

University of Lethbridge Department of Drama
PRODUCTION POLICIES
Updated November 3, 2020

PREAMBLE

This policy is intended to guide the collaborative process of theatre in support of student learning and the effective allocation of production resources. Our productions exist to provide hands-on learning opportunities for our students and focus on the student experience throughout the process. Although we recognize that we are producing theatre in an educational environment, we expect professional conduct from all involved parties to facilitate the best educational experience possible. The University of Lethbridge Department of Drama is not part of a professional theatre association, such as Actors' Equity Association or International Alliance of Theatrical Stage Employees (IATSE); we strive to adhere to professional standards but ultimately follow practices best suited to supporting the educational experience.

The information included in this document is intended to act as a guide and reference for faculty, staff, and artists and in no way intends to ignore or override individual artistic practices but instead ensure that the needs of the Department of Drama are being met. The Department of Drama affirms its commitment to student and workplace safety and acknowledges its duty to model and teach best practices related to theatre production. This policy will be reviewed every three years.

The most current approved version of the production policies document will be provided to all members of the production team including guest artists by the production manager or technical director prior to the first production meeting of each mainstage production.

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PRODUCTION SAFETY

GUIDELINES

The Drama Department follows the legislated Occupational Health and Safety Codes of Alberta and strongly encourages students to read and refer to Theatre Alberta's Safe Stages document available online at <https://www.theatrealberta.com/safe-stages/>. Hardcopies are available in the library, all shops, and the production office.

All staff, faculty, and guest artists must follow the codes and practices laid out by Alberta OH&S codes, Alberta Safe Stages, Drama Department safety policies, and the University of Lethbridge safety policies and are expected adhere to and teach industry best practices with regard to health and safety at all times.

All students will receive a safety orientation prior to working in any production area. Orientation should include best practices, access to first aid and personal protective equipment locations, and site-specific training.

PERSONAL PROTECTIVE EQUIPMENT

The Department requires all persons to wear appropriate Personal Protective Equipment (PPE) when working in the relevant shops and performance spaces. PPE may include steel toe boots/shoes, eye protection, hearing protection, head protection, and other PPE appropriate for the task at hand. The Department of Drama has a limited stock of PPE that students are welcome to utilize. In some cases, students may be required to provide their own PPE. All technical design major students are required to acquire their own steel toe boots/shoes.

MAKEUP

In an effort to promote good hygiene and avoid contagions, all performers are encouraged to provide their own stage makeup.

All performance majors are required to acquire their own makeup kit.

Contact the Costume Shop Staff regarding makeup requirements and ordering information.

WHMIS

All students must have a current University of Lethbridge Workplace Hazard Materials Information Systems (WHMIS) certificate in order to work in any shop or performance space. Students must provide a copy of their certification to the faculty or staff technical area supervisor prior to beginning work.

EMERGENCY PROTOCOL & SAFETY BRIEFING

At the first rehearsal, the stage manager will inform the entire production team and cast of the all emergency protocol and show-specific hazard assessments. Emergency protocols may include:

- Emergency Evacuation Plan
- Medical Emergency Response
- On-stage Safety
- Back Stage Etiquette
- Equipment Malfunction
- Power Outage Response
- Fire Alarm Response
- Injury Protocol

Prior to the first rehearsal in the performance space after load-in, the full cast and crew of each production will be given an orientation tour of the set and backstage areas. The technical director or delegated member of the technical staff will provide the tour and identify safety hazards and safe practices as it pertains to that particular production. Any changes to the Theatre's infrastructure during the tech period may require additional orientation. This safety briefing will be included on the production schedule and must take place prior to the first rehearsal in the performance space after load-in.

Occupational Health and Safety legislation requires all cast and crew to sign-off that they have both received and clearly understand all emergency procedures following their respective training sessions. Each technical area head is ultimately responsible for all safety information and training within their technical areas.

ETIQUETTE

The Department of Drama supports and strictly follows the University of Lethbridge Employee Code of Conduct and Principles of Student Citizenship. Both policies are available online as follows:

Employee Code of Conduct

<https://www.uleth.ca/policy/resources/code-conduct-employee>

Principles of Student Citizenship

<https://www.uleth.ca/policy/resources/principles-student-citizenship>

CELL PHONE USE

No cell phones backstage except for stage management.

All cell phone use limited to emergency calls.

CALL TIMES

Be on time! On time means checked in and completely ready to work **before** your call begins. As the saying goes, “early is on time, on time is late, and late is unacceptable!”

Upon arrival, all crew members report to the staff member assigned to the production. Stage Management will also provide a crew sign in sheet, however, the staff member is the head crew chief for all technical areas during all performances.

FOOD AND DRINK

Bottled water is the only food or drink permissible backstage or in the booth.

All food and drink other than water must be consumed outside of the theatre and dressing rooms.

No eating or drinking while in costume except for water.

ATTIRE

Crew in full blacks no later than first dress rehearsal through the final performance.

No eating or smoking of any kind in costume. Drinking in costume limited to water.

When in costume and/or makeup, remain backstage.

Do not comment on anyone’s body or costume.

Avoid strong scents of any kind.

TEAMWORK

“Team work makes the dream work.” In support of the collaborative nature of theatre, be prepared to assist in other technical areas and with other crews as needed, when asked. We are a team and it often takes every person backstage working together to make the magic happen!

If you are unsure of what to do or what you are doing, please seek assistance from a staff member or crew chief. If unsure who to contact, ask stage management, who will direct you to the appropriate person.

RESPECT

Respect the show and the entire team. In other words, keep any critical thoughts or judgements to yourself.

Set pieces, properties, and costumes are not toys. Do not use them or move them unless doing so is part of your assigned action.

Only production personnel permitted backstage.

Respect each individual's preparation process including performers and crew. Acceptable preparation processes should not impose on others including distracting music, scents, or other activities backstage and in the dressing rooms including warm ups, which need to occur outside of the backstage area.

SOCIAL MEDIA

Policy below approved April 16, 2013

The Department of Theatre & Dramatic Arts and all participants in any and all department productions have a shared interest in promoting the project through the use of recorded material, however the department also acknowledges that no person should have their performance and/or work recorded without their consent.

Contractual copyright restrictions often limit the amount, length and type of recording as well as how the material is disseminated*.

The Department of Theatre & Dramatic Arts also aspires to ensure any visual documentation of their productions present the department, cast, crew, designer, director and the production in a thoughtful, insightful and appropriate manner.

GUIDELINES FOR RECORDING AND/OR CAPTURING** REHEARSALS AND PERFORMANCES

- Permission to record or photograph rehearsals or any activities backstage including in or around dressing rooms must be requested in writing to the Department Chair and Director no later than 3 working days in advance and should include an outline of what will be captured and how it will be used.
- The only exception to the above rule is Final Dress Rehearsal when photographs may be taken.
- There will be no photographs allowed backstage or in any of the dressing room areas after the one-hour call until 30 minutes after the end of the rehearsal/performance without express permission of the producers, director, designers and cast involved.
- No photograph or recording should be posted to any social media site without the written permission from all members of the creative team (director, designers, cast and crew) whose work is being recorded/photographed.

*Distribution refers to the sharing or publication of recorded material, by any common channel of dissemination by which materials may be publicly viewed or heard, e.g. print, television broadcast, internet, digital media storage and compact devices, etc.

**Recording refers to the capture of material including moving or still images, video and audio recordings by any available means.

CELLPHONES

To foster a focused, respectful and safe work environment for all participants in departmental productions cellphones are not allowed in any rehearsal or performance space. The only possible exception will be the Stage Management team which will be at the discretion of the Director, Technical Director or designate. All participants in rehearsals and performances will be informed of an emergency contact number.

WELL-BEING

In the best interest of the emotional, physical, and academic well-being of all persons involved, students may only take on one creative mainstage production role/position per term unless part of the requirement for a course. Students in a creative position on any mainstage production may not also engage in a technical position on the same production.

HARASSMENT

Please see the University of Lethbridge Harassment and Discrimination Policy available online at <https://www.uleth.ca/policy/resources/harassment-and-discrimination-policy>. “The purpose of this Policy is to support an environment in which members of the University community can work and learn in a collegial climate of respect, free from harassment and discrimination.”

NUDITY

Censorship, in any form, is not imposed upon Department productions. Essentially, such decisions are made by the production director upon the basis of artistic and educational validity, value, and necessity, within the context of the play.

Actors will be informed of anticipated intimacy and nudity when offered a role and/or prior to casting.

PRODUCTION BUDGETS

BUDGET PLANNING

Upon confirmation of the forthcoming season, the production manager will create a preliminary budget for the season including each production at the final April Department of Drama meeting of the spring term.

TRACKING COSTS

Each technical department head is responsible for budgeting materials and labor and tracking costs in their respective areas for each production.

PURCHASES

All production purchases must be approved by the technical department head of the respective area. Unapproved purchases should be reported as soon as possible and may not be reimbursed.

PRE-PRODUCTION DEADLINES

Includes design, casting, and crewing.

The production manager will prepare design deadlines with confirmation of production dates for the upcoming season and distribute to all directors, designers, and staff no later than March 1 of the academic year prior to the beginning of the season.

In the event that design and/or casting deadlines are not met, the Department Chair will determine a reasonable course of action. No overtime or additional costs may be incurred by the production if deadlines are not met.

TICKETING

Tickets for Shows 1 and 2 will be on sale to the general public on September 1.

Tickets for Shows 3 and 4 will be on sale the general public January 1.

After tickets are released, no further changes to time, date, place, title or seating configuration will be permitted.

DESIGN ASSIGNMENTS

MAINSTAGE

Internal mainstage designers to be determined in a meeting with the Chair, Faculty Initiators, and technical and designed focused faculty prior to end of the fall term. A list of internal designers for the following season will be provided by the technical director to all drama and theatre staff at the beginning of the spring term.

External designers to be discussed after budgets for the following year are released by the University. After budgets are released, the Chair will meet with the faculty initiator for any production that requires external designers. Offers and contracts for all external designers will be managed by the Chair.

THEATREXTRA

TheatreXtra designers are to be determined by the TheatreXtra Student Executive.

Designer assignments will be after mainstage design assignments are complete. Design assignment priority is given to the mainstage productions.

DESIGN DEADLINES

MAINSTAGE 1 & 2

Preliminary

- Preliminary set and costume design deadlines due three weeks after spring exam period ends.
- Preliminary technical department head costing deadline due one week after preliminary deadline.
- Design revisions (if needed) due two weeks after the technical department head costing deadline.

Final

- Final sign-off on designs due one week after revisions deadline.
- Approval required from:
 - Director
 - Designer
 - Production Manager
 - Technical Director
 - Technical Department Head(s)

MAINSTAGE 3 & 4

Preliminary

- Preliminary set and costume design deadlines due one week after the first day of class for the fall Term.
- Preliminary technical department head costing deadline due one week after preliminary deadline.
- Design revisions (if needed) due two weeks after technical department head costing deadline.

Final

- Final sign-off on designs due one week after revisions deadline.
- Approval required from:
 - Director
 - Designer
 - Production Manager
 - Technical Director
 - Technical Department Head(s)

THEATREXTRA

TheatreXtra design deadlines are to be determined by the TheatreXtra Student Executive in consultation with the production manager.

Design assignments will be after mainstage design assignments are complete. Design assignment priority is given to the mainstage productions.

CASTING DEADLINES

Due to contractual end dates of staff, deadlines maybe adjusted for the affected shop. All efforts will be made to identify schedule concerns in the preplanning stage.

MAINSTAGE

Shows 1 & 2

Two weeks after the final day of spring exams (with a contingency to one week after the first day of the following fall term) to be used for roles for incoming students in the fall term, or if an appropriate performer has not been found).

Shows 3 & 4

Start of the tenth week of the fall term (with a contingency to one week after the first day of the following spring term, to be used for roles for incoming students in the spring term, or if an appropriate performer has not been found).

Guidelines

- Casting decisions for Shows 1 & 2 and Shows 3 & 4 respectively should be made jointly between directors for each production taking into consideration student educational needs.
- Auditions for all Department of Drama mainstage productions are open to all.
- Actors must accept or decline within 48 hours of being offered a role.

THEATREXTRA

TheatreXtra casting deadlines are to be determined by the TheatreXtra Student Executive in consultation with the TheatreXtra Faculty Supervisor.

Audition and casting will be after mainstage audition dates and primary casting. Casting priority is given to the mainstage productions.

PRODUCTION SCHEDULING

SEASON SCHEDULE

The technical director of the University Theatres will provide available show dates for four mainstage productions by the beginning of the fall term of the previous academic year. Available dates provided take into consideration term and staffing schedules and use of the space and resources by the entire Faculty of Fine Arts.

A preliminary schedule for the season will be provided by the production manager including technical schedule information provided by the technical director based on the available production dates and will be reviewed and edited on a show-by-show basis. Season schedule will be distributed by July 1 for the upcoming season and include all of the following proposed dates:

- Design deadlines
- Audition dates
- Casting deadlines
- Rehearsal periods
- Technical rehearsal periods
- Performance dates and times
- Production meetings including post-production meeting

See Technical Rehearsal Schedule section below for more information.

Appropriate technical area Alberta Union of Provincial Employees (AUPE) staff must be scheduled for and attend the meet and greet and first read through, first run-through, first dress rehearsal, and a work session the weekend following first dress rehearsal. Some productions may require additional rehearsal attendance and be scheduled accordingly.

A designer stumble/run-through must occur within two weeks of the first day of the regular rehearsal period.

When a statutory holiday affects the technical schedule, all efforts will be made to minimize this impact. Scheduling adjustments such as moving opening date or rehearsals will be made no later than before publicity and ticket sales begin.

