designer is responsible for assisting the costume designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

List of duties:

- Assist the costume designer in the design, planning and execution of costumes for the production
- Assist in designing hairstyles and the selection of wigs, hairpieces, mustaches, beards, and special makeups in the absence of a make-up designer or wig master
- Meet with the costume designer and costume shop manager to discuss strike.
- Make note of which costume pieces need to be sent to dry cleaning, which will return to stock, and assist in coordinating the return of any borrowed or rented costumes.

Reports to: Costume Designer

Costume Shop Supervisor

Job Description: The Costume Shop Supervisor works with the costume designer to facilitate building, buying, pulling, and/or renting costumes for a production. Supervises all shop

activity including the supervisions of student workers, volunteers, and required classwork in the costume shop. May act as a cutter/draper or stitcher as needed.

List of Duties:

- Meet with designer prior to costume design due date to determine scope of the design
- Analyze schedule, labor, and budget to assist in decisions concerning the viability of creating the design
- Handle scheduling of the shop calendar and fitting appointments
- Create deadlines for first fittings, second fittings, and costume completion as well as other internal deadlines to keep production on track
- Assist in allocating the show budget and track costume expenditures (may be performed by assistant designer if one is assigned)
- Allocate student labor to various positions in the shop (cutter/draper, stitcher, crafts, etc) to facilitate production
- Supervise day-to-day operations of the shop
- Maintain inventory and organization of the costume shop
- Supervise the wardrobe crew for productions

Reports to: Production Manager

Cutter/Draper

Job Description: The Cutter/Draper creates the patterns and supervises the construction of specific costumes as designed by Costume Designer.

List of Duties:

- Use sketch provided by Costume Designer to create costume pattern
- Determine yardage for fabric and trims for costumes
- Cut or supervise the cutting of all fabric for costume from pattern
- Delegate work to First Hands and Stitchers, managing time and resources effectively
- Fit costume to actor, making note of alterations and steps necessary to complete the costume

Reports to: Costume Shop Supervisor

Costume Properties Artisan

Job Description: The Costume Properties Artisan is responsible for special costume projects that fall outside the general realm of costuming, such as dyeing and painting fabric before it is cut and constructing shoes, accessories, millinery, jewelry, and specialty costumes such as animals, masks, armor, puppets, crowns and so forth.

List of Duties:

- Meet with the costume designer to discuss research and ensure understanding of designs and intention
- Discuss supply needs such as dyes, paint, and casting materials with the costume designer and set a budget
- Schedule fittings if necessary

- Attend all dress rehearsals with the costume designer and take notes
- Attend strike and restore all accessories to their proper places. Coordinate the return of any borrowed items

Reports to: Costume Shop Supervisor

1st Hand

Job Description: The 1st Hand assists in the pattern creation and construction of specific costumes as designed by Costume Designer.

List of Duties:

- Assist Cutter in the creation of patterns
- Cut fabric based on patterns and instructions supplied by Cutter
- Supervise Stitchers and advise on methodologies for costume construction and alterations
- Attend fittings to assist and take notes for Cutter
- Perform other duties relevant to the given area as assigned by Cutter

Reports to: Cutter/Draper

Stitcher

Job Description: The Stitcher assists in creating the costumes from the costume sketches under the supervision of a Cutter and Shop Manager

List of Duties:

- Sew, either by machine or hand, the costumes assigned by the First Hand, Cutter or Shop Manager
- Perform related duties as assigned by Cutter Draper or Shop Manager

Reports to: 1st Hand

Make-up Designer

Job Description: In keeping with the director's concept, the Make-up Designer is responsible for the visual appearance of any makeup worn by the actors. The makeup designer works closely with the costume designer to create a look for each actor that will visually support the character.

List of Duties:

- Meet with the director and costume designer about style and characterization
- Discuss makeup needs with the costume designer and set a budget
- Purchase special makeup supplies and create prosthetics as needed
- Create a makeup chart for each cast member in consultation with the costume designer and director and sketch design ideas for hairstyles
- Set makeup calls during the run of the show in consultation with the stage manager
- Instruct the actors how to apply make-up to create the desired effect and supervise application of makeup during dress rehearsals
- Check makeup from the house during dress rehearsals, conferring with the director and costume designer making changes as needed

- Maintaining wigs, hairpieces, and prosthetics during the run of the show Reports to: Director

Wardrobe

Job Description: Wardrobe assists performers with dressing, make-up and hairstyling as directed by the costume designer.

List of Duties:

Crew Head:

- Meet with shop supervisor one week prior to dress to get crew list, costume plot, quick change plot, and other items needed for planning
- Attend crew view
- Working with the costume shop supervisor, assign wardrobe crew specific duties for the show run (preshow, performance, and post show)
- Gather notes from each dress rehearsal and performance
- Communicate to the costume shop supervisor and/or supervise making repairs

Crew:

- Follow duties given by shop supervisor and wardrobe head to assist performers in readying
- Ensure all costume pieces are on the rack or other designated space, cleaned (as necessary) and steamed or ironed as directed by the wardrobe head and supervisor
- Preset all assigned costume pieces needed for off stage changes
- Preset any costumes on set that are needed
- Ensure all performers maintain the costume design as determined through rehearsals
- Assist with any changes and quick changes as needed through the show
- Gather all costumes left on stage or backstage post-show
- Ensure costumes are put away properly
- Gather all items to be laundered and begins washing as directed
- Ensure all dressing areas and backstage change areas are clean and orderly

Reports to: Costume Shop Supervisor

Wig Master

Job Description: The Wig Master creates wigs and hairstyles for productions within the guidelines set by the Costume Designer.

List of Duties:

- Discuss hair and specialty supply needs with costume designer and set a budget
- Pull, purchase, alter or manufacture all wigs, hair styles and facial hair as designed by the Costume Designer
- Facilitate or perform haircuts and specialty hair processes as necessary for the production such as coloring and permanent waves
- Supervise a crew of hair assistants as necessary

- Create hair maintenance schedule for wig washing and re-sets
- Clean and properly store wigs at the end of the run

Reports to: Wig Designer

Lighting

Lighting Designer

Job Description: In keeping with the director's concept, the Lighting Designer is responsible for the conceptualization, drafting, installation, and operation of the lighting and special electrical effects used in the production.

List of Duties:

- Meet all deadlines as established by the design and production schedule
- Generate necessary paperwork throughout design process to effectively communicate lighting choices
- Supervise programming of all lighting cues to implement design throughout design process
- Attend and participate in all Design and Production Meetings
- Attend all technical rehearsals, including Paper Tech

Reports to: Director

Assistant Lighting Designer

Job Description: The Assistant Lighting Designer is responsible for assisting the lighting designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

List of Duties:

- Attend all design and production meetings
- Attend all technical rehearsals
- Assist with all responsibilities assigned to Lighting Designer

Reports to: Lighting Designer

Master Electrician

Job Description: The Master Electrician is responsible for the overall implementation of the lighting design. Maintain quality control for all fixtures and equipment purchased, modified, or repaired.

