PRODUCTION STAFF ROLES AND RESPONSIBILITIES

SCENIC DESIGNER

- Read and analyze the text and/or listen to the score, be familiar with the space assigned and your production deadlines, check in with your Design advisor. Note: It is your responsibility to meet regularly with the Design Advisor at all phases of the process.

- Meet with the director and the design team to discuss the concept for the project.

- Research the project, solidify your organizational paperwork, prepare sketches and groundplan(s). Continue to meet with the Director and Design Team to develop the project.

- Upon agreement of the rough design scheme meet with the Technical Director to discuss the scope of the project, the budget, if adjustments need to be made and how you plan to proceed with the project.

- When you have agreed upon the rough plan prepare the final design package. This must contain:
  - a final groundplan, section, design elevations and detail drawings.
  - prop list with set dressing, drawings of built pieces/or specifications.
  - paint elevations.
  - special requirements (special effects, running water, projections, etc.).
  - renderings or a model.

- Meet with the Technical Director and both Advisors to Green Light the project.

- Meet with the Design Team, Technical Director, Prop Master, Paint Charge and Stage Manager to share and confirm the information needed by each area.

- Post a complete set of plans in the hallway by the Design Classroom.

- Attend production meetings

- Attend rehearsals as needed.

- During the build of the scenery, the Designer should be available in the design classroom studio for questions from the production team.

- Be available during the load-in.

- Attend all technical and dress rehearsals.

- Compile notes for the production team

- Compile archive files of the final design package and production images. See Archive Guidelines.
ASSISTANT SCENE DESIGNER

Assistant Designers are rarely assigned to specific projects. In such a case discuss the responsibilities of the assistant with the Design Advisor. Potential jobs may include:

- Research
- Printing and distributing the plans to the various departments.
- Preparing /tracing paint elevation layouts.
- Computer Graphic work.
- Shopping with Props or Scenery as needed.
- Model building.
- Supplemental drafting.
- Working with the Designer to organize notes or information for the Design or Production Teams.
- Attend rehearsal as the designer’s representative.
- Assist in the prop or paint shop when needed.
- Attend technical rehearsals with the Designer and assist in the taking of notes.

COSTUME DESIGNER

The individual who designs the costumes for a specific production

Responsibilities:

- Read script and determines the costume needs of the production
- Meets with the Director of the production to determine the concept, which all collaborators will work within
- Research period details, fabric availability, and rental resources for the design project
- Sketches ideas into renderings for Director approval, and as working drawing for the costume shop
- Meets regularly with costume Design Advisor and Department Head during all stages of the design process
- Determines fabrics and/or fabric modifications necessary to fulfill ideas determined on renderings
- Attend Draper and Craft Head meeting and check in with the daily
- Attends production meetings
- Attends rehearsals as necessary
- Attends fittings as necessary
- Pulls and purchases all costumes needed for upcoming fittings
- Supervises the costume load into the theatre
- Supervises the costume strike along with the Wardrobe head and the Design Assistant
- Read and follow costume handbook details of job title
- Performs other duties as assigned by Costume Director/Manager
COSTUME DESIGN ASSISTANT

The individual who works as a personal assistant to the Costume Designer for a specific production

Responsibilities:

- Reads script
- Compiles research for Costume Designer as necessary
- Acts as liaison between Costume Designer and costume shop when the Costume Designer is unavailable
- Coordinates elements for fittings including all pulled and purchased items
- Labels/tags all costume craft items before they leave the fitting room
- Attends production meetings and rehearsals as needed
- Creates dressing lists as needed for wardrobe
- Pulls rehearsal costumes as necessary
- Compiles and maintains production “bible”
- Supervises the correct labeling of all items for proper wardrobe identification
- Finds rental costumes as necessary
- Supervises the costume load into the theatre
- Supervises the costume strike along with Costume Designer and Wardrobe head
- Read and follow Costume handbook details of job title
- Performs other duties as assigned by the Costume Director/Manager
LIGHTING DESIGNER

It is the job of the Lighting Designer to help the Director, in every way possible, to achieve his or her concept. After being assigned, to a production the student designer is expected to follow as closely as possible the methods taught in class to achieve a final product.