SCHEDULING SPACES

Mainstage productions may use a maximum of two studio spaces for rehearsals at one time. During load-in, the performance space is not considered a rehearsal space unless acting rehearsals are also taking place in that space.

REHEARSAL HOUR PARAMETERS

Includes acting, technical, and dress rehearsals.
Applicable while classes and exams are in session.

General

- 26 maximum rehearsal hours per week
- Rehearse up to 6 days a week

Weekday evening rehearsals

- Begin no earlier than 5:30 p.m.
- End no later than 10:00 p.m.
- 4 hours per evening maximum (including breaks)

Weekend rehearsals

- 1 weekend day off for entire cast and production team
- 6 hours per weekend maximum (including breaks less than 30 minutes long)

Technical and dress rehearsals

- Notes session begins no later than 10:00 p.m.
- Tech notes begin at the top of the notes session (usually while actors get out of costume) and then any remaining time may be allotted to actor notes.
- Technicians permitted to leave tech notes by 10:20 p.m. for shutdown.
- If tech notes take up the entire notes session, all remaining tech notes and actors notes will be emailed.
- End no later than 10:30 p.m. (hard stop).

Stage management and crew participation

- 30 minutes before rehearsal set up maximum
- 30 minutes after rehearsal notes and clean up maximum

Break Protocol

All breaks include entire production team.

When on break, all persons encouraged to leave their designated work area (so that everyone else is aware they are on break).

Scene changes or resets should occur either before or after the company break in order to avoid technicians working through breaks.

Entire company breaks will be included in technical and dress rehearsal schedules and should include a 15 minute company break 15 minutes before the beginning of all runs.

Break schedule adjusted during technical and dress rehearsal runs based on the length and needs of the production.

Break options:

- 5 minutes every hour
- 10 minutes every hour and a half
- 15 minutes every two hours
- 30 minutes every three hours or midway through any day with 6 or more hours of rehearsal

General acting schedule suggestions

- Monday through Friday, 4 hours per evening, either:
 - 5:30 p.m. to 9:30 p.m. or
 - 6:00 p.m. - 10:00 p.m.
- Saturday day off
- Sunday 6 hours, with additional 30-minute break midday, such as:
 - 10:00 a.m. - 1:00 p.m. rehearsal with a 10-minute break at 11:30 a.m.
 - 1:00 p.m. - 1:30 p.m. break (not included in the 6 total rehearsal hours for the day)
 - 1:30 p.m. - 4:30 p.m. rehearsal with a 10-minute break at 3:00 p.m.

REHEARSAL SCHEDULES

ACTING REHEARSAL SCHEDULES

Daily rehearsal schedules are determined by the director and stage manager with consultation from the production manager when necessary. Please contact the production manager regarding all scheduling concerns.

Rehearsals may be scheduled one week prior to the beginning of the classes for fall term and one week after the end of final exams for both fall and spring terms.

Rehearsals may be scheduled during reading breaks and final exam periods. However, students must be excused from rehearsals for final exams and final exam preparation.

For rehearsal periods that occur surrounding holidays, the team will discuss the holiday schedule in advance.

Rehearsals will not be scheduled when the University is closed.

TECHNICAL AND DRESS REHEARSAL SCHEDULES

All technical and dress rehearsal schedules are determined by the production manager, technical director, entire artistic team, and technical area heads within one week following the preliminary design meeting. Please contact the production manager regarding all scheduling concerns.

The technical schedule for each production will be reviewed and edited, if necessary, at all production meetings. TBD calls will be determined at least two weeks prior to the call.

All requested changes to the technical schedules after posted **MUST** be approved by the production manager and shared with entire production team at least 24 hours prior to the change.

A minimum of one rehearsal will be held on the deck prior to the first technical rehearsal. The first rehearsal on deck will be included in the production schedule.

One run-through must be held prior to load-in for designers and running crew.

Prior to the first technical rehearsal with full cast and crew, all deck times will be established and scheduled including but not limited to actor warm-ups, fight calls, and technical area setups and checks.

A detailed daily tech and dress rehearsal schedule will be sent out no later than the night before the tech and dress rehearsal to ensure that every person on the production team is working off of the same updated schedule.

All dress rehearsal GO times scheduled to match the designated show time and run under show conditions.

CREW CALLS

Staff schedules and crew calls will be determined and breaks provided during technical and dress rehearsals based on the AUPE agreement and guidelines along with consideration of the health, wellness, and safety of the entire cast and production team.

Technical calls and on-deck rehearsals are to be maintained as closely as possible to the published times. Any requested changes to the production schedule must be approved by the production manager.

Running crew members are required to see at least one run-through of the production prior to the start of technical rehearsals.

A representative from scenery, properties, lighting, and sound will be in attendance during the first technical run and from costuming for the first dress rehearsal.

MEDIA CALL

Media call will be held one week prior to opening. There will be a maximum of six costumed cast allowed unless otherwise arranged. Students are not permitted to miss classes for media call.

PRODUCTION COMMUNICATION

OFFICE 365 GROUPS AND PRODUCTION EMAILS

Three Office 365 Groups will be created for each mainstage production by the production manager and be used to facilitate production communication, one each for the production team, stage management, and cast broken up as follows:

Group	Who
Production	Artistic team, all theatre and drama faculty and staff, and technical area heads
Stage Management	Stage managers, stage management supervisor, production manager
Cast	Director, stage managers, cast

Additional group members may be added as needed on a show-by-show basis.

All team members will be added to the Office 365 group when they sign up for the production.

Each technical area head is responsible for informing the running crew in their respective area of all information related to the schedule and work.

Production information including designs, technical documents, budgets, meeting minutes, reports, and schedules should be uploaded and included in the Office 365 group, which will be separated into the following folders:

- Production Policies Document
- Calendars & Schedules
- Rehearsal Reports
- Production Meeting Minutes
- Stage Management
- Set
- Properties
- Lighting
- Sound
- Costumes

Confidential information of any kind including contact information may not be uploaded to the group.

All production communication emails should include the production name in the subject line.

The first line of all production emails should include the intended recipient(s), as follows:

ATTENTION: Wardrobe Crew (*example*)

When the information included is targeted for a specific technical area or person, the name of the intended recipient should also be included in the subject line.

COMMUNICATION CHAIN

The stage manager is the liaison between the rehearsal process and the production team.

Actors and crew should first communicate all concerns to stage management.

Stage management will disseminate all concerns to the appropriate persons and, when appropriate, include in the rehearsal or performance report.

Design communication will be coordinated with director, designer, and technical area head involving the technical director and production manager as needed.

PRODUCTION MEETINGS

Production meetings exist to promote and encourage active participation and collaboration throughout the entire creative and technical teams. Topics will include progress reports for each technical area from both a design and technical perspective, scheduling updates, timelines, budgets spent and remaining, hours used and remaining, and challenges or upcoming concerns.

The first production meeting will take place prior to the end of the previous term. Weekly production meetings will begin no later than the first week of rehearsal for that production. Production meetings will be included in the production calendar and set at the beginning of the process through opening night.

All technical areas **must** be represented by both a designer and technician. All drama staff will be scheduled to attend all production meetings. All theatre, public relations, and box office staff will be invited and encouraged to attend all production meetings.

The entire production team is expected to attend production meetings including production manager, director, designers, technical director, staff, technical area heads, and all student assistants. Public relations and front of house representation encouraged to attend at least the first production meeting and other applicable meetings.

Production meeting notes will be taken and distributed within 24 hours following the meeting. The production manager or stage manager will take and disseminate production meeting notes. After the production teams are determined for a production, the production meeting note taker will be determined depending on the experience of the stage management team. Technical area heads are responsible to taking notes for their own technical area.

PRODUCTION NOTES

Stage management will distribute production notes and rehearsal reports on a daily basis to all involved personnel as soon as possible following rehearsal including during technical rehearsals and dress rehearsals and performance reports during the performance period.

Directors are welcome to visit all staff technical area heads whenever possible. If design concerns arise from the visit, directors communicate their concerns directly to the designer. Designers then communicate all design notes to the appropriate technical area heads.

Notes generated from rehearsal and performance reports need to be acknowledged and responded to by end of day.

TECH WEEK

The technical director is responsible for communicating the details of and problem-solving of any technical notes during tech week.

For any dry tech (cue to cue without actors), cue-to-cue, technical rehearsal, and dress rehearsal a note session will be guided by the production manager, technical director, or appointed staff member immediately following rehearsal beginning with notes from the director and addressing each technical area. All designers and crew chiefs will have the opportunity to share information and notes regarding their technical area.

Technical rehearsal note attendance includes the director, production manager, technical director, all designers except for costumes, all crew chiefs except for costumes, all stage management, and all present technicians. Dress rehearsal note attendance includes the director, production manager, technical director, all designers, all crew chiefs, and all stage management.

All technical notes arising from technical and dress rehearsals should be included in the rehearsal report distributed by stage management. Artistic notes will be delivered from the designer to the appropriate technical team member. To assist in the note process, appropriate team members will indicate which items that come up during post technical and dress rehearsal note sessions need to be included in the rehearsal report.

In the event that a designer or technical area heads is not present at the note session, the production manager and/or technical director will take and distribute pressing notes for action to the needed designer or technical department. These notes will also be included in the rehearsal report.

POST-PRODUCTION MEETING

Following the close of each production, directors, designers, staff, and crew are encouraged to reflect on the experience in an effort to both celebrate our successes and address our challenges. Written reflections should be submitted to the Department Chair as the representative of the Department, who will assess, compile, and disseminate any information that may be helpful to improving our production scheduling and processes.

A post-production meeting including directors, designers, coordinators, production manager, technical director, staff, stage management team, and any relevant portfolio course supervisors will be held for each show within two weeks of the closing performance. The post-production meeting will be included in the production calendar and scheduled one week after the closing performance at the same time as weekly production meetings for that production.

The purpose of this meeting is to celebrate the successes of the production and its team and address any challenges encountered in the production process with the goal of enhancing and enriching the production experience for all involved parties.

Post-production meeting discussion will be guided by use of the Department's Post-Production Meeting Template and address the following points for both the production as a whole and also for each technical area:

- Time and money budget results and a comparison of the projections with the actual expenditures.
- Student opportunities beginning with student involvement by quantity in each technical area and including which worked, which did not work, and what may be helpful moving forward.
- Identify any challenges encountered during production and suggest improvement to our practices that may help our practices in the future.
- To celebrate the success of the production including recognition of people who helped you.

The Department of Drama chair will lead the post-production meeting unless they played a heavy role in the creation or development of the production, in which an objective third party faculty member will be chosen to chair the meeting.

The technical director will make the time and money budget report. All technical area heads must send time and money budget information to the technical director at least three business days prior to the post-production meeting. Report will also include box office attendance and ticket sale information.

POST-PRODUCTION REPORT

The production manager will create and present a Post-Production Show Report to the Drama Department following each mainstage production at the first department meeting after they are reconciled.

The Post-Production Report will include:

- Budgets projections compared to actual expenditures for all technical areas including but not limited to:
 - Set
 - Costume
 - Properties
 - Lighting
 - Sound
 - Special Effects
- Labor hour projections compared to actual hours used for all technical areas including:
 - Drama Staff
 - Theatre Staff
 - Student Paid Labor
- Overtime hours incurred

The production manager and technical director will review all four Post-Production Reports and produce an end-of-year summary to be shared at the final Drama Department spring meeting.

BOX OFFICE REPORT

The Box Office Manager will create a Box Office Report to the Drama Department following each mainstage production to be disseminated at the first department meeting.

The Box Office Report will include:

- Attendance
- Ticket sales and totals

The Box Office Manager will review all four Box Office Reports and produce an end-of-year summary to be shared at the final Drama Department spring meeting.

PRODUCTION RESOURCES

REHEARSAL ELEMENTS

Specific rehearsal pieces needed for the rehearsal process will be requested when the final designs in that technical area are approved. Additional rehearsal pieces may be requested at any time along with a priority list for all items needed; however, all rehearsal piece requests during load-in will be requested through the production manager, who will then evaluate and respond to the request. All efforts will be made to accommodate requests, however, requests will be prioritized based on time and budget.

Designers, stage management, and shop heads will pull requested rehearsal pieces no later than the first read through.

All items in rehearsal are considered rehearsal pieces unless specified otherwise.

Show pieces in all technical areas including scenery and properties will be introduced at the first technical rehearsal and costumes introduced at the first dress rehearsal.

PRODUCTION ELEMENTS

The Department recognizes that the rehearsal process is a creative process and that the show will continue to evolve throughout the process, therefore, additional requests will be considered in consultation between the director, designer, production manager, technical director, and technical area head on a case-by-case basis. See the Design Standards section for details.

Priority items should be addressed when the final designs in that technical area are approved.

STAGE MANAGEMENT STANDARDS

The duties of a stage manager and stage management team may vary from production to production. These standards are intended to guide student stage managers through the process from pre to post-production and provide necessary safety and common process information. When beginning the stage management assignment and prior to the first rehearsal, stage management teams and stage management supervisor will meet to allocate tasks based on the needs of the production.

HEALTH & SAFETY

ALLERGIES

If there is a severe allergy within the cast, crew or creative team:

- Include this information in the Rehearsal Report under General Notes.
- Unless the allergy is life threatening, the post should not include names of individuals.
- If deemed necessary, obtain written consent from the individual/s before releasing the name/s.
- Speak to the production team and post signage on rehearsal hall doors to ensure all measures are taken to create a safe environment.

FIRST AID

- An equipped First Aid Kit should be easily accessible in the rehearsal hall and backstage.
- First Aid supplies are located in the cabinet in Dressing Room 2.
- A minimum of two ice packs should be kept in the Green Room freezer at all times.
- If needed, there are a few instant (chemical) ice packs in Dressing Room 2.