List of Duties:

- Supervise the lighting hang and focus of all instruments and equipment for a production
- Ensure all instruments are hung and circuited according to the light plot
- Ensure all circuits are programmed according to the supplied paperwork
- Ensure any atmospherics, gobos, gels, or other accessories are installed as directed

Reports to: Technical Director

Electrician

Job Description: The Electrician is responsible for the execution of light plot for a production.

List of Duties:

- Assist with the hang, circuiting, and focus of a light plot

- Patch and program light board in preparation for focus and cuing
- Maintain the safety, cleanliness, and operation of the electrics space, tools, and equipment
- Attend work calls as directed

Reports to: Master Electrician

Light Board Operator

Job Description: The Light Board Operator is responsible for executing all light cues as called by the Stage Manager.

List of Duties:

- Run light board for tech rehearsals under the direction of the Lighting Designer
- Program light cues into the board – will be trained in basic board functionality
- Troubleshoot problems with lighting instruments and other lighting equipment as needed
- Operate light board for performances under the direction of the Stage Manager

Reports to: StageManager

Scenic

Scenic Designer

Job Description: In keeping with the director's concept, the Scenic Designer is responsible for the visual appearance and function of the scenic elements used in the production. This includes the processes of conceptualization, drafting, installation, and operation of the artificial stage environment.

List of Duties:

- Meet all deadlines as established by the design and production schedule
- Generate necessary paperwork and other documentation to effectively communicate aesthetic choices and any information pertinent to design realization
- Attend and participate in all Design and Production Meetings
- Plan all scene changes and set dressing from an aesthetic point of view
- Attend all technical rehearsals

Reports to: Director

Assistant Scenic Designer

Job Description: The Assistant Scenic Designer is responsible for assisting the scenic designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

List of Duties:

- Attend all design and production meetings
- Attend all technical rehearsals
- Assist with all responsibilities assigned to Scene Designer

Reports to: Scenic Designer

Props Manager

Job Description: The Props Manager is responsible for building, buying, pulling, renting, or otherwise acquiring all properties needed for a production.

List of Duties:

- Establish and maintain a props list based on the script and discussion with the Director, Scenic Designer, and Stage Manager
- Verify all build projects are completed to the Scenic Designer's written or verbal specifications and approved by the director
- Manage the safety, cleanliness, and operation of the prop shop space, tools, and equipment

Reports to: Scenic Designer

Props Artisan

Job Description: The Props Artisan is responsible for the execution of the creation, construction, modification, repair, painting, and/or finishing of various props as assigned.

List of Duties:

- Interpret and understand sketches, photos, video, or other media samples for assigned projects
- Research styles and/or techniques
- Complete all assigned projects to the established expectations
- Maintain the safety, cleanliness, and operation of the props shop space, tools, and equipment

Reports to: Props Manager

Scenic Charge Artist

Job Description: The Scenic Charge Artist is responsible for the scenic application of texture, three- dimensional sculpting, and scenery painting for the production. Coordinates with Scenic Designer on techniques used.

List of Duties:

- Supervise the daily operation of the scenic artists
- Generate samples for each technique to be used and meet with the Scenic Designer regularly for approval of each sample
- Generate paint recipes for necessary colors and samples for each technique
- Verify that all projects are completed accurately to the provided paint elevations
- Manage the safety, cleanliness, and operation of the paint shop space, tools, and equipment

Reports to: Scenic Designer

Scenic Artist

Job Description: The Scenic Artist is responsible for painting and finishing of all scenic elements for assigned projects.

List of Duties:

- Understand samples for each technique to be used and follow direction of the Scenic Charge Artist
- Mix and match paint to recipes created by the Scenic Charge Artist to specified quantities
- Complete all assigned projects accurately based on provided samples and drawings
- Maintain the safety, cleanliness, and operation of the paint shop space, tools, and equipment

Reports to: Scenic Charge Artist

Scene Shop Supervisor

Job Description: The Scene Shop Supervisor manages the overall technical production operations within the department; oversees all shop activity including the supervision of student workers, volunteers, and required classwork in the scene shop.

List of Duties:

- Operate, maintain and safeguard the technical assets of the theatre and Scene Shop, including supervising the use of lighting, sound, communications equipment, and the use and maintenance of the stage facility
- Assist in the construction, placement, and rigging of all scenery and equipment for departmental productions
- Allocate student labor to various projects within the shop as needed by the department
- Enforce safety rules and supervise students when operating shop tools and equipment

Reports to: Technical Director

Master Carpenter

Job Description: The Master Carpenter is responsible for the overall construction, mounting, and rigging of the scenery; maintains quality control for all scenic elements built, modified, or repaired within the scene shop.

List of Duties:

- Supervise the daily operation of the scenic carpenters
- Verify that all projects are built accurately to the provided drawings and ensure the integrity of each unit
- Assist with managing the safety, cleanliness, and operation of the scene shop space, tools, and equipment
- Assist Technical Direction and Head Carpenter with operation of load-ins and strike

Reports to: Technical Director

Scenic Carpenter

Job Description: The Scenic Carpenter is responsible for the construction, repair, or modification of scenic elements.

List of Duties:

- Cut, shape or carve materials and assemble scenery as drafted
- Assist with handling ropes, wires, or other rigging
- Assist with carpentry-related theatre building repairs or renovations and new construction

Reports to: Master Carpenter

Sound and Projection

Sound Designer

Job Description: In keeping with the director's concept, the Sound Designer is responsible for the design and execution of all sound, including music and sound effects, and the total aural environment of the theatre production.

List of Duties:

- Select, record, alter, mix, and export any foleys, show music, scene change, or other auditory effects needed
- Attend all design and production meetings
- Attend all technical rehearsals
- Generate and distribute all necessary paperwork including cue sheets and sound plots

Reports to: Director

Assistant Sound Designer

Job Description: The Assistant Sound Designer is responsible for assisting the sound designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

List of Duties:

- Attend all design and production meetings
- Attend all technical rehearsals
- Assist with all responsibilities assigned to Sound Designer

Reports to: Sound Designer

Sound Board Operator

Job Description: The Sound Board Operator is responsible for executing all sound cues as called by the Stage Manager. Training of the sound board op will normally occur prior to the beginning of technical rehearsal.

