
PROPERTIES, BUILD CREW - JOB DESCRIPTION

Prerequisite Classroom Studies:	TH 166	Theory of Play Production
	TH 267	Scene Technology
	TH 353	Stage Properties (Preferred)

The props crewmember must register for either Theatre Lab or the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

Specific Job Duties:

- Attend the department meeting at the start of every quarter to obtain a copy of the syllabus and to request your position on the Props Build crew (Theatre Lab).
- After confirming your assignment, set your class schedule in conjunction with the department TD and the props/set designer.
- After setting your schedule - stick to it! Failure to attend class during your set hours will affect your grade.
- The Props Crew member must read and become familiar with the script.
- The Props Crew member must work under the guidance of the Prop Master/Mistress and/or TD. Work will be assigned by the Prop Master, and may include duties of responsibility from the Props Master's list of duties.
- The Props Crew member must procure all the stage properties for the production under the direction of the Scenic Designer and Props Master. The crew may build properties and furniture in the shops, but the majority of work will most likely entail locating props from Department storage, around campus, or in town. Altering and decorating props to suit the particular needs of the production is also common.

The Props Crew Member must follow these guidelines when borrowing props not owned by C.W.U.

Theatre:

- NEVER BORROW ANYTHING WE (YOU) CAN'T AFFORD TO REPLACE.
 1. Obtain borrowing forms and review borrowing policy with the Technical Director.
 2. Fill out the borrowing forms completely and properly. Leave one copy with the lender and keep the other in your possession.
 3. Keep a master list of borrowed props, including the value of pieces, the lender's name, address and phone # on the appropriate prop form. Add the list to the prop borrowing binder after the show.
 4. When a prop is returned, have it inspected by the owner and signed for with its condition noted.
 5. Return the signed loan sheet to the TD.
- *Understand the Department purchase policy for buying things with the prop budget (details below).*
 1. Always obtain permission from the TD before making any purchases.
 2. Anything purchased using the Scene Shop Account must be cleared first by the TD.
 3. If the Scene Shop Account is not used, Petty Cash is available – see TD before purchase.
 4. If a check is required, the TD has access to them.
- As requested by the Props Master, secure rehearsal props.
- Attend rehearsals as requested by the Props Master.
- All performance props must be approved by the Props Master.
- Assist the Scenic Designer and Props Master in decorating the sets.
- Keep track of your own time card. Have the TD sign it each time you work.

PROPERTIES, PROPS MASTER/MISTRESS - JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 166	Theory of Play Production
	TH 267	Scene Technology
	TH 353	Stage Properties

Prerequisite Applied Experiences: Served on a Props Run Crew for a CWU production
Permission of Department TD, Production Manager, and Scenic Designer

The Props Master **must** register for the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- Paper Tech
- All technical rehearsals and performances
- Strike
- Debriefing

Specific Job Duties:

- The Props Master must read and become thoroughly familiar with the script.
- The Props Master must coordinate all props elements of the production.
- The Props Master must consult with the Director and other members of the production design team and compile a list of all production properties, including hand, set, costume, furniture and stage dressing. This list must be typed on the prop form, and must be distributed to all production personnel.
- The Props Master must work directly with the Scenic Designer or assigned mentor.
- The Props Master must determine whether props on the master prop list will be pulled from stock, bought, rented, found, borrowed or constructed.
- The Props Master must attend and participate in **all** production meetings.
- With the Production Manager, Director, Stage Manager, Master Electrician, and designers set deadlines for adding props to the prop list, and obtaining or building props.
- **Borrowing Terms and Procedures:**
 1. The Props Master must never borrow anything he/she can't afford to replace
 2. Must obtain borrowing forms and review borrowing policy with the TD
 3. Fill out the forms completely and properly
 4. Leave one copy with the lender and keep one copy in your possession
 5. Keep a master list of borrowed props, including value of pieces, the lender's name, address, and phone number on the appropriate prop form
 6. Add the list to the prop borrowing binder after the show
 7. When a prop is returned, have it inspected by the owner/signed for with its condition noted.
 8. Return the signed loan sheets to the Technical Director.
- The Props Master must understand the Department purchase policies for buying things with the props budget, and make a detailed budget for props and materials. The Props Master must obtain permission of the designers and Technical Director **before** making any purchase.
- The Props Master must make a careful list of properties that need to be replenished during the rehearsals and performances, such as food, cigarettes, gun ammunition, etc. Keep these expenses to a minimum and within the budget.
- The Props Master must secure props needed for rehearsals as requested by the Director and Stage Manager. See that they are available to the cast, through the Stage Manager, prior to each rehearsal- beginning with the first rehearsal after blocking is completed.
- When construction is necessary, the Props Master must check with the Designer for plans and the Technical Director for available crew and shop time.
- The Props Master must be responsible for all prop tools in the prop room.
- The Props Master must check with the Stage Manager for times when you and your crews need to attend rehearsals of the production. You must relay this information on to the crews.
- The Props Master must consult with the Director and Stage Manager to determine which characters use which props.
- The Props Master must gain approval by both the Director and Designers on all props used in performance. Approval will consist of the Director's and the Designer's initials on the Master Prop sheet form.
- The Props Master must assist the Designer with dressing the sets. If given the responsibility, decorate the sets as directed by the Designer.