PERSONAL INJURY

If an injury or illness is discovered, the first individual on the scene is to immediately contact Campus Security at 403-329-2345 or extension 2345.

MEDICAL EMERGENCY

- If an individual determines the situation to be an emergency, he/she should call 911 **first**, then Campus Security.
 - If 911 is called from a university phone, security is automatically notified.
 - University telephones require 9 for an outside line, so dial 9-911
- The injury and/or emergency should be included in the Rehearsal Report or Performance Report. A copy of this report **must** be forwarded to the Department Chair if they are not already included on the report's distribution list.
- In most situations, Campus Security will complete a written Incident/Accident Report and forward to appropriate individuals. The stage manager may be asked to complete the report, by following the link:
<http://www.uleth.ca/risk-and-safety-services/node/add/cair>
- If an Incident/Accident Report was created, include in the Rehearsal Report that a report was completed and submitted and by whom.

FIRE

In the case of fire:

- A fire alarm pull station should be activated.
- Campus Security should be notified at 403-329-2345 or extension 2345.

If a fire alarm sounds:

- Begin an immediate evacuation of the building until the fire department or a fire warden gives the “all clear.”

POWER FAILURE

If there is a power failure, immediately evacuate the building until the “all clear” is given.

EMERGENCY PROCEDURES

In cases of fire, power failure, or safety threat to the cast or audience, the show should be stopped.

- Bring up the house lights.
 - Full for evacuation due to any reason.
 - Half if the audience is to remain in their seats.
- Make appropriate announcement to the house and backstage, see Emergency Announcements below.

In case of fire or power failure, the stage manager defers to the front of house manager, who will determine whether or not the production will be able to continue after the emergency is addressed.

In case of a safety threat, the stage manager defers to the active staff member and/or campus security, who will determine whether or not the production will be able to continue after the emergency is addressed.

If the appropriate personnel determine that it is safe to continue the show after the problem is resolved, the front of house manager will inform the audience and the stage manager will inform the cast and crew.

EMERGENCY ANNOUNCEMENTS

The following announcements should be made to the audience should an emergency occur during a performance:

Fire Evacuation

“Ladies and Gentlemen, we need to evacuate the theatre immediately. Please exit calmly and quietly to the closest Fire Exit. The ushers and front of house will assist you. Thank you.”

Power Failure evacuation

“Ladies and Gentlemen, we need to evacuate the theatre immediately. Please exit calmly and quietly to the closest Fire Exit. The ushers and front of house will assist you. Thank you.”

Stopping the Show

“Ladies and Gentlemen, we need to stop the performance for safety reasons. Please remain in your seats while we address the situation. Thank you.”

ADMINISTRATION

OFFICE

The stage management team is provided an office with computer for production work and has access to printing and copying capabilities for the production.

Each production receives a unique Photocopy Code that should be used to make all photocopies that stage management needs for a production that may be requested from the stage management supervisor.

OFFICE 365 SM GROUP

The stage management team has an Office 365 Group through the University's system:

Group Name: Stage Management

Group Email: stage.management@uleth.onmicrosoft.com

Emails sent to the group email address go to everyone who has been added to the stage management group and is subscribed to the group's messages. All stage managers will be added to the group upon confirmation of their position on the production. Please contact the production manager to be removed from the group if you have no further interest in stage management after production completion.

EMAIL

All stage managers utilize their university email address for all email communication related to the production.

Each production will also have an Office 365 stage management group with associated email address used to communicate with and only with the entire stage management team. See the Production Communication section for communication guidelines outside of the stage management team.

STAGE MANAGEMENT DOCUMENTS

The Department provides sample documents and templates for the most common stage management documents utilized during traditional theatrical production processes including the following:

- Audition Notices & Forms
- Alberta Freedom of Information and Protection of Privacy Act Production Form (FOIP)
- Voluntary Medical Form
- Rehearsal Calendar
- Daily Schedule
- Performance Schedule
- Blocking Sheets
- Rehearsal Report
- Performance Report

See the Office 365 stage management production group for template files.

All calendars, schedules, and reports should be saved as PDFs before being both emailed to and also

uploaded to the production group. See the Production Communication section for more information regarding Office 365 groups and production emails.

KEYS

The stage manager will sign out an FBL master key from the technical director prior to the first rehearsal. The stage management team will share this key as needed throughout the production process.

POSITION DESCRIPTIONS

The following general lists of duties should be considered an overview of each position on the stage management team. Specific duties and responsibilities of each role will vary and be determined on a case-by-case basis to meet the needs of each production.

STAGE MANAGER

Duties:

- Stage management team leader
- Responsible for running all rehearsals and performances including technical and dress rehearsals
- Creates, manages, and updates all production paperwork including, but not limited to:
 - Contact sheets
 - Schedules
 - Rehearsal reports
 - Sign in sheets
 - Prompt book with outlined paperwork
 - Performance reports
 - Assists ASMs with preliminary technical reports when required
- Works closely with the director and entire production team to communicate all notes, concerns, changes, etc.
- Manages the actors and, when applicable, the crew
- Oversees all onstage and backstage activities, and calls all cues for the production

ASSISTANT STAGE MANAGER

Duties:

- Sets up the rehearsal hall
- Creates preliminary technical plots for assigned department
- Responsible for line notes
- Tracks and documents technical components
- Creates running lists for production, including stage management and crew tasks
- Helps coordinate the actors and, when applicable, crew
- Manages the backstage including all actor and technical needs during performances
- Assists the stage manager as needed

PROCESS OVERVIEW

Please see the production manager and/or stage management supervisor for additional information.

PRE-PRODUCTION

1. Read the script and make initial notes (what stands out)
2. Learn the rehearsal space and theatre where you will be working
 - a. Pay attention to emergency exits, work lights, location of fire extinguishers, communications systems, running lights, and familiarize yourself with institutional emergency procedures.
3. Meet with the director to:
 - a. Discuss production concept
 - b. Confirm logistics
 - i. Artistic team (music director, vocal coach, movement coach, fight director, etc.)
 - ii. Design team (set & properties, costumes, lighting, sound, digital media, etc.)
 - iii. Cast
 - iv. Method of rehearsal
 - v. Scheduling (breaks, days off, off-book day, blocking deadline, etc.)
 - vi. Important dates (holidays, director away, etc.)
 - vii. Research
 - viii. Other information specific to script or concept (blood, fight scenes, digital media, extreme tech, etc.)
 - c. Discuss how the director prefers to work with the SM team
 - i. Do they want a daily schedule printed out for them?
 - ii. Do they want other paperwork or designs posted in the rehearsal hall?
 - iii. Do they like to be reminded of when the scheduled time ends or are they more free-flowing?
 - iv. What else do they need from you?
 - d. If a cast list has **not** been circulated, ask if you can generate and distribute one at this time.
4. Access the following forms and templates from the Office 365 stage management group:
 - a. Voluntary medical/emergency contact information form
 - b. Production Freedom of Information and Protection of Privacy Act (FOIP) form
 - c. Master calendar
 - d. Daily schedule
 - e. Rehearsal report
 - f. Performance report

AUDITIONS

The Stage Manager should meet with the director regarding auditions and your role in the process.
Offer to:

1. Assist with scheduling auditions
 - a. Book a room(s)
 - b. Create a sign-up sheet
 - c. Prepare audition form
 - d. Prepare additional materials as required (e.g. scenes)
2. Retrieve copies of the script from Drama Administrative staff, the director or University library prior to audition date(s)
3. Prepare the audition space
 - a. Have necessary paperwork on hand (audition form)
 - b. Director and stage management table
 - c. Chairs
 - d. Sharpened pencils
 - e. Notepad
4. Manage auditions
 - a. Greet actors and collect information
 - i. Name
 - ii. Address
 - iii. Phone number
 - iv. U of L email address
 - v. Other information as requested by the director
 - b. Control traffic flow
 - c. Ensure time-management
 - d. Distribute and retrieve scripts and other materials used
5. Strike audition space
6. Prepare for callbacks
 - a. Consult with director regarding callback plans
 - b. Contact actors and inform them of callbacks
 - c. Post a hard copy on the designated callboard
 - d. If the director requests, send regrets email to actors not called back
7. Follow steps 1-5 for callback auditions
8. Upon casting,
 - a. Distribute the cast list electronically:
 - i. Department chair
 - ii. Drama administrative staff
 - iii. Designers
 - iv. Production manager
 - v. Technical director
 - vi. Staff
 - b. Post a physical copy on the designated callboard

PREP WEEK

This section **must** be completed prior to the first day of rehearsals!

STAGE MANAGEMENT TEAM

Meet together as a team.

1. Discuss what each member will be responsible for. Typical duties for each team member are:
 - a. Stage manager
 - i. Leading conversations with director and production team as needed
 - ii. Schedule creation and distribution
 - iii. Blocking and set changes (not always scene changes)
 - iv. Team and production communication (including reports and getting report follow up from SM team and production members when necessary)
 - v. Special effects
 - vi. Act, scene, and page timings
 - b. Assistant stage managers
 - i. Rehearsal room prep and strike (sharpen pencils daily, table, chairs)
 - ii. Properties
 1. Plot
 2. Tracking
 3. Pre-set lists
 4. Shop visits
 5. Note communication to stage manager
 6. Execution of set up and running during rehearsals
 - iii. Costumes
 1. Plot
 2. Tracking
 3. Pre-set lists
 4. Quick change timings
 5. Shop visits
 6. Note communication to stage manager
 7. Execution of set up and running during rehearsal
 - iv. Lighting & sound (sometimes this falls on the SM)
 1. Plot
 2. Tracking
 3. Shop visits
 4. Note communication to stage manager
 5. Execution of set up and running during rehearsal (may be assigned to ASM if SM has other duties)
 - v. Line call & notes (sometimes this falls on the SM)
 1. Best task for the most junior member in most instances
 2. Check with director about how he/she wants notes given prior to line note beginning

Please note: These roles and responsibilities are guidelines that help guide your duty allocation and are not set in stone. Adjust accordingly based on the needs of the production and stage management team.

2. Confirm assigned duties with production manager and stage management supervisor.
3. Read the script multiple times so you have a detailed understanding of the production.
4. Begin your prompt/production book
 - a. All necessary materials will be provided by the Drama department
 - b. Most supplies can be found in the stage management office. If additional items are required, contact the production manager and stage management supervisor. You will need at minimum the following sections in your prompt book:
 - i. Schedules (production calendar, rehearsal calendar, daily schedule, technical and performance schedules)
 - ii. Line notes
 - iii. Rehearsal notes
 - iv. Rehearsal reports
 - v. Show/production reports
 - vi. Script with dedicated blocking pages
 - vii. Production meeting notes
 - viii. Set
 - ix. Properties
 - x. Costumes
 - xi. Lights
 - xii. Sound

Please note: When the show closes the prompt book becomes the property of the Drama Department. Please deliver the prompt book to the production manager or stage management supervisor no later than 5:00 p.m. on the Friday following the closing performance.

5. Learn and understand the designs of the show
 - a. Compare designer's plots to your plots
 - b. Inquire about variances
 - c. Adjust your rehearsal plots and distribute to the following for alignment and confirmation of items:
 - i. Designers
 - ii. Director
 - iii. Technical director
 - iv. Technical area heads
 - d. Discuss any necessary rehearsal pieces and arrange for a delivery date for those items. Unless the Director requests otherwise, all items should go into rehearsal within the first few days.
6. Tape the rehearsal hall floor
 - a. This should be done by the first rehearsal, or at the latest by the first day the cast is on their feet.
 - b. The entire stage management team should participate in this process.
 - c. Request a to-scale ground plan from the technical director well in advance.
 - d. The following supplies for floor taping are available in the stage management office:
 - i. Architect scale ruler
 - ii. Two 100-meter tape measures
 - iii. A carpenter's square
 - iv. Spike tape
 1. The technical director can provide additional spike tape, if needed.

- e. The set designer, production manager, stage carpenter, and/or the technical director may be able to provide assistance upon request.
- f. 3-5 days prior to taping the floor (Stage Manger)
 - i. Pick up the scale ruler and measure the ground plan and confirm with the designer that your measurements are correct. Keep the ruler until the floor has been taped.
 - ii. Source spike table and confirm that you have enough of each colour you need for taping.
 - iii. Each level should be a different colour, if possible.
 - iv. Each scene should be a different colour, if possible.
 - v. Spike marks for furniture and properties should match in colour appropriately for the level/scene.
 - vi. If needed, request assistance from the set designer, production manager, stage carpenter, and/or the technical director for the floor taping date and time.

STAGE MANAGER

1. Sign out keys from the technical director.
2. Request photocopy code from the production manager or stage management supervisor.
3. Request printing code from the production manager or stage management supervisor.
4. Using the departmental distribution list create a specific production distribution list/s. See production manager or stage management supervisor for assistance.
5. Sign out a stage management kit from production manager or stage management supervisor.
 - a. Check the inventory in the kit to ensure it contains all items needed for the entire production process.
 - i. Discard any expired medication and ask the production manager or stage management supervisor to replace it.
 - ii. Request specialty items you need and any missing items from the production manager or stage management supervisor.
 - iii. Sharpen all pencils in the kit and ensure their erasers work. Be sure to have 1 pencil per cast member minimum and extras on hand for guests, such as designers.
6. Confirm the rehearsal schedule and location with the production manager for mainstage productions and the TheatreXtra artistic team for TheatreXtra productions.
7. Create a master rehearsal schedule.
 - a. Develop from information from the director and production schedule.
 - b. The general rule of thumb is any "task" an actor has to attend should be included (media call, technical rehearsal/cue-to-cue, dress rehearsal, etc.).
 - c. Also include items such as:
 - i. Off book date
 - ii. Last day to call for line
 - iii. Stumble through or run dates
 - iv. Media call
 - v. Archival video shooting date
 - vi. First day on deck
 - vii. Location of rehearsal rooms
 - d. Add a version number and date; there may be multiple versions of this schedule.
 - e. Review and update the schedule with the production manager or stage management supervisor, then distribute electronically to appropriate team members.