List of Duties:

- Operate the sound board for tech rehearsals and performances
- Troubleshoot sound equipment as needed
- Reports to: Stage Manager

Projection/Media Designer

Job Description: In keeping with the director's concept, the Projection/Media Designer is responsible for "the use of image as a means of enlightening or complementing the text of the production." (United Scenic Artist's Union Local 829)

List of Duties:

- Meet all deadlines as established by the design and production schedule
- Generate necessary paperwork to effectively convey choices and realize the design
- Write/program all projection cues

- Attend and participate in all Design and Production Meetings
- Attend all technical rehearsal

Reports to: Director

Assistant Projection/Media Designer

Job Description: The Assistant Projection/Media Designer is responsible for assisting the projection/media designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

List of Duties:

- Attend all design and production meetings
- Attend all technical rehearsals
- Assist with all responsibilities assigned to Projection/Media Designer
- Reports to: Projection/Media Designer

Choreography/Musicals

Choreographer

Job Description: In keeping with the director's concept, the Choreographer creates original dance movements and routines for performances and productions. They also develop different interpretations of existing dances for an individual dancer or group of dancers (chorus).

List of Duties:

- Create dance routines that work with the music and lyrics of a production or performance
- Collaborate with the director to interpret each song to create dance sequences that support the storytelling and interpretation
- Develop movement sequences to aid in transitions where needed
- Assign and train a Dance Captain
- Attend rehearsals of Dancers and cast members and ensure accuracy and consistency

Reports to: Director

Dance Captain

Job Description: The Dance Captain is a member of the acting company responsible for overseeing and maintaining the artistic standards of all choreography and musical staging during rehearsals and performances; this position may be filled by the Fight and/or Intimacy Captain.

List of Duties:

- Observe all choreography rehearsals
- Take and review detailed choreography notes
- Meet with Choreographer to fully understand the steps of each dance
- Set any extra rehearsal times
- Ensure all members of the ensemble perform choreography correctly and in sync
- Ensure and maintain the original intention and steps of all choreography
- Demonstrate areas of the choreography for the rest of the ensemble when needed

Reports to: Choreographer (Rehearsal); Stage Manager (Run)

Fight Choreographer

Job Description: In keeping with the director's concept, the Fight Choreographer plans, choreographs, and oversees all fight sequences, combat, or other elements of simulated violence for live performance, in collaboration with the director and with equal attention to actor safety and creative storytelling.

List of Duties:

- Safely plan, choreograph, and rehearse combat with actors
- Participate in key rehearsals (designer run, dress rehearsals, etc.) at director's discretion

- Work with Stage Management to properly document all choreography to ensure safety and consistency
- Assign and train a Fight Captain
- Determine and acquire any necessary prop weapons/firearms
- Instruct actors in safe use of all prop weapons/firearms
- Communicate and train Stage Management in prop weapon safety and protocols
- Reports to: Director

Fight Captain

Job Description: The Fight Captain is a member of the acting ensemble in charge of maintaining the original design of the Fight Director during dress rehearsals and performances; this position may also be filled by the Intimacy and/or Dance Captain position.

List of Duties:

- Observe all stage combat rehearsals
- Work with Fight Director and Stage Management to fully understand the steps of each fight sequence
- Take and review detailed notes on all fight choreography
- Uphold all safety protocols
- Ensure and maintain the original intention and steps of all fight choreography
- Conduct fight calls for each dress rehearsal and performance
- Reports to: Fight Choreographer (Rehearsal); Stage Manager (Run)

Intimacy Choreographer

Job Description: In keeping with the director's concept, the Intimacy Choreographer works with the actors and director to safely choreograph all elements of staged intimacy, including kissing, simulated sex, nudity, and sexual violence.

List of Duties:

- Work with Stage Management to clearly communicate intimacy expectations on audition form
- Ensure and reinforce a culture of consent and communication
- Guide actors in all steps of the process: consent, boundary setting, discussion, choreography, rehearsal, and de-roling
- Set boundary tools and placeholders for the ensemble at the start of the rehearsal process
- Collaborate with actors on all choreography to respect personal boundaries and uphold the story
- Participate in key rehearsals (designer run, dress rehearsals, etc.) at director's discretion
- Assign and train an Intimacy Captain
- Work with Stage Management to properly document all choreography to ensure safety and consistency

Reports to: Director

Intimacy Captain

Job Description: The Intimacy Captain is a member of the acting ensemble in charge of maintaining the original design of the Intimacy Choreographer during dress rehearsals and performances; this position may also be filled by the Fight and/or Dance Captain position.

List of Duties:

- Observe all intimacy choreography rehearsals
- Work with Intimacy Choreographer and Stage Management to fully understand the steps of each intimate sequence
- Take and review detailed notes on all choreography
- Uphold a consent-forward process
- Invite regular check-ins/check-outs and boundary updates
- Ensure and maintain the original intention and steps of all intimacy choreography
- Conduct intimacy calls for each dress rehearsal and performance, using placeholders where necessary

Reports to: Intimacy Choreographer (Rehearsal); Stage Manager (Run)

Dialect/Voice Coach

Job Description: The Dialect/Voice Coach is responsible for coaching the actors to employ professional voice and dialect work safely and sustainably, in conjunction with the director and the vocal needs of specific plays, productions, and/or characters.

List of Duties:

- Work with director to determine dialect needs for each character
- Research the specifics of each required dialect to help actors embody vocal work with authenticity and respect
- Work with actors to ensure their vocal work is audible and intelligible
- Provide both coaching and resources to actors to use in rehearsal and outside homework
- Work with actors to develop safe, sustainable, and repeatable vocal work
- Help actors create strategies for good vocal hygiene and health
- Attend rehearsals and provide dialect notes as needed
- Reports to: Director

Musical Director

Job Description: The Musical Director schedules and oversees separate music rehearsals for the cast and orchestra. Whether working with instrumentalists or singers, the music director strives to shape and blend their sound, create a shared sense of ensemble, and develop a unique musical interpretation. Once the production opens, the music director's duties include leading warm-ups before each show, conducting the orchestra in performance, and holding occasional rehearsals to maintain consistency and incorporate notes from the stage manager.

List of Duties:

- Attend creative team meetings with the director and choreographer to develop the overall vision of the show
- Participate in auditions, evaluate the vocal abilities of all auditionees and offer suggestions on which individual might be best suited to each role based on vocal performance
- Teach music to the cast and musicians
- Play piano for rehearsals
- Lead regular warm-ups with the cast and musicians before shows
- Serve as the conductor during live performances, directing the orchestra, if conductor is unavailable

Reports to: Director (Rehearsal); Stage Manager (Run)

Conductor

Job Description: The Conductor conducts the orchestra for a musical.