Responsibilities:

- First reading of the script to get general information and understanding, of plot characters etc.
- Research, playwright, and period including social economic and historical events surrounding the play.
- Second reading after background research.
- Meet with director and designers.
- Third reading with new information. Research any unfamiliar ideas or concepts from the meeting.
- Breakdown the script into lighting moments do light sketches create wish list.
- Meet with director and designers as needed.
- After receiving approved ground plan refine wish list and do rough hook-up.
- Resolve any issues or conflicts involving set and lighting i.e. masking.
- Attend rehearsal. There may not be a full run through before the plot is due so stay in communication with stage management and see as many scenes run in rehearsal as possible.
- Complete finished plot and hook-up and submit for approval.
- Attend load-in. Focus and cue the production.

LIGHTING DESIGNER DATES AND RESPONSIBILITIES:

- Meet with director after reading and researching play.
- Stay in contact with the design team (costumes and scenery).
- Plot approval 10 DAYS BEFORE LOAD-IN. BE SURE TO SCHEDULE A TIME WITH THE DIRECTOR OF LIGHTING IN ADVANCE OF THE DUE DATE. At the approval include, hook-up, light sketches, and color palette examples.
- Attend as many rehearsals as possible.
- Attend load-in.
- Oversee Focus
- Attend all technical rehearsals and oversee all lighting rehearsals.
- Fulfill designers checklist provided by Director of Lighting.
LIGHTING DESIGNER

THE PRODUCTION BOOK:
The production book is a record of the production and your work that will eventually become part of the NCSA archives. It is to include:

- Plot and section
- Hook-up
- Cue description list
- Concept or idea sheet
- Any pertinent research reinforcing the concept
- Self-analyses of your work including both design and process

ASSISTANT LIGHTING DESIGNER

It is the responsibility of the ALD to assist the designer in their work. As each designer is different these responsibilities will change from production to production. A designer may employ the ALD prior to production in research, compiling paperwork, budget tracking and similar work. It is not the responsibility of the ALD to draw the finished plot or section. The ALD is expected to attend all lighting calls and work with the designer to help mount the design.

Responsibilities:

- Compiling and completing focus Charts. **REQUIRED**
- Cue tracking except when the Obsession 600 or Obsession II control boards are in use. **REQUIRED**
- Note taking for the designer during work and tech/dress rehearsal calls.
- Working with the Designer and PE to organize notes and calls for completing work.
- Daily paperwork revisions and providing updates to all parties.
- Maintaining a production book.
- Maintaining cue description forms.
- Organizing and maintaining follow spot track sheets when needed.
SCENIC ART ARCHIVE GUIDELINES

The week following the closing of a production the scenic design will be responsible for make an archive CD of their show. Two copies of the archive will be turned into the Director of Scenic Art and be considered part of the production grade for that quarter.

The CD will include the following items:

1. A digital copy of all color renderings of the show.
2. A digital copy of all color elevations used to paint the show.
3. A selected set of shop photos documenting the painting process
4. A selected set of photographs of the actual production.
5. Documentation of all purchases and spreadsheet with totals.
6. Spreadsheet of days worked, crew members and tasks done.

All images should be saved in a JPEG format with the minimum resolution of 150.

Each category of images should be a labeled folder on the CD.

The graduate assistant for the Archive can be contacted for any assistance needed in using the large scale scanner in the archive room.
DESIGN & PRODUCTION STUDENT HANDBOOK DECLARATION

Please note!

All First Year Students must sign the Declaration List in the D&P office before the last class of the rotation: Electrics/Design/Sound at the end of the term. Students will not be awarded a grade in DEP Intro to Theatrical Production until this document has been signed.

All Returning D&P Students must sign the Declaration List in the D&P Office by the deadline established at the beginning of Fall Semester. The deadline date is published in the D&P Office.

Students will not be awarded a grade in Production until this document has been signed, signifying that they have read and understand the current year’s handbook.