- f. Every time you update and re-distribute this document you should outline the changes in the body of the email to ensure everyone knows what is new.
8. Create the first day of rehearsal daily schedule.
 - a. Generally, the first rehearsal will include a read-through and design presentations. If it does not, consult with the director about when these might happen.
 - b. Include breaks. See the Rehearsal Hour Parameters section for break information.
 - c. Allow 15 minutes in the first rehearsal schedule for you to do “housekeeping” items including voluntary medical, contact, and FOIP forms.
 - d. Have the schedule pre-approved by the director and your supervisor.
 - e. Distribute electronically.
 9. Email all cast members and designers prior to the first day of rehearsal to confirm they have signed out a copy of the script from the Drama administrative staff to have for the first day of rehearsal.
 10. Create a sign-in sheet for all members of the acting company.
 - a. Try using an excel document where they can just initial by their name when they arrive for their call.
 - b. Put the sign-in sheet in a page protector and place it and a dry erase marker by the entrance for all rehearsals and performances.
 - c. Ensure you leave a blank space for the date so you can write it in daily.
 11. Set up a callboard in the location designated by the production manager including:
 - a. Scene breakdown
 - b. Daily rehearsal schedules
 - c. Current master rehearsal schedule
 - d. Company list (no contact numbers, only names and titles)
 - e. Performance times
 - f. Call times
 - g. Sign in sheet
 12. Prepare first day paperwork for cast and stage management team.
 - a. Print/photocopy voluntary medical forms and get envelopes.
 - i. Hand out and collect the completed forms on the first day of rehearsal.
 - ii. Place the envelopes in a large inter-office envelope and label with the name of the show.
 - iii. Place in the designated production drawer in the stage management office until needed.
 - b. Print/photocopy contact information permission form.
 - i. Hand out and collect back on the first day of rehearsal.
 - ii. This form confirms all information required in the contact list.
 - c. Print/photocopy the FOIP form.
 - i. Hand out and collect back on the first day of rehearsal.
 - ii. Keep completed forms in the prompt book.

ASSISTANT STAGE MANAGER

1. Create rehearsal plots from information gathered in the script
 - a. Scenery
 - b. Properties
 - c. Costumes
 - d. Sound
 - e. Lights
 - f. Digital media or special effects
 - g. Please note:
 - i. Do not just read stage directions; important information can turn up anywhere.
 - ii. Help the creative team catch all of the information; develop your own plot and compare with information provided by directors and designers.
 - iii. Anything added to any plot during the rehearsal process must be included in the rehearsal report under every department it will affect.
 - iv. The SM team is responsible for updating the respective plots and should not depend on designers or staff to do it regularly.
2. Contact the director, designers, and technical area heads:
 - a. Obtain copies (digital or hard) of the designs, ground plans, plots, etc.
 - b. Ask about any technical concerns highlighted by your own rehearsal plots.
 - c. Invite designers and technical staff to the first rehearsal/read through if date has been decided. Confirm attendance with director.
 - d. Inquire about special needs for the first rehearsal (e.g. actor information sheets, measurements, etc.).
 - e. Determine if the director and/or designers want to present their designs.
 - f. After your meeting:
 - i. List and procure all necessary rehearsal properties and costumes and arrange for secure storage for the first day of rehearsal.
 1. Depending on availability these items may be kept in a dressing room.
 2. Alternatively, the properties area has locking rolling cabinets.

REHEARSAL PERIOD

PREPARING THE REHEARSAL SPACE

These items should be reviewed and completed before every rehearsal.

1. Arrive 30 minutes prior to beginning of rehearsal.
2. Collect items needed for the rehearsal hall, and set up the space.
 - a. Unlock the doors to all areas being used (rehearsal hall, green room, dressing rooms, etc.).
 - b. Set up tables & chairs for read through or the director, attending designers, and SM team.
 - i. You need enough to make sure all parties are comfortable including directors and designers. Everyone should have room to move and work (not be elbow-to-elbow).
 - c. Bring the SM kit (make sure the pencils are sharpened!).
 - d. Post/adjust the sign in sheet.
 - e. Post daily schedule on call board.
 - f. Place a copy of the daily schedule on the director and SM table.
 - g. Post any changes to the master schedule.
 - h. Clean the water pitchers, fill them, and source glasses.
 - i. Sweep and mop the floor (critical if actors are in bare feet).
 - j. Bring in all rehearsal properties and at least two 6-foot or 8-foot properties table, one for stage left and one for stage right.
 - k. Bring in all rehearsal costumes on rolling racks, one for stage left and one for stage right.
 - l. Bring in portable sound system, if necessary.

For the first rehearsal only:

- a. Prepare housekeeping paperwork with envelopes and pens for completing.
 - b. Labeled copies of the script for those who require them.
 - c. Confirm rehearsal properties and costumes have been delivered to the designed storage area.
 - d. All properties should be washed or cleaned before use in rehearsals.
3. Create a rehearsal report draft on your computer to take notes on or prepare your notepad.

DAILY TECHNICAL AREA REPORTS/CHECK-INS

ASSISTANT STAGE MANGER

Visit all technical shops and areas once a day.

1. Print/bring a digital copy of the rehearsal/production notes and any other questions.
2. It is recommended that check-ins happen shortly after notes are distributed and first thing in the morning whenever possible.
3. Discuss and arrange a daily shop visit time with the technical area heads, preferably after but close to 9:00 a.m., the latest the previous rehearsal's report would typically be distributed.

Please note: If a technical area does not yet have an assigned ASM or if the designated ASM is unable to complete a technical area check-in on any given work day, the stage manager or another member of the stage management team **must** take on this task.

REHEARSALS

STAGE MANAGEMENT TEAM

1. Take notes for the rehearsal report.
 - a. Strive for concise notes that clearly outline the question, concern, or problem in detail.
 - b. Ensure the entire stage management team is listening for and taking notes.
 - c. Avoid assumptions; simply communicate information gathered to the production team.
 - d. Every note ask yourself:
 - i. Which category does this note go under?
 - ii. What other departments may it affect?
 - e. The stage manager will distribute the rehearsal report electronically to the stage management team and supervisor for editing and suggestions as soon as possible after the rehearsal.
 - f. The stage manager will distribute the final rehearsal report to the rehearsal report distribution list no later than 9:00 a.m. the following morning provided that it has been approved by the stage management supervisor. It is important that the rehearsal report be distributed as soon as possible after approval so that each technical area has time to address the included notes and can structure their day accordingly.
2. Attend the weekly production meetings.
 - a. Print and include copies of the production meeting notes distributed by the production manager for all prompt books.

STAGE MANAGER

1. After the first rehearsal create a contact list and distribute the appropriate team members.
 - a. Contact information may only be shared with the stage management team.
 - b. Position titles/characters and names may be shared with the entire production team.
2. When the director arrives, confirm that the daily schedule still meets their needs. If there are changes, notify all called parties and the production team via email as soon as possible.
3. Inform the director when everyone has arrived. Confirm the starting point and welcome everyone to rehearsal.
4. Take timings of the rehearsals starting with the first read.
 - a. Time each page of the entire play.
 - b. Break down the acts and scenes, if applicable.
 - c. Include act/scene and quick-change timings in the general section of the rehearsal report.
 - d. Keep track of all timings on a timing chart kept in the prompt book.
5. Record blocking for each scene and maintain changes.
 - a. Use short hand for quick recording.
 - b. Create a legend so anyone can decipher your blocking.
6. Maintain time calls on the schedule (i.e. start time, scene calls, breaks, end of rehearsal).
7. At the end of the rehearsal:
 - a. Speak with the director about any notes or concerns from the rehearsal.
 - b. Add any applicable notes given by the director to the rehearsal report.
 - c. Clean up the rehearsal hall.
 - i. Return all properties, furniture, and wardrobe items to their storage location.
 - ii. Stack chairs and tables.
 - iii. Return SM kit to stage management office.

- d. Lock up all used spaces including, but not limited to, rehearsal hall, green room, dressing rooms, etc.

ASSISTANT STAGE MANAGER

1. Approximately 2 minutes prior to rehearsal, check the sign in sheet. Contact any missing actors.
2. Preset the scenery and furniture, properties, and Costume items for each scene as rehearsal progresses, and reset rehearsal scenery and furniture, properties, and Costume when going back on a scene.
3. Develop and maintain the properties preset plots. Distribute to the properties shop, designer, and properties coordinator on a weekly basis.
4. Tape out the properties tables, usually one each SR and SL, as soon as blocking for the production has been completed so actors can get used to where they should pick up and drop off properties.
5. Create and maintain Costume plots and quick time changes. Distribute to the costume shop, designer, and head of wardrobe on a weekly basis.
6. Create a spike diagram for all furniture and set pieces for each act.
7. Be prepared to prompt when required and take line notes.
 - a. When prompting:
 - i. Ask the cast to say "Line" when in need of prompting
 - ii. Be loud and clear
 - iii. Use your own voice
 - iv. Do not "act"
 - v. Do not use an accent
 - b. For line notes:
 - i. Check with the director before the first line note session.
 1. How do they want line notes given? (email, posted, other)
 2. Do they want to be cc'd if by email?
 3. When do they want a note given? (missed words, paraphrasing, if the intent is lost, etc.)
 - ii. Be careful these notes do not become extremely time consuming. If so, speak to the director immediately (i.e., do not stay up until 1:00 a.m. typing line notes).
 - iii. Ask the production manager or stage management supervisor for assistance, if necessary.
8. Cue cast for entrances, if necessary
9. Call out and/or execute sound cues as indicated in the script (i.e. phone rings, gunshots, thunder, door knocks, etc.).
10. Call out any lighting cues as indicated in the script that affect the scene and cast (i.e. lights up at the top of a scene, lightning, blackouts, etc.)
11. Ensure that breaks for all in rehearsal happen. If a break is missed or delayed, ensure the appropriate amount of break time is given by the end of day.
12. At the end of the rehearsal:
 - a. Clean up the rehearsal hall.
 - i. Return all scenery and furniture, properties, and Costume items to their storage location
 - ii. Stack chairs and tables
 - iii. Return SM kit to stage management office

TECH WEEK

Includes preparation for tech week. Two weeks before moving on stage, carefully review the most recently updated production schedule. Align the following tasks with the dates and times on the production schedule.

1. Lighting focus
 - a. One week prior the stage manager should:
 - i. Email the production manager and ask when you can tape spike marks on stage as per the spike chart diagram.
 - ii. Check in with the lighting designer about any specific spike mark requests (for example, when the lead stands downstage and does a monologue, the designer may want a special spike mark to help with focus).
 - b. The entire stage management team should tape spike marks on stage as per the spike chart diagram during time allotted by production manager.
2. First technical rehearsal, often cue-to-cue format
 - a. One week prior the stage manager should:
 - i. Email all designers and request cue numbers and locations be given at least 48 hours prior to the first technical rehearsal.
 - ii. Add cues to prompt book (lighting, sound, scenery, fly, projection, etc.) prior to the first technical rehearsal.
 - iii. Mark/flag any cues in question to confirm at, if not before, the first technical rehearsal with designer.
3. Moving on deck
 - a. At the beginning of the week that you are scheduled to move on deck, the stage manager should email a list of technical requirements and questions to the production manager and technical director.
 - i. Check in about and confirm when rehearsals may move on deck.
 1. On schedule? Early? Late?
 2. What date and time can the SM team move items from the rehearsal hall to the stage?
 - ii. Ask if you can leave the spike tape in the rehearsal space until you open or what the latest date to remove the spike tape from the rehearsal hall is.
 1. Occasionally things happen on stage that will move rehearsal temporarily back into the hall. Keeping the tape in the space as long as possible is a precautionary measure.
 - iii. Ask where to strike unused properties and costumes to when you move on deck.
 - iv. Discuss quick change booths.
 - v. Request properties tables and outline locations.
 - vi. Confirm stage management headset numbers, types (wireless or corded), and locations needed.
 - b. At the designated time:
 - i. Move scenery and furniture, properties, and costumes, if necessary.
 1. Set up properties tables on deck **before** the first rehearsal.
 2. If applicable, move wardrobe racks on deck.
 - ii. Move SM kit.
 - iii. Move water station.
 - iv. Clean up the rehearsal hall.
 1. Throw out all trash.

2. Strike all rehearsals properties, costumes, etc. that you are no longer using and place them in the agreed location.
 3. Do NOT lift the spike tape until after the production unless otherwise instructed.
 - v. Check and tidy up the green room, if necessary.
 - vi. Walk the stage to familiarize yourself with the set, crossover, trap room, safety hazards/concerns, etc.
 1. Speak with the technical director if you have any safety concerns.
 - c. Remove spike tape from the rehearsal hall on the deadline given by the production manager.
4. First rehearsal on stage
 - a. At the beginning of the first onstage rehearsal, schedule a safety talk with the technical director.
 - b. Make sure all questions regarding safety have been answered.
 - c. After the safety talk, have the cast walk the stage prior to beginning the rehearsal.
 5. First Rehearsal with the crew
 - a. Prior to the first crew rehearsal:
 - i. The stage manager should update the sign in sheet to include all cast and crew.
 - ii. Add the production schedule to the callboard.
 - iii. Add the crew and updated cast call times to the callboard.
 - b. During the first crew rehearsal:
 - i. The SM team should meet the crew at the top of their call time.
 - ii. Each ASM should:
 1. Hand out typed copies of the preset lists, running lists, and post show lists for their designated area.
 2. Walk through the pre-set with the crew.
 3. Shadow the backstage crew for their first rehearsal and provide additional information, if needed.
 6. First Dress Rehearsal
 - a. Prior to the first dress rehearsal:
 - i. Procure dressing room assignments from the head of wardrobe.
 - ii. Label and distribute valuable bags for each cast member to their assigned dressing rooms.
 7. All technical rehearsals (including the first rehearsal with crew and first dress):
 - a. Arrive 30 minutes prior to crew call.
 - i. Prepare the sign-in sheet.
 - ii. Open the green room.
 - iii. Open all dressing rooms if wardrobe has not already done so.
 - iv. Post any notes relevant to the run on the callboard.
 - b. The entire SM team should be in communication with each other and the crew throughout the calls either directly onstage or via headset.
 - c. Be quick and able to adapt to changes in the placement of cues, blocking, or scenery changes.
 - i. Makes notes on your current paperwork during the rehearsal.
 - ii. Promptly update changes on your paperwork after rehearsal.
 - iii. If changes, redistribute paperwork to the crew the following rehearsal.
 - d. Confirm new changes to the show are implemented with crew and cast from the previous rehearsal/tech run notes session.