List of Duties:

- Contract musicians
- Coordinate and run orchestra rehearsals
- Attend tech rehearsals and production meetings
- Coordinate performance call times with musicians
- Conduct orchestra for tech/dress rehearsals and performances
- Reports to: Musical Director (Rehearsal); Stage Manager (Run)

Front of House/Publicity/Marketing

Publicity and Marketing Coordinator

Job Description: The Publicity and Marketing Coordinator works with the Department Administrative Assistant and a Faculty Mentor to coordinate the publicizing of department productions and events.

List of Duties:

- Develop Marketing Plans for each production
- Manage Publicity Calendar and ensure all Publicity deadlines
- Oversee all print and digital media needs
- Coordinate with THR Administrative Assistant and Print Shop to secure and distribute printed materials
- Assist in creating content for artwork, social media posts, press releases, and other marketing and publicity items
- Build show ticket pages for the season
- Work with PM to integrate Publicity needs into production and rehearsal schedules
- Schedule publicity photo calls, filming, and interviews
- Gather materials for show program and website
- Contact area organizations about tour opportunities
- Reports to: Department Head

House Manager

Job Description: The House Manager coordinates and oversees all front-of-house duties.

List of Duties:

- Supervise ushers
- Coordinate opening and closing house with Stage Management at top of show and Intermission
- Greet patrons; solve any patron issues involving seating, health and safety, alternate seating needs
- Assist patrons with questions, problems, and special needs
- Facilitate late seating
- Assist building shutdown after performance
- Reports to: Production Manager (Tech); Stage Manager (Run)

Ticket Office Manager

Job Description: The Ticket Office Manager is a customer service position that operates the ticket office for productions. May work day shifts taking and processing orders or may work only prior to performances.

List of Duties:

- Take and process ticket orders from online ticketing service
- Take payment and process and/or offer change for ticket purchasers
- Reports to: Department Head

Tour Manager

Job Description: The Tour Manager works with the producer as a liaison to destinations for shows that tour.

List of Duties:

- Assist producer and marketing assistant in contacting potential destinations and scheduling performances
- Work with stage management to determine travel times, call times for cast.
- Communicate arrival times, performance times and logistics with the venues, including available space and determining load in/load out locations.
- Scout and visit locations prior to tour beginning, with enough time to allow for technical changes/modifications
- Travel with cast during tour. Liaison with venue personnel and troubleshoot as needed.

Reports to: Production Manager

Production Timeline for Theatre

Below is a detailed list of all major deadlines for production (may vary slightly by production, but any alterations to the schedule should be set and communicated prior to meetings). During the Design phase, meetings will normally be held on Thursdays at 4:15, unless another time is decided on by the full team.

Conceptual phase

Week 0-4

Conceptualizing: Director completes dramaturgical research to develop concept.

- All designers and SM have been assigned by Producer; updated Production Structure Chart distributed
- Determine any positions (such as student assistants) that might be assigned following casting
- Electronic or paper scripts distributed
- Marketing team meets to confirm all artwork (print, social media, and ticket site) has been developed and confirm social media plan calendar

Week 4

Concept/first meeting: Director presents concept/interpretation of the script, gives direction for the design and production approach.

- First meeting of full artistic team
- All members of the design team have read the script and begun initial script analysis
- General Discussion of show: (themes, visual components, important ideas to communicate to the audience), initial thoughts from designers and/or questions about details moving forward
- Discussion of design deadlines
- Check KCACTF entry status
- Quick run through of communication methods for those new to Basecamp

Design phase

Week 5

Design response: Designers present research and ideas in reaction to the initial concept meeting.

- Organized and specific research and ideas from concept meeting from all designers to support the director's vision
- After this meeting, some items and pictures may be shared via Basecamp or other means for comment from director and other designers to enhance discussion or ideas from the meeting.
- Over next two weeks: ad hoc meetings with director in each design area

Week 7

First drafts: Initial ideas are communicated by the design team to discuss with the artistic team. Director response on how to move forward.

- Rough Sketches of principal costumes, major scenic pieces, or other visual designer's ideas
- Pictures and more focused research are provided to represent details not in sketches or if there are multiple approaches a designer is considering
- Initial cue lists from sound designer and lighting designer
- Director, TD, Shop managers, and each designer agree on the best means of communicating the final designs (model and or renderings, full costume renderings, or renderings for some and research boards for pulled/shopped costumes, etc)
- By end of meeting, all designers and director are on the same page for how to proceed.
- Over next week: designers and director communicate as needed to confirm details for second drafts
- Prior to next meeting: designers check-in with shops to discuss time, labor, and cost concerning scope and needs of preliminary designs.

Week 8

Second drafts: Refined designs sketches, renderings, and drawings based on previous meeting.

- Sketches with indication of color for scenic and costumes. Potential solutions and approaches to anticipated challenges within the show. Preliminary costume plot due.

Week 9

Preliminary designs: Near-completed designs are presented and discussed. Director approval of prelim designs.

From Scenic

- α Sketches and Renderings
- α Research images
- α Preliminary Ground plan
- α Rough elevations with details indicated either visually or through notes

From Costumes

- α Sketches with color of all build costumes
- α Research images
- α Detailed costume plot
- α Pull/Build/Buy list

From Lighting

- α Nonstandard Lighting needs
- α Atmospherics

- Special Orders or Rentals

From Sound

- Preliminary list concerning speakers, mics, and amplification
- Special Orders or Rentals

From Projection

- List of all equipment needed
- Special Orders or Rentals

From Props

- Preliminary Prop List
- Initial Pull/Build/Buy items

Week 10

Cost Estimates Due: Departments report budget and build estimates.

- Based on this report, design revisions discussed if needed
- Director approval of planned revisions
- Determine stand-in rehearsal items to be provided
- Set goals for providing rehearsal items based on projected build schedule and rehearsal needs
- Designers begin to finalize representation of the design for shops and director
- Prior to final approval: finalize build schedules for all technical areas
- Schedule Saturday work calls

Week 11

Director/Props Meeting

Design revisions (if needed)

Week 12

Final Approval and First Production Meeting.

Production meetings are held weekly on Tuesday at 4:15 in Room 334. The meeting time may be changed if necessary and agreed to by full production team. In attendance: Director, Stage Management Team, all designers and assistants, etc. For a musical, also include the Musical Director and/or Conductor.