- The Props Master must obtain the necessary keys to work spaces and the prop cabinets through the Department Chair and Technical Director. (Stage Manager will also have a prop cabinet key).
- See that props are properly locked up and stored after rehearsals and work calls.
- The Props Master must initial hours for prop crews on shop time cards as needed. Collect all cards after strike and turn them in to the Technical Director.
- The Props Master must work with the Stage Manager and Technical Director to coordinate prop shifts and work out the layout and set-up of offstage props and prop tables. Diagram the placement of props on and offstage for each scene, and get a copy to the Stage Manager. Detail the prop running crew responsibilities for prop shifts and for setting up props during technical rehearsals and performances.
- The Props Master must check in with the Stage Manager no less than one hour before curtain time, and check for broken, damaged or missing props. Have all props set for performance at least 45 minutes prior to curtain, and be sure that the performers have done a prop check.
- The Props Master must see that all props are intact and returned to their places on the prop table or in the prop cabinets after rehearsals and performances. Check in all personal props from performers at the end of each use. Clean up any food mess, and be sure the kitchen areas and refrigerator are spotlessly clean.
- The Props Master must keep order and discipline in your crews to facilitate the best possible rehearsal and performance environment.
- The Props Master must obey and enforce all theatre smoking, eating and drinking policies.
- The Props Master must be responsible for the strike of all stage properties after the final performance. In coordination with the Stage Manager and Technical Director, work out a strike plan for your area.
- The Props Master must see that all props are returned and neatly stored to their appropriate storage locations.
- The Props Master must return all borrowed props by the first day of the week following the final performance -- **NO EXCEPTIONS**. Have the borrowing sheets signed by the lender and return the paperwork to the Technical Director.
- The Props Master is responsible to supervise return of all props (show props and rehearsal props) to storage during strike and coordinate returning all borrowed props to their owner.
- The Props Master must (if needed) erase and return your production script/score/libretto to the Stage Manager.
- The Props Master must attend and participate in the production debriefing session.
- To complete the Production Application Course and receive credit, student props master/mistresses may be required to produce the following items before receiving a grade:
 - (1) Evidence of script and prop research
 - (2) Props List
 - (3) Props movement schedule
 - (4) A project journal and self-evaluation of the project

PROPERTIES RUN CREW - JOB DESCRIPTION

Prerequisite Classroom Studies: TH 166 Theory of Play Production
TH 267 Scene Technology (Recommended)

The Props Crew member **must** register for the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- All technical rehearsals and performances
- Strike
- Debriefing

This position requires **15 additional practicum hours** to be completed in the prop area before opening night of the production.