- e. Stage Managers:
 - i. Ensure breaks are scheduled according to policy and diligently followed.
 - 1. Check in the production manager and/or technical director to confirm staff break requirements.
 - 2. Ensure the break(s) happen within 15 minutes of the scheduled time.
 - a. It is common when break time arrives to complete the cue sequence and sometimes the scene being worked on.
 - b. Be respectful of the director and designers but still ensure the break is taken close to the scheduled time.
 - ii. Ensure all cast and crew have signed in by the designated time.
 - 1. Cast and crew must sign themselves in and cannot sign in for anyone but themselves.
 - 2. Contact each cast or crew member promptly if they are late for their call.
 - 3. If a crew member cannot be reached, contact the production manager immediately to discuss the most effective way to run the production without the missing crew member.
 - iii. Be clear and loud when speaking from the production table and over headset.
 - iv. Be in communication with the director, designers, cast, and crew.
 - v. Stop the rehearsal for all safety concerns by calling a hold.
 - vi. Stop the rehearsal when a designer needs to correct a cue by calling a hold.
 - 1. Loudly and clearly say "Please Hold" to cast and crew.
 - 2. Ask the designer and operator to confirm with you when they are ready to proceed.
 - 3. Ask the designer if they need to rerun the cue.
 - 4. Decide where to pick up rehearsal based on if the designer needs to rerun the cue or not.
 - 5. Put sounds, lights, scenery, and projections (if applicable), back into the cue/position you need them in via headset.
 - 6. Gather your thoughts and make sure you are ready to begin.
 - 7. Loudly and clearly to the cast say either:
 - a. "Thank you. Please pick it up from *CHARACTER'S NAME*, line '*SAY THE LINE*' when you are ready" OR
 - b. "Thank you. Please pick it up from *CHARACTER'S NAME*, line '*SAY THE LINE*' on my GO."
 - 8. Proceed.
 - f. Assistant Stage Managers:
 - i. Be present on deck as soon as the crew call begins.
 - ii. After the crew have completed their presets, ensure everything is preset correctly and safely prior to the cast being permitted on stage.
 - iii. Be on the stage or close to it for the entire pre show period.
 - iv. Do not sit at the production table.
8. Technical runs and early dress rehearsals - Add the follow tasks to the ones listed above:
 - a. Watch and pay attention to the show. Make sure all cues are correct and cast/text is on track.
 - b. Address any problems or concerns that come up while running the show, if appropriate.
 - c. Take notes about changes that need to be made or items that need to be addressed.
 - d. Attend the design/crew notes session. Make corrections/revisions in prompt book.
 - e. Attend the cast notes session. It is important to hear what the director is talking to the cast

about, which may affect the show and your calls. Make revisions or notes in prompt book as needed.

f. Stage Managers:

- i. If applicable, fight rehearsals should be conducted once the stage is set and safe.
 1. Make sure to include fight rehearsals are part of cast call times.
 2. If possible, be in the proper lighting cue.
 3. Run each fight sequence three times - slow speed, medium speed, and show speed.
- ii. Give your ASM's the following calls and select one ASM to communicate calls to the cast and crew:
 1. Hour call, traditionally for ASM's and technicians only
 2. 30 minute call and usually also "House is Open" call, first call including cast
 3. 15 minute call
 4. 5 Minute call (head to the booth)
 5. Places (2 minutes to show time)
 - a. At this point, do a headset check with your crew.
 - i. List all crew on headset in your prompt book at the top of the show.
 - ii. Ask each crew member to confirm they are on headset.
 - iii. Ask ASMs to find any missing crew members promptly.

Please note: The ASM needs to confirm with you once they have given each call.

iii. Time the show

1. Time each Act or part, and intermission (if applicable) separately, and total it for the report.
2. Include on all Rehearsal Reports.

g. Assistant Stage Managers

- i. At the stage manager's instruction, one ASM should communicate calls to the cast and crew:
 1. Hour call - traditionally for ASM's and technicians only.
 2. 30 minute call, and "House is Open" call - first call including cast
 3. 15 minute call - At this point, the ASM giving calls should also collect valuable bags and store them in lock up.
 4. 5 minute call (stage manager will head to the booth)
 5. Places (2 minutes to show time)

Please note: Make sure to get a **verbal response** from each crew and cast member.

6. After giving the call and receiving a verbal response from each crew and cast member, inform the stage manager and the rest of the SM team via headset that "The XX call has been given".

- ii. After the house is open, keep the noise level to a minimum backstage and prevent from anyone walking across the stage.

9. Final Dress Rehearsal - the stage manager should add the follow tasks to the ones above:

- a. 24 hours in advance remind cast, crew, and designers that the archival photographer will be coming; this notice is required by FOIP.
- b. At 45 minutes before the show, check in with the front of house manager.
- c. At 35 minutes before show time, ask your operators to put you in the pre-show lighting, sound, set cues, and projection cues (if applicable).
- d. At the 30 minute call, confirm with your ASMs that all presets are done on stage and that you can open the house.

- e. Contact the house manager letting them know that the house is ready to open from your perspective, essentially handing the house over to the front of house team.
 - i. Do not open the house if you are missing any cast or crew.
 - ii. When the house opens, announce “the House is open” on headset and to the backstage and dressing room intercom.

PERFORMANCES

Continue to run the performance as you did for final dress adding the additional responsibilities outlined below:

1. Arrive 30 minutes prior to crew call.
 - a. Prepare the sign-in sheet.
 - b. Open the green room.
 - c. Open all dressing rooms if wardrobe has not already done so.
 - d. Post any notes relevant to that performance on the callboard.
 2. The SM team should meet the crew at the top of their call time.
 3. The entire SM team should be in communication with each other and the crew throughout the calls, either directly onstage or via headset.
 4. Watch and pay attention to the show. Make sure all cues are correct and cast/text is on track.
 5. Address any problems or concerns that come up while running the show, if appropriate.
 6. Take notes if something comes up that needs to be addressed after the performance.
 7. Stage Manager:
 - a. Ensure all cast and crew have signed in by the designated time.
 - i. Cast and crew must sign themselves in; they cannot sign in for anyone but themselves.
 - ii. Contact each cast or crew member promptly if they are late for their call.
 - iii. If a crew member cannot be reached, contact the production manager immediately to discuss the most effective way to run the production without the missing crew member.
 - b. Give your ASM’s the following calls and select one ASM to communicate calls to the cast and crew:
 - i. Hour call - traditionally for ASM’s and technicians only
 - ii. 30 minute call, and “House is Open” call - first call including cast
 - iii. 15 minute call
 - iv. 5 minute call, (head to the booth)
 - v. Places (2 minutes to show time)
 1. At this point, do a headset check with your crew.
 - a. List all crew on headset in your prompt book at the top of the show.
 - b. Ask each crew member to confirm they are on headset.
 - c. Ask ASMs to find any missing crew members promptly.
- Please note: The ASM needs to confirm with you once they have given each call.
- c. If applicable, fight rehearsals should be conducted by the stage manager once the stage is set and safe.
 - i. If possible, be in the proper light cue.
 - ii. Run each fight sequence three times:
 1. Slow speed
 2. Medium speed

3. Show speed
 - d. At 45 minutes before the show, check in with the front of house manager.
 - e. At 35 minutes before show time, ask your operators to put you in the pre-show lighting, sound, set cues, and projection cues (if applicable).
 - f. At the 30-minute call confirm that all presets are done on stage and that you can open the house.
 - g. Contact the house manager letting them know that the house is ready to open from your perspective, essentially handing the house over to the front of house team.
 1. Do not open the house if you any missing any cast or crew.
 2. When the house opens, announce “the House is open” on headset and to the backstage and dressing room intercom.
 - h. Be clear and loud when speaking over headset.
 - i. Be in communication with the technicians and ASMs the entire run of the show.
 - j. Time the show
 - i. Time each act or part and intermission (if applicable) separately and total it for the report.
 - ii. Include on all performance reports.
 - k. Document and create a show/performance report for every performance.
 - i. Include:
 1. Date, performance number, time house opened, audience number, and weather.
 2. Time show started/went up, time show ended/came down, intermission start and end time (if applicable), each individual act running time, and total performance time.
 3. Notes on any technical or costume items which are in need of repair prior to the next performance. Be sure to check in with ASMs to see if they have notes to include.
 4. Notes or concerns about the cast or crew. For example, if actors are late for calls, are not feeling well, are having difficulty with their lines or blocking, or are having difficulty with running tasks.
 5. Notes on how the audience responded. For example, were they quieter than usual, were they more vocal than usual, or was there a standing ovation.
 - ii. Distribute the report following the performance and NO later than 9:00 a.m. the next morning.
 - l. Talk with the cast and crew about notes you may have for them about the performance
 - i. Safety notes are the most important.
 - ii. It is your job to maintain the artistic vision of the director and designers and you can give notes to the cast and crew in order to do so, if necessary.
8. Assistant stage managers:
 - a. Be present on deck once the crew call begins.
 - b. After the crew have completed their presets, ensure everything is preset correctly and safely prior to the cast being permitted on stage.
 - c. Be on the stage or close to it for the entire pre show period and performance call.
 - d. At the stage manager’s instruction, one ASM should communicate calls to the cast and crew:
 - i. Hour call - traditionally for ASM’s and technicians only
 - ii. 30 minute call and usually also “House is Open” call - first call including cast
 - iii. 15 minute call - At this point, the ASM giving calls should also collect valuable bags

and store them in lock up

- iv. 5 minute call (stage manager will head to the booth)
- v. Places (2 minutes to show time)

Please note: Make sure to get a **verbal response** from each crew and cast member.

- vi. After giving the call and receiving a verbal response from each crew and cast member, inform the stage manager and the rest of the SM team via headset that “The XX call has been given.”
- e. After the house is open, keep the noise level to a minimum backstage and prevent from anyone walking across the stage.

CLOSING NIGHT & FOLLOWING

CLOSING NIGHT, LOAD OUT, AND STRIKE

1. Clean up
 - a. Stage management area of the control booth
 - b. Green room
 - c. Stage management office
2. Collect and return any flashlights, lanyards, gloves, or other running items lent for the run to the stage management office, stage management supervisor, production manager, or technical director.
3. If applicable, collect scripts from the cast and designers. Ensure they have erased all notes prior to returning.
4. Stage manager
 - a. Return voluntary medical information forms to cast and crew.
 - b. Transfer production FOIP forms to the stage management supervisor.
 - c. Destroy any hard copies of the contact sheet.
 - d. Create, distribute, print, and file in your prompt book the final show/performance report.
5. Assistant stage managers
 - a. Clean off the callboard.
 - b. Pack up scenery and furniture, properties, and costumes as per normal post show checklist.

POST-PRODUCTION

1. Return key to the technical director.
2. By 5:00 p.m. on the Friday following closing, submit all prompt book(s) to stage management supervisor.
3. Attend the post-production meeting (should be within two weeks of closing night.)

DEVISED AND NON-TRADITIONAL PROCESSES

Updated December 12, 2018

This portion of the Production Policy should remain flexible and changeable to meet the needs of each specific devised or non-traditional show produced by the Department of Drama.

- Internal designers for devised works should be determined and assigned by January of the academic year preceding the show's production
- Designers and shop heads are required to attend rehearsals of devised and non-traditional productions no less than once per week as determined by the show's director and coordinated with the Production Manager who will schedule staff accordingly. Further, student coordinators and design assistants should attend rehearsals regularly to collaborate in the process and communicate information to designers and shops.
- An updated "score" or script created in rehearsals for devised work should be forwarded to designers, assistants and shops as changes are made with alterations highlighted. These changes will be sent by stage management in addition to rehearsal reports.
- It is recommended that the Drama Department endeavour to schedule devised and non-traditional productions in the spring semester whenever possible.
- Periodic production meetings for devised and non-traditional productions can begin as early as a year in advance at the request of the project's initiator or the Production Manager.

DESIGN DEADLINES AND TECH FOR DEVISED AND NON-TRADITIONAL PROCESSES

- Functional design pieces including key production elements should be prioritized for devised work in order to be available for the rehearsal process.
- A prioritized list of these items should be compiled by the show's designers in collaboration with the project's initiator/director and delivered to the shops by designers by the end of fall term for spring productions and by the end of spring term for fall productions.
- The order of priority for these items will be revisited and re-evaluated at each subsequent production meeting.
- The production manager is responsible for overseeing compliance to this list of prioritized items by the shops.
- Overtime cannot be incurred by the shops to meet the above demands so time should be budgeted accordingly.
- Time cannot be taken from preceding Main Stage productions or other curricular needs in favour of meeting the needs of devised and non-traditional projects.
- The division and budgeting of time for different productions and curricular activities is at the discretion of the shops.
- Production calendar, dates and deadlines for design elements will be determined on a show-by-show basis and will be determined at an early production meeting for the project.