- Director approval of final designs
 - Any issues or changes must be brought up and discussed with director/designer prior to this date
 - From Scenic
 - Finalized Ground plan
 - Front and side elevations
 - All Design details

- α Operations of all scenic elements
- α Paint Elevations

From Costumes

- α Full Color Renderings with Swatches
- α Detailed Costume Plots

From Lighting

- α Preliminary Light Plot (may revise after Designer run)
- α Preliminary Cue List
- α Finalized Special Orders and Rentals

From Sound

- α Preliminary sound plot (speakers, mics, and amplification)
- α Rehearsal tracks available as needed for choreography and blocking
- α Finalized Special Orders and Rentals

From Projection

- α Completed projection storyboard, notes, and images

From Props

- α Working props list
- α Updated Pull/Build/Buy list

All crew positions assigned from Producer/Production Stage Manager.

- α Production assignment Google doc completed.

Agenda Items

The following items are to be on the agenda for the first production meeting.

Overview of schedules

- Rough rehearsal schedule
- Build schedules for all technical areas
- Paint schedule
- Set on Stage Date
- Hang and focus schedule

Calendar items to decide

- Design show and tell
- Designer Run
- Tech schedule with preliminary call times
- Crew View
- Tech Prep
- Paper Tech

- Dry Tech
- Q2Q
- Sitzprobe and other musical rehearsals
- Stage availability, including time to paint the stage if needed
- Rehearsal will temporarily move to Studio Theatre
- Schedule Saturday Work Call(s)
- Rehearsal space prep (tape stage, pull rehearsal cubes, rehearsal props, etc.)
- Add/Drop Deadline for Props
- Rehearsal Items Due
- Props
- Costume
- Scenic
- Sound
- Publicity Photo Call
- Photo call

Week 12-14

Build prep

- Material ordered, finalized working drawings, build calendar finalized
- Stage Management prep time – PM will schedule work hours with SM team
- Communicate Tech Schedule to Run Crew

Build and Rehearsal phase

Build/rehearsal deadlines –See “Major Types of Rehearsals” following this calendar for rehearsal descriptions, attendance expectations, and requirements

5-6 weeks prior to tech: First week of Rehearsal

- Rehearsals Begin
- Design Show and Tell
- Bios and headshots due at end of first week of rehearsal
- Rehearsal props pulled
- SM, tech, and designers work to pull appropriate rehearsal props to use for rehearsal

The exact schedule for the items below varies by show and will be decided at the first production meeting:

- Designer run
- Props add/drop deadline
- Floor paint
- Rehearsal will move temporarily to Studio Theatre.

3 weeks prior to tech:

- Rehearsal costumes pulled

- Agreed upon specialty costume pieces ready for actors (corsets, skirts, dance shoes, etc.)
- First draft of program distributed to Director, SM, PM, TD, Costume Shop Supervisor, and other relevant areas for corrections or additions
- For shows involving body mics: Preliminary sound check and prep completed, including: Initial body mic prep, troubleshoot, sound checks for space, mic checks scheduled with individual actors and ensemble.

2 weeks prior to tech:

- Light hang begins
 - Preliminary Pre/Post show music
- Program second draft
- Send reminder of schedule to all run crew
- Send reminders to House Managers
- 1 week prior to tech:
- Saturday before tech:
 - Set on Stage
- Full set on stage for final week of rehearsal before tech; may have minor notes left
- Monday prior to tech:
- Program final draft
- Monday-Friday prior to tech:
- Lighting focus and cueing for lights and sound
- Tuesday or Wednesday prior to tech:
- Publicity photos
- 3-4 characters from the show
- Negotiated between director, producer, and costume designer
- Full costume and make-up for performers
- Normally 3 poses. Lighting focus does not have to be complete
- Wednesday or Thursday prior to tech:
- Paper Tech: SM, director, lighting, sound, and other designers as needed, place all cues in script and determine general timing
- Thursday prior to tech:
- Crew view and orientation. All run crew required to attend.
- Friday before opening
- Tech prep during day; all communication in place for backstage, checklist complete (link to doc); Friday evening off

Saturday of Tech Week

- Dry Tech/Shift rehearsal if needed
- ASM give crew assignments and paperwork
- Q2Q

Sunday of Tech Week

- Afternoon reserved to finish Q2Q (as needed)
- Evening: Tech Dress

Monday before opening

- Dark

Tuesday

- First Dress

Wednesday before opening

- Second Dress

Thursday before opening

- Final Dress

Friday

- Opening 7:30 PM Curtain

Saturday

- Second performance 7:30 PM Curtain

Sunday

- Third Performance 2:30 PM Curtain
- May have Archival photo call post performance

Monday

- Final Performance 7:30 PM Curtain
- Strike immediately following performance

Major Types of Rehearsals

(Definitions adapted from the University of Georgia Department of Theatre and Film Studies Handbook; 41st Edition, 2021-2022)

For all rehearsals: Prior to tech week, rehearsals are normally Monday – Friday from 6:30pm-10:00pm. Hard out by 11:00 PM unless approved by producer.

Design Show and Tell: Normally at the first or second rehearsal of a show, designers present costumes, scenery, sound, lighting, and other designs specific to the show (puppets, projections, etc.). In attendance: actors, director, designers.

Designer Run: date will be scheduled during the first production meeting; allows time for director to rough block the show and the lighting designer to complete the plot. After the director has rough-blocked the show, designers view a run of the blocking to see how the space will be used, help anticipate any problem areas, and offer solutions in areas of lighting, sound, scenery, costumes, and media. In attendance: PM, actors, director, designers, technical director, stage manager.

Sitzprobe (musicals only): date will be scheduled during first production meeting; prior to tech week, the cast is introduced to the full orchestra. This is a sing-through of the show will full orchestra; no blocking or choreography. Scenes that do not contain orchestral support may be skipped. In attendance: actors, director, music director, conductor.

Crew View and Orientation: date will be scheduled during the first production meeting; at a rehearsal before tech begins, the full production run crew (scenery, costumes, lights, sound, etc) is introduced to the cast and production team. A full run-through of the production is shown for the crew and production team. Crew will also meet with Stage Management team for introductions and expectations. In attendance: PM, actors, director, design team, technical director, all crew members, and any faculty overseeing student director or designers.

Paper Tech: date will be scheduled during the first production meeting; all light, sound, media, and scenery cues are placed in the script and general timing is determined. In attendance: director, stage manager, lighting and sound designers, other designers as needed.

Dry Tech: for productions with complicated shifts, such as musicals, a dry tech rehearsal may be scheduled before tech week begins. From this point on, run crew is required at rehearsal. In attendance: director, stage manager, run crew, technical director, any actors helping with scene changes, board ops as needed to coordinate changes with lights and sound.

Cue-to-Cue (Q2Q): Generally, the Saturday before opening. Rehearsal will move from one major cue (lights, sounds, scenery shift, etc) to the next, skipping internal text where cues are not placed. Notes for lighting, scenery, sound, and media will be given during Q2Q, with decisions on whether to fix in the moment or address later, as needed. In attendance: entire production team.