Specific Job Duties:

- Running Crewmember must attend and see a run-through of the production prior to the beginning of the technical rehearsals and performances.
- Under the guidance of the Props Master ~~– Mistress and Stage Manager~~, and Crew Chief organize and shift stage properties during the tech and dress rehearsals and performances. Maintain the back stage props tables, and help with shifting of furniture and other set pieces. Prepare any food props for the show.
- Sign in with SM no less than one hour before curtain.
- At 45 minutes to curtain, Double check prop location to be sure the actors set them. Report to SM once confirmed.
- Keep quiet backstage and follow stage etiquette as described in this handbook.
- After the rehearsals and shows, make sure props are returned to their proper storage place.
- Check for broken, damaged or missing props each night after the show. Give them to the Props Master to be repaired and report them to your Stage Manager.
- Clean any food mess. Be sure to keep kitchen and fridge clean.
- The Props Master and/or Stage Manager might assign other duties to you.
- After final performance, check in personal props.
- After the run of the show - attend Strike & help return props to storage.
- The Props Crew member must attend and participate in the production debriefing. Scores that are not returned or are lost, the student will be charged to replace the materials. Payment will be required before students can receive their final grades at the end of the quarter. If original scores are turned in without erasures, the student will be assessed a \$15 per hour fee to clean up the scores.
- It is your responsibility to monitor the items in your care and make sure they retain the look that was originally designed.

SCENERY, CONSTRUCTION CREW - JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 166	Theory of Play Production
	TH 167	or
	TH 267	Scene Technology

The Set Construction member **must** register for TH 393 or TH 493 – Theatre Lab.

Specific Job Duties:

- Attend all scheduled class meetings. Failure to attend class during your set hours affects your grade.
- Under the direction of the Technical Director and Master Carpenter, build, assemble and base-coat the sets for the productions.
- Carefully review all plans for job assignments with the T.D. or Master Carpenter to insure accuracy and prevent wasting costly materials and construction time. Any doubts? Ask before you cut so you won't have to rebuild!
- Make sure that you have received proper instruction on the correct and safe use for all tools, and that the TD has checked you out on them before you use them. Never use a tool, particularly power tools, with which you are not familiar. If needed, acquire the proper training from the T.D. or Master Carpenter.
- Wear proper attire and shoes when working in the shop. This includes tight fitting clothes and close-toed shoes. Also, keep long hair tied up and out of the way where it won't get caught in the tools or machines.
- Be responsible for assisting with the daily clean up of the shop before leaving work for the day. Put away all tools and hardware promptly in their proper storage places. Assist with the removal of trash in the shop waste bins, and help keep the shop neat and organized.
- Be advised of and follow all shop rules and regulations. See that shop safety standards are maintained at all times. Wear personal safety equipment when it is appropriate to do so. Safety goggles or glasses, and hearing protection must be worn at all times when working in the scene shop.

SCENIC, DESIGNER (STUDENT) - JOB DESCRIPTION

Prerequisite Classroom Studies:

TH 166	Theory of Play Production
TH 140	Introduction to Design
TH 266	Drafting
TH 267	Scene Technology
TH 366	Principles of Design/Rendering
TH 367	Stage Scenery (Recommended)
TH 467	Scenic Design

Prerequisite Applied Experiences:

- Served on a CWU set building crew
- Served as Asst. Scenic Designer to a Faculty set designer.

The Scenic Designer **must** register for Advanced Design Problems and Production Applications in the appropriate quarter.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- Paper Tech
- All technical rehearsals and performances
- Strike
- Debriefing

Specific Job Duties:

- The Scenic Designer must read and become thoroughly familiar with script.
- The Scenic Designer must partake in a creative problem-solving process. This process is to be developed into a preliminary design concept for the show - in written format, and will include visual support materials.
- The Scenic Designer must consult with the Director and other members of the production design team and collaborate on finalizing the production design concept, style, scale, color palette, and other design choices.
- The Scenic Designer must attend and participate in all production meetings.
- With the Production Manager, Director, Stage Manager, Master Carpenter, T.D., and other members of the production team, the Scenic Designer must set up schedules for all set-related events such as design deadlines, shift planning, construction, load-in, rigging, painting, properties, strike, etc. He/she will see that these calls are posted on the shop callboards and reviewed with shop and production support staff. These schedules should include weekly goals, work quotas, expectations and, if necessary, priority lists for cutbacks on the scale and scope of the design.
- The Scenic Designer must consult with his/her Faculty mentor while the design is being developed, including submitting rough drafts and sketches for approval. Consultations should be held as often as needed, but not less than weekly.
- Working closely with the Director, and other members of the production team, the Scenic Designer must establish a workable floorplan for the production. The Designer shall draft this floorplan in 1/4" or 1/2" scale, and provide copies to the Director, T.D. Lighting Designer and Stage Manger.
- Working closely with the Director, T.D., and his/her Faculty Design Advisor, the Scenic Designer must research and design all of the scenic and properties elements for the show. The Designer will have all designs approved by the Director and T.D., in writing, before the show enters the shop for construction to begin.
- Observing calendar deadlines, the Scenic Designer must draft all front elevations, elevations and plans for scenic units and platforming, including all measurements and detail drawing as needed or requested by the T.D. and shop staff. He/She will provide copies of the plans to the T.D., Master Carpenter and Lighting Designer.
- The Scenic Designer must work with the T.D. during the design process to be sure the show is designed under the allotted budget and within the capabilities of human resources to get the show onstage. The Designer will work with the T.D. to solve possible problems with the scenery before the show goes into the shops for production.
- In appropriate scale, the Scenic Designer must provide color renderings of the set of scenes of the production or, in lieu of renderings; provide a full color model in 1/4" or 1/2" scale for the production.
- In addition to a color model, the Scenic Designer must provide the Lead Scenic Artist with additional painters' elevations for the production. He/she will review with the Lead Scenic Artist all information on painting techniques, paints and other materials to be used in executing the painting and finished detailing of the scenery.
- Working closely with the Director and Prop Master/Mistress, the Scenic Designer must establish a complete properties list for the production to include all required hand, set, furniture and set dressing items. With the Director, approve all props gathered or constructed by the Prop Master/Mistress and the prop crews.
- The Scenic Designer must work with the Lighting Designer is designing any set-related projections, practical light sources or lighting effects. The acquisition or construction of practical light sources (including internal wiring) and their installation

will be the responsibility of the Scenic Designer, Prop Master/Mistress, T.D. and scene shop crews, with the electrical hookup of those left to the Master Electrician.

- The Scenic Designer must attend and participate in the production's design presentation at the show's first read-through.
- The Scenic Designer must supervise the work and progress of the show scenery as it progresses through the shops. He/she will work closely with the T.D. and Master Carpenter to insure both quality control and design integrity.
- The Scenic Designer must supervise the painting of the scenery by the Lead Scenic Artist and painting crew. If there is no Lead Scenic Artist for the show, the Designer must serve in that capacity and have the responsibility for all painting.
- The Scenic Designer must "dress" the set or supervise the dressing of the set by the Scenic Artisans or the Prop Master/Mistress and their crews.
- The Scenic Designer must attend scheduled production run-throughs to verify the functionality of the settings and work out shift plans for the scenery and props.
- With the T.D., the Scenic Designer must be responsible for the upkeep, cleanliness, safety and maintenance of all shop areas and equipment, including the paints room, prop storage areas and theatre spaces. The Designer will ensure that Department policies and procedures governing the use of these facilities are strictly adhered to.
- The Scenic Designer will process all purchases through the Faculty T.D. in a timely fashion to meet production deadlines. The Designer will keep a financial record of all set and properties expenses incurred during the mounting of the production.
- The Scenic Designer must be present and supervise the load-in and set-up of the scenery in the theatre space.
- Prior to the show's "paper tech", the Scenic Designer will establish a scenery and prop shift plan with the T.D. and Prop/Master/Mistress. At "paper tech", the designer will work with the production team to make sure they are correctly detailed for crew members and are inserted correctly into the prompt book for the show.
- The Scenic Designer must attend "cue-to-cue" rehearsal and any other shifting rehearsals to consult and coordinate scene shifts with the T.D., Stage Manger, Director and shifting crews.
- The Scenic Designer must attend all technical, dress rehearsals and previews, (unless excused by the Director or Design Mentor); to address any needed changes and adjustments. The Designer will pass along these notes and work out plans for completion throughout the dress rehearsal and preview week period.
- The Scenic Designer must meet with their faculty mentor to discuss the progress of the design and its progress toward completion through the entire production process.