DESIGN STANDARDS

Updated February 07, 2018

PREAMBLE

The University of Lethbridge Department of Drama Design Standards document developed as a modification of the *Associated Designers of Canada Standards and Working Procedures for Designers in the Live Performing Arts Industry in Canada: A Guide for Professional Designers of Sets, Costumes, Lighting and Sound second edition*, further referred to as ADC Standards, out of a need to specify and clarify design communication practices for the Department of Drama faculty, staff, and designers including guest and student designers. The italicized information included is directly pulled from the ADC Standards document, Copyright © Associated Designers of Canada 2003.

The information included in this section is intended to act as a guide and reference for faculty, staff, and designers and in no way intends to ignore or override personal design styles or preferences but instead ensure that the needs of the Department are being met and provide clear communication requirements and preferences for **typical** production styles.

DEVISED WORK

Discussion of design standards and practices for **atypical** work, such as devised productions, will be discussed before shop work begins on these productions to determine reasonable expectations for the design process, communication methods, and applicable design standards.

DESIGN PARAMETERS

All Designers should consult the Department of Drama Production Proposal in conjunction with the production “Seasonator” to ensure that the design fits within the proposed parameters of the production with the understanding that the Production Proposal is also a guide and not final. Design elements greatly different from information included in the Production Proposal and Seasonator require discussion prior to Completed Design submissions.

DISCLAIMER

Design submissions represent visual concepts and construction suggestions only and do not replace the knowledge and advice of a professional theatre technician or, if necessary, a licensed professional. The designer is unqualified to determine the structural appropriateness of the design and will not assume responsibility for improper engineering or use. All of the dimensions and relationships shown are for reference only based on all of the information currently available. All written notes and measurements supersede the visual representation and given scale provided.

SAFETY

All faculty, staff, and students encouraged to raise any and all safety concerns. The production manager and technical director will address all safety concerns and solve any problems determined to be hazardous. The Department of Drama follows Theatre Alberta’s Safe Stages document regarding health and safety best practices, available online at <https://www.theatrealberta.com/safe-stages/>.

DESIGN MEETINGS

Preliminary

The Preliminary Design reflects discussions among the Designer, the Director, and the Production Manager as the representative of the Department of Drama.

The Department of Drama will have a preliminary design meeting with the Director, Production Manager, Designers, and Staff immediately following submission of preliminary design documents to review and discuss the designs. At this meeting, the Department of Drama will determine if supplementary documents and/or information will be necessary in order to sufficiently estimate both time and financial costs for the design and if the following Completed Design standards listed within each technical area as follows are appropriate for the production.

Preliminary design meetings should address all hanging locations, pipe use, and trap use for all technical areas in order to address shared resources and determine appropriate resource allocation based on the priorities of the production.

Other

Subsequent design meetings to be determined by the Director, Production Manager, Designers, and Staff as needed.

SCENIC DESIGN

DEFINITIONS

“SET” shall include but not be limited to:

- *Architectural design of the performance space, together with its surface treatment*
- *Masking*
- *Properties including hand properties (but not including costume accessories)*
- *Furniture*
- *Set dressing*
- *Visible transitions*
- *Projected images*
- *Special effects related thereto*

Note: It is understood that the design and execution of special effects, projected media effects, and lighting effects are not assumed to be the exclusive responsibility of the Set Designer until and unless they have been specifically negotiated and agreed to by all parties.

PRELIMINARY SCENIC DESIGN

Includes:

- A floor plan with measurements
- Preliminary properties information
 - Properties List
 - Visual reference imagery
- Preliminary set dressing information
 - Set dressing list
 - Visual reference imagery
 - Scale drawings of furniture builds
- Front view sketch (perspective or front elevation)
- Preliminary scale elevations

The following information shall be supplied:

- *Options of general construction methods*
 - Focus is on communication the design and materials as opposed to how will the set will be engineered
- *Special materials or surface treatments*
- *Mechanical devices or application requirements*
- *Special effects list*
- *Sufficient other information to enable the Department of Drama Shops to reasonably estimate costs*

COMPLETED SCENIC DESIGN

Includes:

- Coloured rendering(s) or working scale model
- Scale floor plan(s)
- Scale section(s)
- Scale elevation(s)
- Basic technical drawings detailing all scenic elements including proposed storage
- Painting elevations or equivalent, such as a full color model, IF the designer is not also the scenic artist
- Lists of all known properties and set dressing
- Properties and set dressing illustrations indicating colour and dimensions
- Working drawings for extraordinary or complex properties and set dressing requirements
- Special effects list and details
- Any additional details pertaining to overall design sufficient for detailed costing and realization

APPROVED SCENIC DESIGN

The Completed Design with all modifications and changes made to the satisfaction of the Director, Designer, and Production Manager, which have been initialed and dated by the parties.

Proposed changes after the Approved Scenic Design subject to discussion based on available resources and production priorities. Production Manager must approve amendments to designs before any changes will be implemented.

SCENIC DESIGN COMMUNICATION STANDARDS

- *Renderings should maintain a consistent proportion to indicate the actor – environment relationship. When applicable, renderings should follow mechanical perspective.*
- *Technical drawings should be clear, clean, and inscribed on a standard drafting medium. Drawings created in CADD software should be saved and exchanged in a mutually agreed upon file format.*
- *A border should frame each drawing.*
- *Each “set” should have its own ground plan.*
- *Recommended scales for plans and elevations are $\frac{1}{4}''=1'-0''$ or $\frac{1}{2}''=1'-0''$.*
- *Scales for moldings and details should be adequate for construction, ranging from $1''=1'-0''$ to full scale.*
- *Choice of scale for drawings may be dependent on the scale of the original drawings of the venue provided by the Theatre or Producer.*
- *The Title block on all drawings should include the following information:*
 - *Production title and date*
 - *Venue*
 - *Producer*
 - *Director*
 - *Designers – costumes, lighting and sound*
 - *Drawing title*
 - *Scale*
 - *Drawn by, if different than the designer*
 - *Date*
 - *Drawing number (# of #)*
 - *Type of design submission or, if Preliminary, noted as such*
 - *If revision, date of last revision*
 - *CADD file name, if applicable*
- *The recommended position of the Title Block is in the lower right hand corner of the page*
- *Notes should be indexed on the right hand margin*
- *The drawings should read in a logical sequence from page to page, i.e.:*
 - *Ground plan*
 - *Scene changes*
 - *Cross sections of the stage*
 - *Elevations*
 - *Details*
- *It is suggested that an index page be included in sets of drawings numbering over twelve pages*
- *All drawings should be numbered in sequence and labeled as of a total, i.e.: 1/10, 2/10, 3/10, etc.*
- *The use of drafting symbols is quite universal; ADC recommends that any symbol as prescribed in a standard drafting manual is acceptable.*
- *Any personal symbol that is not standard usage is acceptable, as long as it is keyed to the drawing through the legend. The Legend should be located in the right hand margin.*
- *All lettering should be clear and neat.*
- *Notation should be made for all practical elements (electrics, pyro, etc.) on the ground plan.*
- *Human figures scaled to the drawing or model should always be a part of the presentation. Recommended heights are 6'-0" for men, and 5'-6" for women.*

Note:

The Department of Drama Scene Shop Staff prefer the following drafting conventions:

- Orthographic multiview projection style for all non-standard objects
- Obvious space between object and dimension line
- Dimensions in a different color

RECOMMENDED WORKING PROCEDURES

PRELIMINARY DESIGN

- A meeting will be scheduled by the Production Manager including the Director, Designers, Production Manager, Staff, and Technical Director to present, review, and approve preliminary designs prior to work on the final design materials.
- Each Department of Drama Shop will provide written time and financial cost estimates based on preliminary design submissions.
- *It is the responsibility of the scenic Designer to provide sufficient information in the following areas to allow the Appropriate Department of Drama Shop to cost the Design:*
 - *A preliminary properties and set dressing list which includes sketches (not to scale) of any extraordinary items and their proposed positions*
 - *Projection imagery pertaining to conceptual approach, such as:*
 - *Slide form and content (if known)*
 - *Projection source(s)*
 - *Projection surface(s)*
 - *Projection locations, where applicable*
 - *Special effects, noting:*
 - *Conceptual information*
 - *Safety*
 - *Proposed placement*
 - *Etc.*
- *Proposed scenery storage, if deemed necessary*
- *Set masking positions*
- *Communication among all design disciplines should be encouraged and maintained*

COMPLETED AND APPROVED DESIGN

- *Ground plans should indicate proposed masking and storage areas, if necessary, for all scenic elements in multiple scene shows.*
- *Technical drawings should be detailed enough to allow building to continue in the Designer's absence.*
- *Set Designers should always draw a significant section to show proposed positions for:*
 - *Scenic elements*
 - *Masking*
 - *All practical set pieces including:*
 - *Lamps*
 - *Speakers*
 - *Projectors*
 - *Etc.*
 - *Flown elements*
 - *At in-trim*
 - *At high trim (storage) position*
- *Set models may be scaled in $\frac{1}{4}''=1'-0''$ or $\frac{1}{2}''=1'-0''$.*
 - *Choice of scale for drawings may be dependent on the scale of the original drawings of the venue provided by the Theatre or Producer.*
- *Painter's elevations, in the absence of a full color model, should be drawn to scale. Recommended minimum is $\frac{1}{2}''=1'-0''$.*
- *Paint supply information should be included with the Completed Designs.*
- *Completed properties and set dressing lists should include working drawings or other visual representations of specific items.*

- *Projection information should include type of projection equipment and surfaces, their relative positions, and a guide to image content that is as comprehensive as possible (where applicable).*
- *All special effects should have a detailed description of the desired effect and the proposed accommodation within the Design (where applicable).*

EXECUTED DESIGN

To be provided by Designer to the Production Manager, Stage Manager, and appropriate Department of Drama Staff no later than 24 hours prior to the final dress rehearsal:

- Final properties list necessary for running the show
- Final set dressing list necessary for running the show

COSTUME DESIGN

DEFINITIONS

“COSTUME” shall include but not be limited to:

- *All clothing worn by all performers and visible bodies including crew and musicians, when applicable, whether designed, found, or selected by the Designer*
- *All hair styles, facial hair, wigs, etc.*
- *Makeup*
- *Special costume effects*
- *All accessories, including but not limited to:*
 - *Headgear*
 - *Gloves*
 - *Footwear*
 - *Etc.*

And the functioning of these elements in performance, including quick changes.

NOTE: It is understood that from time to time the contracting of a make-up specialist or a hair specialist may necessitate the renegotiation of roles and chain of command. The Theatre and Designer should both understand the chain of command of the specialist – i.e. are they being hired as “Hair Designer” or are they reporting to and executing the Design of the Costume Designer?

PRELIMINARY COSTUME DESIGN

Includes:

- *A full costume plot indicating the number of costumes per character*
 - Should utilize the Department of Drama's Standard Costume Plot Template
- *Known quick changes*
- *Any special treatment or fabrication requirements including breakdown*
- *Hair, wig, and makeup requirements*
- *Visual representations to indicate style and silhouette*
- *Working drawings for extraordinary or complex costuming requirements*
- *Sufficient other information to enable the Department of Drama Shops to reasonably estimate costs*

COMPLETED COSTUME DESIGN

Includes:

- *Full sketches of each and every costume and costume accessory required for the production*
 - *In the case of multiples, one sketch or rendering needed per sex*
- *Colour information*
- *Working drawings for extraordinary or complex costuming requirements*
- *Known quick change list and approximate quick change duration, if available*
- *Fabric swatches and/or texture specifications*
- *Wig or hair sketches or images showing profile, front and back views and colour information*
- *Any additional details pertaining to overall design sufficient for detailed costing and realization*

APPROVED COSTUME DESIGN

The Completed Design with all modifications and changes made to the satisfaction of the Director, Designer, and Production Manager, which have been initialed and dated by the parties.

Proposed changes after the Approved Costume Design subject to discussion based on available resources and production priorities. Production Manager must approve amendments to designs before any changes will be implemented.

COSTUME DESIGN COMMUNICATION STANDARDS

- *A costume rendering should have the following information on each page:*
 - *Play title*
 - *Act and scene*
 - *Character name*
 - *Actor name, if known*
 - *Renderings should maintain a consistent proportion to indicate the costume and accessories in the body*
- *All renderings should be complete enough in all detail that costume construction can continue in the Designer's absence.*
- All impressionistic renderings should be accompanied by detailed notes necessary for The Department of Drama Shop to interpret and achieve the Design including:
 - Silhouette
 - Colour
 - Period
- *All back views are implied except where additional details are provided.*
- At the first fitting, the Designer will provide photos of the initial costumes to the Director and Design Team provided the actor has given permission to do so. If permission is denied, the Director must attend the first fitting.

Note:

In the case of devised, purchased, or modern shows, the Department of Drama Costume Shop Staff requires that the following design criteria be ranked in order of priority:

- Silhouette
- Colour
- Period

RECOMMENDED WORKING PROCEDURES

PRELIMINARY DESIGN

- A meeting will be scheduled by the Production Manager including the Director, Designers, Production Manager, Staff, and Technical Director to present, review, and approve preliminary designs prior to work on the final design materials.
- Each Department of Drama Shop will provide written time and financial cost estimates based on preliminary design submissions.
- *A full costume plot with indications of any quick changes. It is expected that this costume plot will correlate with the scale and scope lines of the Production Proposal and Seasonator.*
- *A visual representation of costume style indicating silhouette, period, and color.*
- *A general description of fabrics and any proposed treatments, such as:*
 - *Painting*
 - *Dying*
 - *Beading*
 - *Appliquéing*
 - *Breakdown*
 - *Etc.*

Any unusual fabrics must be swatched.
- *A general description of:*
 - *Footwear*
 - *Undergarments*
 - *Millinery*
 - *Wigs and Hairstyles*
 - *Makeup*
 - *General*
 - *Specialty, such as*
 - *Prosthetics*
 - *Scars*
 - *Stilts*
 - *Flying Harnesses*
 - *Jewelry*
 - *Armour*
 - *Accessories*
 - *Safety practices, such as fire retarding*
- Preliminary technical drawings defining complex costume pieces based on information defined in the Seasonator.