Tech Dress: date will be scheduled during the first production meeting; all costumes completed. No wigs/make-up. Tech run of show with all quick changes working. Director gives lighting, scenic, and costume notes in production meeting following show. In

attendance: entire production team, including any faculty overseeing student director or designers.

Dark: One day during Tech Week; no rehearsal. No actors or production team members called.

First Dress Rehearsal: Three days before opening. Show conditions as much as possible although GO time may be earlier than normal to allow time for notes and meetings after the run. Any remaining hairstyles/wigs and make-up are integrated into the production. Director gives lighting, scenic, and costume notes in production meeting following show. In attendance: entire production

team, including any faculty overseeing student director or designers. Director gives cast notes (normally in studio theatre).

Second Dress Rehearsal: Two days before opening. Show conditions as much as possible. This is the last chance to stop the run-through to work any technical problems. Director gives lighting, scenic, and costume notes in production meeting following show. In attendance: same as above. Director gives cast notes (normally in studio theatre).

Final Dress Rehearsal: the day before the production opens; rehearsal runs under show conditions. Show is “locked” at this rehearsal. No major notes or changes allowed after this rehearsal. In attendance: same as above, with the addition of the House Manager. Director gives cast notes (normally in studio theatre).

Archival Photo Call: Usually before curtain of the Sunday matinee performance; predetermined looks chosen by director and designers. Producer will schedule campus photographer in advance.

Opening and Run: the production opens and runs (usually) four performances; celebrate another wonderful show! Angel reception following performance; all cast and crew invited.

Strike: usually immediately following the final performance; the entire company will help to strike all technical aspects of the production, including costumes, scenery, lights, sound, media, and props. Unless otherwise excused by the producer, strike is the responsibility of every member of the production. Strike is supervised by the technical director and costume shop supervisor. In attendance: all cast and crew members, as well as ALL other Theatre Majors.

Production Policies and Conduct

All students, faculty, and staff are expected to behave professionally on all productions and projects. These policies reflect an appreciation for professional craftsmanship, a deep respect for collaboration, and a dedication to the work and to the audience. Not only do they indicate a team member's level of artistry and professionalism, but they also foster the art and craft of making theatre. While all theatre is a collaborative effort, some policies and expectations are unique to each area.

Conduct for Actors

Performing in a production is a major commitment. When an actor accepts a role, there is an understanding that they will fully commit to the demands of the work. This means prioritizing rehearsal, giving ample notice of schedule needs, and minimizing any scheduling conflicts for the duration of the process. When an actor is cast, they will be notified via email, and a cast list will be posted on the Call Board. Actors must initial the list on the Call Board to accept their role and pick up a script from the Department Administrative Assistant.

- **Acting Notes** – The director is the only member of the production or creative team who should ever give acting notes. Actors should not give notes to other actors. Actors should not take acting notes from anyone other than the director.
- **Taking Notes** – It is expected that all actors will take notes at every stage of the rehearsal process, including writing down all table work, character notes, blocking, and rehearsal notes. Actors are expected to take and apply all notes from the director with a constructive and positive outlook and have changes ready by the next rehearsal.
- **Responsibility to Ensemble** – Theatre is a group activity. Each actor should do their best to be at every rehearsal, work call, or performance, and to arrive on time and prepared to work. Deadlines regarding memorization and other important elements of rehearsal must be met. Responsibility to the ensemble also means that each actor commits to prioritizing personal health and hygiene, as well as contributing to a creative process that upholds and protects risk-taking, respects boundaries, and promotes a culture of consent in all steps of the rehearsal process.
- **Communication** – Actors are expected to check their JSU email every day to receive important information regarding rehearsals schedules, director's notes, fittings, publicity requirements, and other production related needs and deadlines. Actors must respond to all communication in a timely and professional manner.

Costume Rules

General Shop Rules

All students are expected to follow the shop safety rules as outlined in the Shop guidelines.

At the end of all shifts or courses in the costume shop or dressing rooms, students are expected to clean up their work areas. This includes putting all tools, pattern or costume pieces, or other items in their proper storage space. If there is any uncertainty as to where something belongs, please ask.

Fittings

Fittings are scheduled through stage management; production fittings are often scheduled back- to-back. It is the actor's responsibility to meet all scheduled fittings, be punctual, wear

appropriate undergarments, and practice good personal hygiene prior to arrival. If an actor is going to be more

than five minutes late or miss a scheduled fitting, they **MUST** contact the shop (via GroupMe, email, or by calling the Costume Shop Supervisor) and stage management in order to determine if the fitting needs to be rescheduled.

Costume fittings can be a vulnerable time for performers. During fittings, only authorized personnel are to be present. Normally, this includes the costume designer, cutter/drafter, notetaker, and assistants authorized by the Costume Shop Supervisor. Directors or other artistic personnel may be invited to attend fittings in special situations.

Often fitting pictures are required to show the director or other personnel involved with the production. Before pictures are taken, the performer is to be informed to ensure they consent to the photo.

Dressing Room Conduct

Remember that the costume designer is responsible for all decisions regarding costume, make-up, and hair. Actors should never alter the look of their costume, make-up, or hair without prior approval of the designer. The wardrobe crew is responsible for ensuring that the design appears onstage. If actors have questions, they should notify the wardrobe crew, who will communicate with the designer to find the answer.

- No pictures are allowed to be taken in the dressing rooms during preshow or during performance.
- No posting of any pictures or videos without the consent of all cast and crew members present
- Always neatly hang up and return all items to their assigned places
- Change out of costume before greeting guests in the lobby

Performers in Production

When an actor is cast in a production, the costume shop will need to take a full set of measurements. Following the directions on the casting notice, make an appointment to get measurements taken. Please help ensure the accuracy of measurements by not wearing bulky clothing, sports bras, or other body altering items. Also, at this meeting, please notify the shop of any allergies to fabric, detergents, or metals.

- Once cast, actors should not alter their appearance (including hair length, hair color, facial hair, etc.) without consulting the costume designer.
- Actors are required to supply their own basic make-up kit for performances. Make-up cannot be shared between performers.
- No food or drink (other than water) will be allowed in the dressing room or backstage areas.
- No perfumes are to be worn by actors in costume.
- No cell phones in costume pockets.
- Before any dress rehearsal, fitting, or performance in costume, actors should practice good hygiene, showering regularly, using mouthwash, etc.

- Smoking/vaping is not allowed in costume or around others in costume. Smoking/vaping is only allowed in designated areas.
- Do not remove costumes from the building, even if the items belong to the actor.