SCENERY, MASTER CARPENTER (STUDENT) - JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 166	Theory of Play Production
	TH 267	Scene Technology
	TH 367	Stage Scenery

Prerequisite Applied Experience: Two years CWU Shop Experience and by permission of Department TD

The student Master Carpenter **must** register for the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- All technical rehearsals and performances
- Strike
- Debriefing

Specific Job Duties:

- Read and become thoroughly acquainted with the script.
- Obtain production goals from Technical Director.
- Study and become thoroughly familiar with the floor plans, design elevations, Models, renderings, sketches and working drawings for the production.
- Review all aspects of the design until you are certain of their use and intent within the production.
- With the T.D., Scenic Designer and Shop Staff, set the production calendar for the construction of the scenery for the show.
- With the Technical Director, coordinate and run the scene shop and scene shop staff during the mounting of the production
- Prepare and assign individual tasks to carpenters and Lab students
- Supervise the afore-mentioned projects to their full and satisfactory completion. Check all finished products against the plans to ensure accuracy. If the product is not up to standards, have the work redone until it is acceptable.
- Ensure jobs are thoroughly completed in a timely manner.
- Attend scene shop meetings as scheduled by the T.D.
- Share responsibility for the care and maintenance of all shop tools and equipment, and for their safe and proper use. Report any problems to the T.D.
- See that safe work practices are followed in the shop at all times and that all shop policies are enforced. (IE: wear eye and hearing protection, no smoking or fooling around).
- With the T.D., prepare the rigging of all stage scenery
- With the T.D. and the Stage Manager, plan and coordinate the scene shifts in the production.
- Supervise the load-in and set-up of all scenic units in the show with the TD.
- Help maintain shop organization and cleanliness, including putting away the tools and cleaning the shop at the end of each day.
- With the T.D. plan and coordinate the strike of all scenic units.

SCENERY, LEAD SCENIC ARTIST- JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 140	Elements of Theatre Design and Rendering
	TH 166	Theory of Play Production
	TH 267	Scene Technology
	TH 354	Scene Painting

Prerequisite Applied Experiences: Served on at least two CWU set painting crews

The Lead Scenic Artist **must** register for the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- All technical rehearsals and performances
- Strike
- Debriefing

Specific Job Duties:

- The Lead Scenic Artist must read and become thoroughly familiar with script.
- With the Production Manager, Scenic Designer, Master Carpenter, and T.D., the Lead Scenic Artist must help set up specific schedules for the preparation and painting of all scenic and properties elements for the show. (These should include the purchasing and acquisition of all paint and painting supplies, surface preparations, base-coating, required surface texturing, detail painting, properties painting, painting of the stage decks and floor, cleanup, and strike)
- After coordinating these schedules with the Scenic Designer and T.D., he/she will see that the painting calls for the show are posted on the shop call boards and reviewed with the shop staff and/or painting crews. For the crews, these schedules should include weekly goals, work quotas/expectations and, if necessary, a priority list for cutbacks on the scope and detail of the painting.
- The Lead Scenic Artist must consult with his/her Scenic Designer while the design is being developed, and throughout the painting of the production. Consultations should be held as often as needed, but not less than weekly.
- The Lead Scenic Artist must work with the Scenic Designer and T.D. during the design process to be sure the show can be painted and finished under the allotted budget and within the capabilities of human resources to get the show onstage. He/she will work with the production team to resolve possible problems before the show goes into the shops for production.
- The Lead Scenic Artist must become thoroughly familiar with the design rendering(s), color model and/or painters' elevations for the production. He/she will review and obtain a full understanding of all painting techniques, paints, materials and processes to be used in executing the painting and finished detailing of the show's scenery and stage properties with the Scenic Designer.
- Working with the Scenic Designer and T.D., the Lead Scenic Artist will ready orders for all paints, painting materials, painting equipment, wallpapers, etc. to be used in the painting and finishing work of the scenery and stage properties for the production.
- The Lead Scenic Artist will process all purchases through the Faculty T.D. or a Faculty Scenic Designer in a timely fashion to meet production deadlines. He/she will keep a financial record of all area expenses incurred during the production.
- The Lead Scenic Artist must attend and participate in the production's design presentation at the show's first read-through.
- The Lead Scenic Artist has the responsibility of mixing up the required amount of the show's paint colors to match the design model or painters' elevations for the show. (Unless the Scenic Designer chooses to perform this task.)
- The Lead Scenic Artist is responsible for the layout, cutting and preparation of all stencils or pounces required to reproduce the show's painting designs. (Unless the Scenic Designer chooses to perform this task.)
- The Lead Scenic Artist must monitor the work and progress of the show's scenery and props as they progress through the shops to assure that all phases of the painting process will occur on time.
- The Lead Scenic Artist must supervise and delegate the painting of all scenic elements and props by the shop staff/painting crews. He/she has the responsibility for crew instruction on all proper techniques and methodologies required for the painting of the show. If there is no paint crew, the Lead Scenic Artist must serve in that capacity.
- The Lead Scenic Artist will be responsible for the shop safety involved with the mixing of paints, painting methodologies, the use of flammable paints or finishes, toxic painting or texturing processes, the proper ventilation of painting areas, the use of respirators and safety equipment, and the proper storage of paints/finishes/flammables or other materials. He/she will make sure that all flammable products are properly stored in the flammables storage cabinet, that the cabinet doors are closed, and will keep the doors to the paint rooms closed- especially when the spraying room is in use.
- The Lead Scenic Artist will be responsible for the coordination and supervision of all wallpaper designs and their execution by the set or paint crews.

