

I. Article VIII: Production Staff and Cast Expectations

a. Production Staff and Actor Requirements

- i. All UTC productions must include the following positions unless not needed for a particular production, as determined by the Production Manager:
 - 1. Producer
 - a. Works alongside Student Activities to procure rights for the chosen production.
 - b. Works alongside Student Activities to secure rehearsal spaces (and, if necessary, performance spaces) for the entire production process.
 - c. Calls and runs production meetings in conjunction with the technical director.
 - d. Attends forum meetings to represent their show
 - i. If the producer is unable to attend any given commission, they must delegate that responsibility to the director or stage manager.
 - e. Obtains all designer purchase receipts throughout the production process to be given to the Treasurer team at the end of a production's run.
 - f. Uses a Google sheet or similar tool, shared with the treasurer, to track the budget of the show.
 - g. Working alongside the Communications team, orchestrates production publicity such as posters and fliers, listserv newsletters, newspaper reviews, etc.
 - h. Compiles show program
 - i. Serves as house manager throughout the run of a production.
 - i. Secure ushers for each performance to assist in passing out programs, collecting tickets, and cleaning the house following the performance.
 - ii. If the Producer is unable to fulfill this role, he or she must find a replacement.
 - 2. Director
 - a. Attends date selection, common auditions, and common casting.
 - b. Attends and runs all rehearsals.
 - c. Attends all scheduled production meetings.
 - 3. Stage Manager
 - a. Organize and keep time during auditions and callbacks, attend common casting and auditions with the Director, and creates callback and cast lists.

- b. Schedules, takes attendance, tapes floor, and keep track of props at all rehearsals, and calls breaks as necessary.
- c. Ensures safety of actors, production staff, and audience at all points throughout the rehearsal process and show's run.
- d. Attends all scheduled times of the production process at which actors are present.
- e. Maintains a book of all production logistics and details, including props lists, props tracking sheets, shift plots, and run sheets.
- f. Compiles rehearsal reports to maintain communication with non-rehearsal production staff members.
- g. Calls the production's cues during the show's run.
- h. Attends all scheduled production meetings.
- i. Orchestrates tech week in conjunction with the technical director and designers, and organizes call time for actors and necessary designers.
- j. Facilitates photo call with the Director.
- k. Trains Assistant Stage Managers in their duties.

4. Assistant Stage Manager(s)

- a. Performs all reasonable rehearsal duties requested by the stage manager.
- b. Assists the stage manager during rehearsals with setting up, taping the floor, taking blocking notes, and being on-book as needed.
- c. Sweeps and mops the stage and fire lane during tech week and performances.
- d. Organizes run crew, assigning duties, and creating run sheets.
- e. Maintains headset contact with the stage manager during performances.
- f. Manages props during the show's run.

5. Music Director (Musicals Only)

6. Choreographer (Musicals Only)

7. Technical Director

- a. The Technical Director should be an experienced member of the UTC who can oversee all technical aspects of the production. The Production Team, Behind the Scenes, and the Theater Assistants are available as resources to find someone with the skillset to fill this role. If no such person is available, then someone from the Production Team or a Theater Assistant may be assigned to oversee the production process. The Technical Director's responsibilities include:

- i. Meeting with the set, lighting, and sound designers to coordinate information.
- ii. Drafting the set to be built safely and efficiently.
- iii. Overseeing build, install, and scenic notes, and ensuring that these are done safely and efficiently.
- iv. Placing lumber order(s) and procuring all necessary building materials.
- v. Coordinating build/tech week from the technical standpoint in conjunction with the stage manager and designers.

8. Set Designer

- a. Attends one or more design meetings with the director as necessary.
- b. Works with Master Carpenter to create a set budget.
- c. Provides ground plans to all necessary departments once finalized.
- d. Collaborates and coordinates with the Technical Director and/or Master Carpenter and Scenic Charge during a production's building period.
- e. Attends all scheduled production meetings.
- f. Attends all scheduled meetings with the theater assistants (TAs).

9. Lighting Designer

- a. Attends one or more design meetings with the director, set designer, and any other department whose work could affect lighting, as necessary.
- b. Creates a lighting budget.
- c. Procures all necessary lighting equipment for a production.
- d. Hangs, focuses, and cues all lights for the production.
- e. Finds a board operator for all dress runs and performances if unable to do so themselves.
- f. Strikes all lighting equipment at the end of the production's run.
- g. Attends all scheduled production meetings.

10. Sound Designer

- a. Attends one or more design meetings with the director as necessary.
- b. Creates a sound budget.
- c. Procures all sound effects, music, etc. for a production prior to tech week.
- d. Procures all necessary sound equipment for a production, including any additional handheld microphones.

- e. Sets up all necessary sound equipment for a production, including the floor mic, headsets, sound board, and backstage monitors (for musicals).
- f. Maintains all sound equipment throughout a production.
- g. Finds a board operator for all performances if unable to do so themselves
- h. Strikes all sound equipment at the end of the production's run.
- i. Attends all scheduled production meetings.
- j. For musicals:
 - i. Request soundboard from Student Production Services at the beginning of the semester.
 - ii. Determine how many lavalier mics are needed for the show and rent any extras.
 - iii. If the show includes a pit, work with Music Director to determine how many instruments and microphones will be needed.
 - iv. Test microphones of individual actors and facilitate a run through with the full cast and pit before each run.

11. Costume Designer

- a. Attends one or more design meetings with the director as necessary.
- b. Creates a costumes budget.
- c. Coordinates with stage manager to take measurements at a rehearsal.
- d. Procures all costumes necessary for a production.
- e. Maintains all costumes throughout the run of a production.
- f. Finds dressers for performances if need be.
- g. Returns all costumes to their proper location following the run of a production.
- h. Attends all scheduled production meetings.

12. Props Designer

- a. Attends one or more design meetings with the director as necessary.
- b. Creates a props budget.
- c. Procures all props necessary for a production, including do-for-now props ("doofer props") for actors prior to acquiring actual props.
- d. Maintains all props throughout the run of a production.
- e. Communicates with the director, stage manager, and production staff to determine specific props needs of a show.

- f. Strikes and returns all props to their proper location following the run of a production.
- g. Attends all scheduled production meetings.
- h. Trains assistant stage managers in the use of props, and aid stage manager in creating and organizing props and props tables during tech week.
- i. Obtain the weapons cabinet key at the beginning of tech week and train assistant stage managers/run crew in handling weapons and how to lock them in the weapons cabinet.

13. Actors

- ii. Production meetings should be held throughout the production process for the purpose of direct inter-departmental communication. Meetings should be held weekly or semi-weekly if necessary during the rehearsal process, and nightly during tech week.