Social Media Etiquette

At several points in the production process, production members may be asked to contribute to Publicity efforts through social media. In addition to the department Digital Media Policy outlined in Section 1 of this handbook, each member of the production should be thoughtful and considerate when posting on social media and consider the following:

- Be sure to help advertise by sharing posts and tagging the Department:
#JSUTHFLM
- No posting of videos taken during rehearsal without approval of the director and Department Head.
- No posting or sharing of pictures taken in incomplete costumes without designer approval
- No spoilers

Backstage Policies

Everyone in the production should observe backstage courtesy and comport themselves in strict compliance with the rules and regulations of the Department of Theatre and Film:

- If it's not yours, don't touch it.
- If you haven't been trained on it, don't do it.
- Fire exits must remain unobstructed at all times.
- Prop Weapons will be handled only by those assigned.
- No food or beverages onstage. Only closeable bottled water allowed and kept backstage or in hallway.
- No personal items on the set or props table.
- No open-toed shoes (i.e. sandals, flip-flops, crocs) or high heeled shoes. Soft-soled shoes only.
- No horseplay, unruly behavior, or pranks allowed.
- No public display of affection (PDA). This includes hugging, kissing, sitting on laps, etc.
- No handling, playing, sitting, or lying on sets or props.
- No damaging or abusing props or set. Report accidents to Stage Manager, Assistant Stage Manager, or Deck Chief.
- Cell phone use backstage should not be a distraction or disruption; lights should be dimmed, and sound turned off; no cell phones on stage.
- No distracting actors or crew during rehearsal or performances.
- No roaming. Everyone involved should stay in their area of responsibility unless solving an issue or dismissed for a break.
- During intermission of a performance, complete all assigned tasks before taking a break.

- Quiet backstage. Talking during a performance should be kept to a minimum and should pertain to the production only.
- Trading of assigned tasks is not allowed without Stage Manager's approval.

Film Production Policies

In 2020, the JSU Department of Theatre and Film officially added a major in Film. Since that time, it has quickly grown into a successful and exciting program.

As the new Film major grows and develops, new policies and updates will be added to this section of the handbook with each new edition. Updated policies regarding the Longleaf Code of Conduct, Longleaf Lounge, and expectations regarding Department Film Productions are forthcoming and will be included in the next edition of the handbook.

Longleaf Building – new policy regarding the building is forthcoming.

Longleaf Studio is owned by Jacksonville State University and houses the tallest green screen production studio in Alabama.

Expectations Regarding Department Film Productions

All Film majors are encouraged to assist fellow students with production throughout the year. Working with peers is an excellent way to gain experience by experimenting with different elements of the film process.

All Film majors are required to participate in a meaningful way to the Department Film in the preproduction, production, and/or postproduction phases of the project. Participation may involve being trained in and completing the duties as a crew member or crew head on the shoot, assisting with preproduction duties, or completing postproduction portions of the project.

Assignments will be made based on student experience, student needs, and needs of the film.

Film Production Positions and Duties

(Descriptions from wrapbook.com)

Above-the-Line Crew

- Director
- Producer
- Principal Cast
- Casting Director

Below-the-Line Crew

- AD Department
- Art Department
- Camera Department
- Electric Department
- Grip Department
- Hair & Make-Up Departments
- Wardrobe Department
- Sound Department

- Craft Service & Catering Departments
- Stunts Department
- VFX Department
- Production Department

Above-the-Line Crew

Above the line crew members are those who carry the most creative or financial responsibility for a given project; usually working all the way from pre-production to post. They're the ones who make major decisions and are often directly or indirectly responsible for securing financing.

Director

The Director provides the guiding creative vision for a production and is responsible for shepherding the project through the entire creative process and will exert great influence over all other film crew positions.

Producer

The Producer is one of the most fundamental of all film set roles. Primarily, producers are responsible for securing funding, setting a project into motion, and providing high level organizational guidelines.

Principal Cast

Technically, of course, actors are not considered film crew positions, but they are among the most crucial movie set jobs.

Casting Director

The casting director oversees finding the right performers for a given project.

Below-the-Line Crew

Below the line film crew job descriptions are many and varied.

AD Department

The AD department steers an entire production to achieve the director's vision. The department's major responsibilities are scheduling, coordination, and communication.

1st AD

The 1st AD's mandate is simply to assist the director in achieving their vision. Their day-to-day responsibilities stretch far beyond the creative concerns of the director and are crucial to keeping any production on its feet. The 1st AD is responsible for crafting the shooting schedule, running the set, making sure that all other film crew positions are functioning on time, and dealing with the daily problems that arise on production.

2nd AD

The 2nd Assistant Director is responsible for handling daily call sheets and shepherding talent to and from set. They also help ease the AD department's workload when a shoot's scale or degree of difficulty becomes larger than a small, standard team can handle.

Set PA

Set Production Assistants oftentimes receive a majority of their marching orders from professionals in the AD department. Set PAs support the needs of the shooting set itself, as opposed to those of a particular department.

Art Department

Film crew positions within the Art Department oversee the physical creation of all visual elements in a film or television series.

Production Designer

The Production Designer is the head of the art department. They work with the director and director of photography to craft an overall look for a film, achieving it with the help of a wide variety of movie set jobs found deeper within their department.

Art Director

The Art Director is the production designer's second-in-command. They organize and manage the rest of the art department film crew to get the job done.

Set Dresser

The Set Dresser is in charge of arranging the shooting set with furniture, decorations, and other graphic elements.

Prop Master

The Prop Master is in charge of sourcing and organizing all non-weapon props used in a project.

Art PA

The Art Production Assistant is an all-around assistant dedicated to the art department.

Camera Department

The Camera Department is the literal focal point of image capture on any set.

Director of Photography

The Director of Photography is responsible for recording the images of a film in accordance with the director's vision. That means that they're in charge of creating light, bending light, and capturing light in a way that achieves an agreed upon look. Technically, the Director of Photography is the head of the camera department, but they also guide the creative decisions made by grip and electric departments.

Camera Operator

The Camera Operator controls the camera during takes. They are skilled at creating smooth and precise movements, using operating gear that may range from simple tripods to hand wheels or electronic control systems.

1st AC

The 1st Assistant Camera person is in charge of the set-up and on-set maintenance of the camera and related accessories. 1st ACs are most uniquely known for being responsible for pulling focus during a shot.

2nd AC

The 2nd Assistant Camera person oversees organizing the camera crew's gear, keeping records, and assisting in any general camera team tasks.

DIT

The Digital Imaging Technician (DIT) manages and troubleshoots all aspects of the digital workflow as it exists on set.

Electric Department

The Electric Department creates light, collaborating with the grip department to execute the director of photography's lighting plan.