- If contracted to do so by the Scenic Designer, the Lead Scenic Artist must “dress” the set or supervise the dressing of the set by the Prop Master/Mistress and their crews.
- With the Scenic Designer and T.D., the Lead Scenic Artist must be responsible for the upkeep, cleanliness, safety and maintenance of all shop areas and equipment, which include the paint room, painting areas, the stage and theatre spaces. He/she will make certain that all brushes and buckets have been properly cleaned and returned to the paint cart or their storage area after each use. These responsibilities are to be carried out on a daily basis, ensuring that Department policies and procedures governing the use of these facilities are strictly adhered to.
- After the show’s scenery and stage properties have been completed and painted, the Lead Scenic Artist must see that all remaining paints have been properly stored or disposed of. He/she will maintain a touch-up paint kit for the colors used in the production as required for touch-ups, repair work or the tour show’s traveling kit.
- During the run of the show, the Lead Scenic Artist will over-see or perform the necessary touch-up painting of all scenery and stage properties.
- The Lead Scenic Artist must be present and supervise the strike and cleaning of the paint room, sink, paint buckets, painting equipment, tools, and supplies to their proper storage areas during production strike. He/she will see that all remaining paint is taken care of as directed by the T.D., and that the area is prepared and ready for classes or the next show.

SCENERY, SCENE PAINTING CREW - JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 166	Theory of Play Production
	TH 167	
	or	
	TH 267	Scene Technology
<u>Prerequisite Applied Experiences:</u>	TH 354	Scene Painting (Preferred)
	Permission of Scenic Designer, Lead Scenic Artist or TD	

All Painting Crew members **must** register for either a Theatre Lab class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- All technical rehearsals and performances
- Strike
- Debriefing

Specific Job Duties:

- All Painting Crew members must review the specific schedules for the preparation and painting of all scenic and properties elements for the show with the Lead Scenic Artist and/or Scenic Designer. These should include surface preparations, base coating, required surface texturing, detail painting, properties painting, painting of the stage decks and floor, cleanup, strike. The review of these schedules should include well-defined weekly goals, work quotas and expectations.
- Painting Crew members must consult with the Lead Scenic Artist throughout the painting of the production. Consultations should be held as often as needed, but not less than weekly.
- Painting Crewmembers must become thoroughly familiar with the color model and/or painters' elevations for the production. In doing so, they must obtain a full understanding of all painting techniques, paints, materials and processes to be used in executing the painting and finished detailing of the show's scenery and stage properties from the Lead Scenic Artist and/or Scenic Designer.
- The Painting Crew members will assist the Lead Scenic Artist or Scene Designer in the mixing up of the required amount of paint colors to match the design model or painters' elevations for the show.
- The Painting Crew will assist the Lead Scenic Artist or Scenic Designer in the layout, cutting and preparation of all stencils or pounces required to reproduce the show's designs.
- After being trained on all proper techniques and methodologies required for the painting of the show, the Painting Crew, under the direction of the Lead Scenic Artist, will be responsible for the painting and finishing of all scenic elements and props for the production.
- The Painting Crew must follow all shop safety regulations involved with the mixing of paints, painting methodologies, the use of flammable paints or finishes, toxic painting or texturing processes, the proper ventilation of painting areas, the use of respirators and safety equipment, and the proper storage of paints/finishes/flammables or other materials. They will make sure that all flammable products are properly stored in the flammables storage cabinet, that the cabinet doors are closed, and will keep the doors to the paint rooms closed- especially when the spraying room is in use.
- The Painting Crew will be responsible for executing any wallpapering, as required by the show's designs.
- With the Scenic Designer, the Lead Scenic Artist, and T.D., the Painting Crew must be responsible for the upkeep, cleanliness, safety and maintenance of all shop areas and equipment, which include the paint room, painting areas, stage and theatre spaces. They will make certain that all brushes and buckets have been properly cleaned and returned to the paint cart or their storage area after each use.
- After the show's scenery and stage properties have been completed and painted, the Painting Crew must assist the Lead Scenic Artist in seeing that all remaining paints have been properly stored or disposed of, and will set up and maintain a touch-up paint kit for the colors used in the production, which may be required for touch-ups, repair work or the tour show's traveling kit.
- During the run of the show, the Painting Crew must assist the Lead Scenic Artist with any necessary touch-up painting for the scenery and stage properties.
- The Painting Crew must be present for the cleaning of the paint room, sink, paint buckets, and painting equipment, and will restore all tools, and supplies to their proper storage areas during production strike. They will see that all remaining paint is taken care of as directed by the Lead Scenic Artist or T.D., and that the area is clean, prepared and ready for classes or the next show's crew.

SCENERY, SHIFT CREW - JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 166	Theory of Play Production
	TH 167	
	or	
	TH 267	Scene Technology (Preferred)

All Scene Shift Crew members **must** register for the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- All technical rehearsals and performances
- Strike
- Debriefing

This position requires **10 additional practicum hours** to be completed in the lighting area before opening night of the production.

Specific Job Duties:

- All Scene Shift Crew members must review the specific schedules for all run-throughs, technical rehearsals, dress rehearsals, previews, and performances of the show.
- Before technical rehearsals begin, all Scene Shift Crew members must attend a full run-through of the production to become familiar with the show.
- The Scene Shift Crew will obtain a working knowledge of all scenery and scene shifting apparatus from the Scene Shift Crew Chief. All persons on the Scene Shift Crew working as Fly men must be trained and certified by the Department Technical Director on the stage rigging system, if its use is applicable to the production.
- The Scene Shift Crew will review their lists of specific duties and responsibilities for each scene shift in the show, to include: what is being moved, when it is being moved, where it is being moved to, and the timing of each shift. These duties and responsibilities should be carefully assigned to each crewmember and posted backstage.
- The Scene Shift Crew must rehearse all scene shifts with the Stage Manager, Scene Shift Crew Chief and Technical Director until they run smoothly and efficiently.
- Under the direction of the Stage Manager, Assistant Stage Managers or Scene Shift Crew Chief, the Scene Shift Crew will execute all scene changes in the show, from technical rehearsal through closing night. The shifting of scenery will include working the scheduled production photo call.
- Members of the Scene Shift Crew must wear proper attire for their work, as directed by the Stage Manager. Dress for crews is usually black, but may change according to the needs of the production. If costumes are to be worn, Scene Shift Crew members must follow the procedures laid out by the costume department for scheduled calls and fittings.
- The Scene Shift Crew must arrive at the theatre as directed by the Stage Manager and sign in by a time no later than one hour before the audience enters the house. With the Scene Shift Crew Chief or Stage Manager, they must check all scenic units, stage hardware and shifting apparatus to make sure that everything is in proper working order. If repairs are necessary, the Scene Shift Crew will assist in making those adjustments in time for the rehearsal or performance.
- During scene shifts, the Scene Shift Crew must exercise appropriate caution in their work and be responsible for the safety of all other crewmembers, performers, staff, and technical production elements during the course of their work.
- With the Stage Management team and Scene Shift Crew Chief, the Scene Shift Crew must be responsible for the upkeep, cleanliness, safety and maintenance of all theatre areas and equipment.
- The Scene Shift Crew is responsible for following the Department policies and procedures governing the use of the theatre facilities.
- From the Scene Shift Crew Chief, obtain a working knowledge of all scenery and scene shifting for the production.
- Obtain from the Scene Shift Crew Chief a list of specific duties and responsibilities for each scene shift cue. Each shift should include what is being moved where, and when the move takes place. Shifting cues should be committed to writing and posted at appropriate off-stage locations for review and study.
- Keep quiet backstage and follow stage etiquette as described in this handbook.
- Rehearse all scene shifts with the Stage Manager or Scene Shift Crew Chief until they run smoothly and efficiently.
- Execute all scene shift cues as called by the Stage Manager, the Asst. Stage Manager, or the Scene Shift Crew Chief.
- Shift all scenery while being responsible for the safety of all crews, performers and the set pieces at all times.
- After the show, preset all scenery and flies for the next performance.
- After the show, inspect the rigging for wear and tear or potential problems that could impact smooth operation, or be a potential safety hazard. Report any problems to the Stage Manager and the Technical Director so repairs can be made before the next performance.