Note:

Unusual items and/or techniques relating to any of the above should be noted.

COMPLETED AND APPROVED DESIGN

- *Fabric and/or colour swatches and fabric description must be included with renderings.*
- *A full costume plot listing/reflecting casting decisions to date along including a complete list of quick changes.*
 - *If available, estimated duration for known quick changes.*
- *Detailed information must include visual representation must be provided in the following areas when applicable to each production:*
 - *Wigs, hairstyles, facial hair, and makeup*
 - *Footwear*
 - *Undergarments including padding*
 - *Millinery*
 - *Jewelry and military decoration*
 - *Armour, weaponry, and related accessories. It is understood that the Designer is only choosing the look of the weapon and is not necessarily certified to handle firearms.*
 - *Costume properties, such as:*
 - *Handbags*
 - *Parasols*
 - *Gloves*
 - *Hankies*
 - *Spectacles*
 - *Etc.*
 - *Costume painting*
 - *Costume breakdown including:*
 - *State of repair*
 - *Age*
 - *Implied cleanliness*
 - *Special effects costumes, such as costumes with built-in lighting*

EXECUTED DESIGN

To be provided by Designer to the Production Manager, Stage Manager, and appropriate Department of Drama Staff no later than 48 hours prior to the first dress rehearsal:

- Final costume plot necessary for running the show
- Dressing cards for all costume changes using the Department of Drama's Dressing Card Template necessary for running the show
- Final quick change list including quick change durations, if not included in costume plot, necessary for running the show

LIGHTING DESIGN

DEFINITIONS

“LIGHTING” shall include but not be limited to:

- *Selection of the following properties of light to be used in the production:*
 - *direction*
 - *texture*
 - *colour*
 - *intensity*
- *Placement and duration of all lighting cues and lighting effects to be used in the production*

NOTE: It is understood that the design of special effects, and projected media effects are not assumed to be the exclusive responsibility of the Lighting Designer until and unless their design has been specifically negotiated and agreed to by all parties.

PRELIMINARY LIGHTING DESIGN

Includes a description of:

- *The basic lighting approach*
- *A rough plan of fixture and equipment use*
- *Special lighting rigging*
- *Indications regarding expected special lighting effects and atmospherics*
- *Sufficient further information which is required to enable the Production Manager, Technical Director, and/or Theatre Staff to reasonably estimate costs*

COMPLETED LIGHTING DESIGN

Includes:

- *Plots*
- *Schedules*
- *Specifications*
- *Working drawings*
- *Any additional details pertaining to overall design sufficient for detailed costing and realization*

APPROVED LIGHTING DESIGN

The total lighting for the production and all pertinent documentation required for the execution of same, to the satisfaction of the Director, Designer, and Production Manager.

Proposed changes after the Approved Lighting Design subject to discussion based on available resources and production priorities.

LIGHTING DESIGN COMMUNICATION STANDARDS

Light Hanging Plot:

- *The light hanging plot is the primary graphic tool used to convey the precise information needed to execute a Lighting Design.*
- *For unconventional hanging positions or when requested, a section view should accompany the light hanging plot.*
- *Technical drawings should be clean, clear, and inscribed on a standard drafting medium. Drawings created in CADD software should be saved and exchanged in a mutually agreed upon format.*
- *A border should frame each drawing.*
- *Recommended scales for light hanging plots and sections are ¼"=1'0" or ½"=1'-0".*
 - *Choice of scale for drawings may be dependent on the scale of the original drawings of the venue provided by the Theatre or Producer.*
- *The Title block on all drawings should include the following information:*
 - *Production title and date*
 - *Theatre space / Venue*
 - *Producer*
 - *Director*
 - *Applicable Designer(s) – sets, costumes, sound*
 - *Drawing title*
 - *Scale*
 - *Drawn by, if different than designer*
 - *Date*
 - *Drawing Number (# of #)*
 - *Type of design submission or, if Preliminary, noted as such*
 - *If revision, date of last revision*
 - *CADD File name (where applicable)*
- *The Title Block's recommended position is in the lower right hand corner of the page.*
- *All lettering should be clear, neat and read from one direction regardless of the lamp orientation.*
- *The Legend should contain the following information:*
 - *An example of every type of luminaire used, with identification listing:*
 - *Type of luminaire*
 - *Wattage*
 - *Fixture count of each type*
 - *A typical fixture labeling all symbols and numbers used, as:*
 - *Channel*
 - *Instrument Number*
 - *Colour*
- *There are various international lighting templates currently in use in Canada. The delineation of the specific units, i.e. 6x12, 6x16, etc., is up to the individual Designer, as long as each type is properly indicated in the key. The minimum information that should accompany lamp symbol is:*
 - *Instrument number, shown inside the body of the unit*
 - *Accessory symbol, i.e. gobo, iris, etc.*
 - *Two-fering*
- *Light Hanging Plot will include:*
 - *Channel*
 - *Instrument Number*
 - *Colour*
- *Recommended sequential numbering of instrument locations and mounting positions should follow the method practiced in the industry.*
 - *Locations:*
 - *Setting line to upstage*

- *Setting line to downstage*
- *Line for such locations as:*
 - *Booms*
 - *Ladders*
 - *Floor units*
 - *Etc.*
- *Positions:*
 - *Stage Left to Stage Right for horizontal locations, i.e. electrics, bridges, FOH*
 - *Top to bottom for vertical locations, i.e. booms, ladders, etc.*

Light Hanging Paperwork:

- Includes:
 - Instrument schedule
 - Channel schedule
 - Fixture count of each type
 - Color schedule
 - Pattern schedule
 - Accessories list
- See Completed and Approved Design section for details.

RECOMMENDED WORKING PROCEDURES

PRELIMINARY DESIGN

- A meeting will be scheduled by the Production Manager including the Director, Designers, Production Manager, Staff, and Technical Director to present, review, and approve preliminary designs prior to work on the final design materials.
- It is the responsibility of the Lighting Designer to provide sufficient information in the following areas to allow the Production Manager, Technical Director, and/or Theatre Staff to cost the Design:
 - *Rough inventory of equipment or of additional equipment*
 - *Special rigging or mounting positions*
 - *General specifications for any special lighting effects*
 - *Rough inventory of:*
 - *Colour media*
 - *Gobos*
 - *Etc.*
 - *Sufficient other information to enable the Department of Drama Shops and Theatre Staff to reasonably estimate costs*
- *Communication among all design disciplines should be encouraged and maintained*

COMPLETED AND APPROVED DESIGN

- *The light hanging plot should include these details:*
 - *Centre line*
 - *Proscenium or setting line*
 - *A Scaled Rule*
 - *Lineset Index (if applicable) showing*
 - *Number of line sets available*
 - *Total listing of all hanging goods as provided by the Technical Director and/or Production Manager*
 - *Listing of all electric pipes indicating the number and position name*
 - *Trim of each pipe*
 - *A label for each mounting position, including:*
 - *Its name*
 - *Lineset number (if applicable)*
 - *Trim height*
 - *Deck electrics and practicals may be listed or shown on a separate sheet or on a ground plan*
 - *Special rigging details, bumpers, trapeze pipes, etc.*
 - *A minimum indication of venue architecture or scenery that does not obstruct the unit symbols or information, if provided*
- *For unconventional hanging positions or when requested, a section view should include these recommended details:*
 - *Permanent architectural details or obstructions, if provided*
 - *Lineset index (if applicable);*
 - *Graphic representation of:*
 - *Location of all electric pipes, showing trims and largest instrument type hung on each pipe;*
 - *Locations and size of borders and legs;*
 - *Any other objects that affect rigging or masking.*
 - *Trim heights, indicated on the lineset index or by use of a scale should be drawn and labeled.*

- *The instrument schedule should list all lighting units numerically by hanging position. Columns should be provided listing:*
 - *Location*
 - *Instrument number*
 - *Channel*
 - *Circuit column*
 - *Type of Instrument*
 - *Wattage*
 - *Purpose*
 - *Colour*
 - *Two-fering*
 - *Accessories:*
 - *Gobo*
 - *Iris*
 - *Tophat*
 - *Barndoor*
 - *Donut*
 - *Etc.*
 - *Devices:*
 - *Colour scroller*
 - *Gobo rotator*
 - *Animation wheel*
 - *Moving mirror*
 - *Etc.*
- *The channel schedule should list all units, grouped by channel. Columns should be provided listing:*
 - *Location*
 - *Instrument number*
 - *Channel*
 - *Circuit column*
 - *Type of Instrument*
 - *Wattage*
 - *Purpose*
 - *Colour*
 - *Two-fering*
 - *Accessories:*
 - *Gobo*
 - *Iris*
 - *Tophat*
 - *Barndoor*
 - *Donut*
 - *Etc.*
 - *Devices:*
 - *Colour scroller*
 - *Gobo rotator*
 - *Animation wheel*
 - *Moving mirror*
 - *Etc.*
- *Color schedule*
- *Pattern schedule*
- *Accessories list*
- *Any other plans and specifications necessary for the realization of the Lighting Design*

EXECUTED DESIGN

To be provided by Designer to the Production Manager and Stage Manager no later than 48 hours prior to the first technical rehearsal:

- Lighting Cue Numbers and Placement necessary for running the show
- Atmospheric Cue Information and Placement, if applicable, necessary for running the show
- Special Effects Cue Information and Placement, if applicable, necessary for running the show
- Any other cued elements related to lighting necessary for the realization of the Lighting Design necessary for running the show

SOUND DESIGN

DEFINITIONS

“SOUND” shall include but not be limited to:

- *Selection of the following properties of sound to be used in the production:*
 - *Location*
 - *Orientation*
 - *Type*
 - *Quality of electronically reproduced and/or enhanced sound*
- *Placement and duration of all sound cues and aural effects to be used in the Production, in consultation with the Director and the Composer, if any*

PRELIMINARY SOUND DESIGN

Includes:

- *A description of the basic approach to the use of sound in the production*
- *A rough inventory of equipment*
- *Special rigging*
- *General specifications of any:*
 - *Special sound effect devices*
 - *Preproduction requirements*
 - *Recording requirements*
- *Sufficient further information which is required as determined by the Production Manager, Technical Director, and/or Theatre Staff to reasonably estimate costs*

COMPLETED SOUND DESIGN

Includes:

- *Plots*
- *Schedules*
- *Specifications*
- *Working drawings*
- *Tracking sheets*
- *Spare parts availability*
- *System performance standards*
- *Any additional details pertaining to overall design sufficient for detailed costing and realization of the Sound Design*

APPROVED SOUND DESIGN

The total electronically reproduced and enhanced sound of the Production and all pertinent documentation required for the execution of same, to the satisfaction of the Director, Designer, Production Manager, and Composer (if any).

Proposed changes after the Approved Sound Design subject to discussion based on available resources and production priorities.

SOUND DESIGN COMMUNICATION STANDARDS

Loudspeaker and Microphone Location Plot:

- *The loudspeaker and microphone location plot is the primary graphic tool used to convey the precise information needed to accurately position these transducers in the theatre.*
- *A centre line vertical elevation should accompany the location plot when any of the mounting positions are variable with respect to position of vertical trim.*
- *Technical drawings and diagrams should be clean, clear and inscribed on a standard drafting medium.*
- *A border should frame each drawing and diagram.*
- *Recommended scales for loudspeaker and microphone location plots and sections are $\frac{3}{4}''=1'-0''$ and or $\frac{1}{2}''=1'-0''$.*
- *The legend block on all drawings and diagrams should include the following information:*
 - *Production title and date*
 - *Theatre space / Venue*
 - *Producer*
 - *Director*
 - *Applicable Designer(s) – sets, costumes, sound*
 - *Drawing title*
 - *Scale*
 - *Drawn by, if different than designer*
 - *Date*
 - *Drawing Number (# of #)*
 - *Type of design submission or, if Preliminary, noted as such*
 - *If revision, date of last revision*
 - *CADD File name (where applicable)*

The recommended position for the legend block is in the lower right hand corner of the page.
- *All lettering should be clear, neat and read from one direction regardless of the orientation of the symbol being identified.*
- *The key should contain the following information:*
 - *An example of every type of symbol used, with identification listing:*
 - *Generic type of device*
 - *Brand & model number*
 - *Operating configuration*
 - *A typical device showing labels with all symbols and numbers used, as:*
 - *Channels*
 - *Connectors*
 - *Circuits*
 - *Configuration*
- *There are various international graphic standards currently in use in Canada. The best authority, entitled "Graphic Symbols for Electrical and Electronics Diagrams," including sound equipment, is ANSI/IEEE 315-1975. Standards may be obtained from <http://global.ihs.com/>.*

Sound Paperwork:

- System:
 - *The system signal flow block diagram is the primary graphic tool used to convey the precise information needed to electrically interconnect all system components.*
 - *A patching schedule should accompany the block diagram.*
- Design:
 - *The sound plot is the primary tool used to condense the total of all auditory functions of the Sound Design into a manageable form.*
 - *Recording tracking sheets are the primary tools used to document the source and type of all component sounds used in the preproduction and recording process.*
 - *For music and sound effects that fall outside of SOCAN and the Department of Drama Sound Library, a detailed source identification schedule should accompany all tracking sheets when copyrighted materials are used in the production of prerecorded sound.*
 - *Cue sheet(s) providing all of the information needed to perform every cue or operation during the show.*
- Live Musicians:
 - *A detailed session contract should be filed and a copy should accompany all tracking sheets when live musicians are used in the recording process.*