Gaffer

The Gaffer is the production's chief lighting technician and head of the electric department. They plan and coordinate the placement and powering of lights to achieve the level of illumination desired by the director of photography.

Best Boy Electric

The Best Boy Electric (BBE) is the gaffer's chief lieutenant, the second-in-command. They're often responsible for delegating day-to-day managerial tasks- like hiring personnel and maintaining equipment- and are generally less directly involved in major creative decisions within the lighting plan.

ELT

The Electrical Lighting Technician (ELT) is responsible for getting power anywhere and everywhere on set. They're also instrumental in executing the lighting plan under the guidance of the gaffer and best boy electric.

Generator Operator

The Generator Operator is responsible for managing any generators that a production brings to set.

Grip Department

Utilizing flags, silks, reflectors, and a 5-ton-truck's worth of other equipment, the Grip Department manipulates existing light to help the director of photography achieve a desired look. They also physically support other departments as necessary with rigging and temporary structural elements.

Key Grip

The Key Grip is the head of the grip department. A natural counterpart and collaborator to the gaffer, the Key Grip is similarly tasked with planning and coordinating grip elements to execute a lighting plan. Unlike the gaffer, the Key Grip is also the arbiter of safety on-set.

Best Boy Grip

The Best Boy Grip is the key grip's second-in-command. They tackle sensitive managerial operations and oversee the construction of more complicated grip elements.

Grip

The Grip physically executes the strategy laid out by the key grip, best boy, and director of photography. On a union shoot, if literally anything needs moved on a set, a grip should be responsible for moving it.

Dolly Grip

The Dolly Grip is a grip dedicated to the set-up and operation of a dolly. They lay track, perform maintenance, and help execute the complicated camera moves required by many films, television shows, and commercials. The Dolly Grip's job often requires both physical and mental athletics.

Hair & Make-Up Departments

Collectively referred to as “The Vanities”, the Hair & Make-Up Departments prepare on-camera talent for the big screen.

Key Make-Up Artist

The Key Make-Up Artist oversees setting the talent’s look for a given scene. They work closely with not only the director but also the production designer, director of photography, and wardrobe designer to craft a cohesive look that contributes to the film’s overall aesthetic.

Key Hair Stylist

Similarly, the Key Hair Stylist oversees setting the talent’s hairstyle for a given scene.

Make-Up and/or Hair Assistants

The Assistants within the Hair and make-up departments provide extra hands and eyes to carry out the plans of their department head.

Special Effects Make-Up Artist

The Special Effects (SPFX) Make-Up Artist specializes in achieving looks that go well-beyond the requirements of standard make-up and hair styling techniques.

Wardrobe Department

The Wardrobe Department is responsible for choosing, coordinating, fitting, and constructing every garment seen in each film, television show, or commercial.

Costume Designer

The Costume Designer is the head of the wardrobe department. In collaboration with the director, they craft the creative drive behind all clothing that the audience sees on screen.

Wardrobe Supervisor

The Wardrobe Supervisor essentially has a managerial role within the costume department. They manage existing wardrobe items and oversee the performance of all costumers and dressers working in the department. In essence, they manage the day-to-day execution of the costume designer’s vision.

Set Costumer

The Set Costumer represents the wardrobe department on set. They’re on standby, watching the performers and adjusting as necessary, whether that means fixing a minor tear or adjusting shirt collars to ensure proper continuity.

Costume Coordinator

The Costume Coordinator coordinates all aspects of the costuming process.

Tailor

The Tailor is responsible for the actual construction and alteration of costumes.

Shopper

The Shopper shops. They visit stores and rental houses of all kinds to find the perfect shirt, shoes, or bedazzled belt.

Sound Department

The Sound Department is responsible for getting the best on-set sound possible. They use a wide range of analog techniques and technical innovations to ensure that dialogue can be heard crystal clear in even the most clamorous of conditions.

Production Sound Mixer

The Production Sound Mixer oversees recording all relevant sound on the shooting day. That includes everything from principal dialogue to room tone to wild lines to limited sound effects.

Boom Operator

The Boom Operator is, of course, responsible for operating the boom mic, but they also play a significant role in placing microphones around sets and on performers in order to achieve the highest overall quality in the audio department's recordings.

Craft Service & Catering Departments

The Craft Service and Catering Departments make sure that the film crew is fed, hydrated, and ready to work. The Craft Service Department provides food and drink throughout the shooting day, while the Catering Department is exclusively responsible for providing designated meals.

Stunts Department

The Stunt Coordinator

The Stunt Coordinator is an expert in creating physical illusions and mitigating physical danger.

Stunt Performer

The Stunt Performer carries out a given stunt, as conceived by the director and stunt coordinator.

Set Medic

The Set Medic is not technically part of the stunts department. However, if the stunts department is active on any set, the presence of a Set Medic is an absolute requirement.

VFX Department

While most modern visual effects are ultimately realized in post-production, it is often necessary for film crew positions from the VFX Department to be present on the actual day of shooting.

VFX Supervisor

The VFX Supervisor is the chief visual effects adviser to the director. They are responsible for the final look of an effect and are, therefore, concerned with the proper execution of each of its elements, both on set and beyond.

VFX Coordinator

The VFX Coordinator is an organizational role. They're in charge of scheduling and managing actions within the creation of given visual effects in order to keep them on track with the overall post-production workflow.

Production Department

The Production Department makes up the primary structural support of an entire project, start to finish. They manage budgets, maintain records, issue payments, keep the production in good legal standing, and generally put out any fire- sometimes literally- that might arise in the making of a movie.

Line Producer

Technically, the head of the production department is the producer, but the Line Producer is their below-the-line counterpart and is much more likely to have their boots on the ground. The Line Producer directs the actions of the production department.

UPM

The Unit Production Manager (UPM) is the chief administrator of all film crew positions. They may be called to deal with an array of challenges, but the UPM is primarily concerned with the management of all cost-related decisions.

Production Coordinator

The Production Coordinator makes sure that all departments are on the same page. "Coordinator" is a very literal title in this particular case. They- side-by-side with the rest of the production staff- handle any paperwork and communication necessary to keep all departments working together towards the same goal and the overall production running smoothly.

Set Accountant

The Set Accountant monitors a project's finances, ensuring that the relationship between expenses and the budget as planned remains as copasetic as possible.

Office PA

The Office Production Assistant is dedicated to assisting only the film crew positions that work within a project's production office.

Closing

It is intended that this handbook will be a fluid document, updated, revised, and improved as needed to best serve the department and its students, faculty, and staff. All previous versions of the handbook are catalogued by the Handbook Committee. Suggestions for revision should be submitted via email to the Handbook Committee Chair.

1st Edition – Fall 2022

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