RECOMMENDED WORKING PROCEDURES

PRELIMINARY DESIGN

- A meeting will be scheduled by the Production Manager including the Director, Designers, Production Manager, Staff, and Technical Director to present, review, and approve preliminary designs prior to work on the final design materials.
- *It is the responsibility of the Sound Designer to provide sufficient information in the following areas to allow the Production Manager, Technical Director, and/or Theatre Staff to cost the Design:*
 - *Rough inventory of equipment or of additional equipment*
 - *Special rigging or mounting positions*
 - *General specifications for any special sound effects*
 - *Rough inventory of consumables such as:*
 - *Tape*
 - *Disks*
 - *Scoring pads*
 - *Track sheets*
 - *Cue sheets*
 - *Etc.*
 - *Estimated equipment and studio rental and personnel needs for preproduction and recording.*
- *Communication among all design disciplines should be encouraged and maintained*

COMPLETED AND APPROVED DESIGN

- *The loudspeaker and microphone placement plot should include these details:*
 - *Centre line*
 - *Proscenium or setting line*
 - *A Scaled Rule*
 - *Lineset Index (if applicable) showing*
 - *Number of line sets available*
 - *Total listing of all hanging goods as provided by the Technical Director and/or Production Manager*
 - *Listing of all sound pipes indicating the number and position name*
 - *Trim of each pipe*
 - *A label for each mounting position, including:*
 - *Its name*
 - *Lineset number (if applicable)*
 - *Trim height*
 - *Deck practical loudspeakers and fixed microphones may be listed or shown on a separate sheet or on a groundplan*
 - *An indication of:*
 - *Intercom*
 - *Biscuit*
 - *Headphone*
 - *Monitor/paging speaker circuits/position (if applicable)*
 - *Special rigging details, custom mounting brackets or harnesses, etc.*
 - *A minimum indication of venue architecture or scenery that does not obstruct the unit symbols or information, if provided*
 - *Deck practical loudspeakers and fixed microphones may be listed or shown on a separate sheet or on a groundplan*
 - *An indication of*

- *Intercom*
 - *Biscuit*
 - *Headphone*
 - *Monitor/paging speaker circuits/position (if applicable)*
 - *Special rigging details, custom mounting brackets or harnesses, etc.*
 - *A minimum indication of venue architecture or scenery that does not obstruct the transducer symbols or information.*
- *For unconventional hanging positions or when requested, a section view should include these recommended details:*
 - *Permanently installed transducers (including infrared systems)*
 - *Lineset index (if applicable)*
 - *Graphic representation of:*
 - *Location of all electric pipes and other show-specific obstructions*
 - *Location of all permanent architectural features affecting coverage*
 - *Any other objects that affect rigging or masking*
 - *Mounting heights, scaled accurately and labeled*
- *The transducer schedule should list all loudspeakers and microphones numerically by location.*
 - *Columns should be provided listing (as applicable):*
 - *Location/application*
 - *Transducer number*
 - *Amplifier(s)*
 - *Circuit(s)*
 - *Type of unit(s)*
 - *Phase polarity*
 - *Crossover details*
 - *Attenuator setting(s)*
 - *Phantom powering*
 - *Capsule type*
 - *Rolloff setting*
 - *Input channel(s)*
 - *Splitter circuit(s)*
 - *Extras, i.e. specific serial numbers, colour coding, etc.*
- *The amplifier schedule should list all units, grouped by amplifier. Columns should be provided listing:*
 - *Amplifier #*
 - *Location*
 - *Output channel #(s)*
 - *Loudspeaker #(s)*
 - *Number and type of loudspeakers*
 - *Loudspeaker circuit(s)*
 - *Net load impedance*
 - *Phase polarity*
 - *Amplifier type & power rating*
 - *Input gain setting*
 - *Extra notes, i.e.: bridged/normal mode, balanced/unbalanced input option, etc.*
- *It is the responsibility of the Sound Designer to provide sufficient information in the following areas to permit the Design to be realized:*
 - *A list stating any special components to be installed into any particular transducer prior to hanging, installation or use*
 - *An accessory list detailing the following to be used or installed at special times during the performance:*
 - *Windscreens*
 - *Pop filters*

- *Special capsules*
 - *New wireless batteries*
 - *Etc.*
 - *An equipment list detailing all required equipment such as:*
 - *Special parts*
 - *Spare diaphragms*
 - *Capsules*
 - *Other potential replacement/expendable items and any other plans and specifications necessary for the realization of the Sound Design on an on-going basis over the expected life span of the production.*
- *The system signal flow block diagram should include these details, drawn in standard graphic representation:*
 - *All active and passive sound devices and components, connected or not;*
 - *All inputs and outputs indicating type of connector;*
 - *All interconnections showing routing, splices, pathways, junctions, etc.;*
 - *Dashed outlines indicating equipment contained within the same physical space;*
 - *Adequate labeling to indicate generic and specific types of devices, applications, channels, connection details, circuit labeling, shielding information, cable type, operating modes, switch settings, jumpering, etc.;*
 - *Indication of all patching options with detail showing patchbay labeling;*
 - *Any specific equipment information necessary for proper understanding enlarged and shown separately in adequate detail to ensure complete unambiguity.*
- *The sound plot should utilize the Department of Drama's Standard Sound Cue Sheet Template and include these details:*
 - *Script Page*
 - *Cue #*
 - *Sound Effect Type*
 - *Description of Cue*
 - *Cue Call Timing (the "GO")*
 - *Output*
- *Recording tracking sheets should include these details:*
 - *Tape/disk type*
 - *Speed/sampling rate*
 - *Number of tracks*
 - *Name of cue and production*
 - *Composer*
 - *Take, timing and editing history*
 - *Instrumentation on each track*
 - *Musician/instrument identification*
 - *Doubling/comping history*
 - *Noise reduction*
 - *Details on any copyrighted material used: composer, publisher, clearance organization.*
- *Cue sheets should include the following details:*
 - *Name of production and cue number*
 - *Cue name or label*
 - *Type of cue, such as:*
 - *Mic*
 - *Tape*
 - *Preset*
 - *Fade*
 - *MIDI*
 - *Etc.*

- *Number of identical follow repeats (loops)*
- *Time for execution as an automatic follow*
- *Whether to reset the stopwatch or not when the cue goes*
- *Sound source(s) selected for control by cue*
- *Fade rate(s) (if applicable)*
- *Volume levels by source*
- *Effect send levels and assignments (if applicable)*
- *Effect return levels and assignments (if applicable)*
- *Direct preset assignments by source*
- *Output matrix level/switch settings by row/column (input/output)*
- *Master output level settings by output channels*
- Designer must provide applicable labeled audio files in WAV format indicating for each:
 - Cue Number
 - Audio Description

EXECUTED DESIGN

To be provided by Designer to the Production Manager, Stage Manager, and appropriate Department of Drama Staff no later than 2 hours prior to the final dress rehearsal:

- Loudspeaker and microphone location plot necessary for running the show
- Signal flow block diagram necessary for running the show
- Patching schedule necessary for running the show
- Applicable Tracking Sheets necessary for running the show
- Cue Sheet(s) necessary for running the show

INFORMATION LIST

PROVIDED BY THE THEATRE

Preliminary information to be provided to the Designer by the Department of Drama Production Manager, who receives theatre information from the Faculty of Fine Arts Technical Director.

FOR SET DESIGNERS

- *Scale plan view of the venue, including house sightlines, all permanently installed equipment including but not limited to:*
 - *Drapes*
 - *Softgoods*
 - *Bridges*
 - *Orchestra*
 - *Choral acoustic shells*
 - *Speaker clusters*
 - *Etc.*
- *Scale section view of the venue, including house sightlines, all permanently installed equipment including but not limited to:*
 - *Drapes*
 - *Softgoods*
 - *Bridges*
 - *Orchestra*
 - *Choral acoustic shells*
 - *Speaker clusters*
 - *Etc.*
 - *Front of house architecture including all lighting positions.*
 - *All working linesets and their travel limitations.*
- *An updated list of rigging information and capabilities including:*
 - *House hang plot*
 - *Pipe positions*
 - *Pipe length*
 - *Line lengths*
 - *Line load capacity*
 - *Etc.*
- *Any onstage limitations or obstructions, as radiators, heating ducts, etc.*
- *Stage floor surface, wall surface, and their conditions.*
- *Any traps, elevators, or special openings and their positions, sizes, and capabilities.*
- *Fire and building codes pertinent to the theatre and any onstage fire exits.*
- *A complete list of all masking stock, both hard and soft.*
- *A complete list of other soft goods, including groundcloths, scrims, cycs, projection screens, etc.*

FOR COSTUME DESIGNERS

- *A description of theatre costume facilities and equipment.*

FOR LIGHTING DESIGNERS

- *Scale plan view of the venue, including house sightlines, all permanently installed equipment including but not limited to:*
 - *Drapes*
 - *Softgoods*
 - *Bridges*
 - *Orchestra*
 - *Choral acoustic shells*
 - *Speaker clusters*
 - *Etc.*
- *Scale section view of the venue, including house sightlines, all permanently installed equipment including but not limited to:*
 - *Drapes*
 - *Softgoods*
 - *Bridges*
 - *Orchestra*
 - *Choral acoustic shells*
 - *Speaker clusters*
 - *Etc.*
 - *Front of house architecture including all lighting positions.*
 - *All working linesets and their travel limitations.*
- *An updated list of rigging information and capabilities including:*
 - *House hang plot*
 - *Pipe positions*
 - *Pipe length*
 - *Line lengths*
 - *Line load capacity*
 - *Etc.*
- *Any onstage limitations or obstructions, as radiators, heating ducts, etc.*
- *Stage floor surface, wall surface, and their conditions.*
- *Any traps, elevators, or special openings and their positions, sizes, and capabilities.*
- *Fire and building codes pertinent to the theatre and any onstage fire exits.*
- *A complete list of all masking stock, both hard and soft.*
- *A complete list of other soft goods, including groundcloths, scrims, cycs, projection screens, etc.*
- *A full set of technical drawings of the show.*
- *A current and complete inventory of working equipment, including:*
 - *Lighting control console*
 - *Luminaire information:*
 - *Quantity*
 - *Type*
 - *Wattage*
 - *Gel frame sizes*
 - *Gobo sizes*
 - *Projection equipment*
 - *Dimmer capacity*
 - *Circuits*
 - *Etc.*

- *A complete inventory of the following:*
 - *Gel*
 - *Gobos*
 - *Accessories*
 - *Devices*

FOR SOUND DESIGNERS

- *Scale plan view of the venue, including house sightlines, all permanently installed equipment including but not limited to:*
 - *Drapes*
 - *Softgoods*
 - *Bridges*
 - *Orchestra*
 - *Choral acoustic shells*
 - *Speaker clusters*
 - *Etc.*
- *Scale section view of the venue, including house sightlines, all permanently installed equipment including but not limited to:*
 - *Drapes*
 - *Softgoods*
 - *Bridges*
 - *Orchestra*
 - *Choral acoustic shells*
 - *Speaker clusters*
 - *Etc.*
 - *Front of house architecture including all lighting positions.*
 - *All working linesets and their travel limitations.*
- *An updated list of rigging information and capabilities including:*
 - *House hang plot*
 - *Pipe positions*
 - *Pipe length*
 - *Line lengths*
 - *Line load capacity*
 - *Etc.*
- *Any onstage limitations or obstructions, as radiators, heating ducts, etc.*
- *Stage floor surface, wall surface, and their conditions.*
- *Any traps, elevators, or special openings and their positions, sizes, and capabilities.*
- *Fire and building codes pertinent to the theatre and any onstage fire exits.*
- *A complete list of all masking stock, both hard and soft.*
- *A complete list of other soft goods, including groundcloths, scrims, cycs, projection screens, etc.*
- *A full set of technical drawings of the show.*
- *A complete inventory of pertinent equipment, including:*
 - *Quantity*
 - *Type*
 - *Power*
 - *Channels*
 - *Etc.*
- *A complete inventory of accessories and sub-assemblies.*
- *A complete inventory of all consumable and replacement parts normally stocked.*
- *Accurate and up-to-date scale plan and section of the venue(s).*
- *Technical data including locations of all permanently installed sound circuits and transducer mounting positions.*
- *Accurate and up-to-date equipment manuals for all sound equipment in the venue(s).*
- *Detailed system signal flow or block diagram(s) for all existing systems showing all:*
 - *Inputs*
 - *Outputs*

- *Patch points*

PROVIDED BY THE DEPARTMENT OF DRAMA

Preliminary information to be provided to the Designer by the Department of Drama Production Manager.

FOR SET DESIGNERS

- *A description of scenery and properties staff, facilities, and equipment.*
- *Upon consultation with the designer, a list and/or photos of applicable stock.*

FOR COSTUME DESIGNERS

- *A description of costumes staff, facilities, and equipment.*
- *Upon consultation with the designer, a list and/or photos of applicable stock.*
- *Complete cast list including any and all doubling, understudies etc.*
- *Full length photos of the performers.*
- *Measurements of all cast members.*

FOR LIGHTING DESIGNERS

- *A description of lighting staff, facilities, and equipment.*
- *Upon consultation with the designer, a list and/or photos of applicable practicals.*
- *Colour swatches of all costumes and accessories in the show upon request.*

FOR SOUND DESIGNERS

- *A description of sound staff, facilities, and equipment.*
- *Upon consultation with the designer, a list and/or audio files of applicable stock.*