SCENERY SHIFT CREW CHIEF JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 166	Theory of Play Production
	TH 167	
	or	
	TH 267	Scene Technology
<u>Prerequisite Applied Experiences:</u>	TH 376	Stage Scenery (Recommended)
	Served on a CWU scene shifting crew	
	Permission of the Production Manager	

The Scene Shift Crew Chief **must** register for the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- Paper Tech
- All technical rehearsals and performances
- Strike
- Debriefing

This position requires **10 additional practicum hours** to be completed in the lighting area before opening night of the production.

Specific Job Duties:

- The Scene Shift Crew Chief must read and become thoroughly acquainted with the script.
- The Scene Shift Crew Chief must attend production meetings, as requested by the T.D., Stage Manager or Production Manager.
- The Scene Shift Crew Chief must review the specific schedules for all run-throughs, technical rehearsals, dress rehearsals, previews, and performances of the show with the Stage Manager, T.D., and Scene Shifting Crew.
- Before technical rehearsals begin, the Scene Shift Crew Chief must attend a full run-through of the production to become familiar with the show.
- The Scene Shift Crew Chief must review the designs of the production scenery with the T.D., Scene Designer and Master Carpenter, and obtain a solid working knowledge of how the set(s) work **before** technical rehearsals begin.
- With the T.D., the Scene Shift Crew Chief must train ~~and certify~~ technicians on the stage rigging system, if its use is applicable to the production.
- Working with the Scene Designer and T.D., the Scene Shift Crew Chief will work out and review a complete plan for the scene shifts involved in the production. He/she will commit this plan into written format that includes the lists of specific duties and responsibilities for each shift in the show. This will include: what is being moved, when it is being moved, where it is being moved to, and the timing of each shift. These duties and responsibilities should be carefully assigned to each crewmember and posted backstage.
- The Scene Shift Crew Chief must supervise and train the Scene Shift Crew in their scene shift responsibilities, assigning specific tasks to each member of the crew for each shift.
- The Scene Shift Crew Chief must rehearse all scene shifts with the Stage Manager, Technical Director, and Scene Shift Crew until they run smoothly and efficiently.
- Under the direction of the Stage Manager or Assistant Stage Managers, the Scene Shift Crew Chief will supervise the execution all scene changes in the show, from technical rehearsals through closing night. The shifting of scenery will include shifting sets for the scheduled production photo call.
- The Scene Shift Crew Chief must wear proper attire for his/her work, as directed by the Stage Manager. Dress for crews is usually black, but may change according to the needs of the production. If costumes are to be worn, the Scene Shift Crew Chief must follow the procedures laid out by the costume department for scheduled calls and fittings.
- The Scene Shift Crew Chief must arrive at the theatre as directed by the Stage Manager and sign in by a time no later than one hour before the audience enters the house. With the Stage Manager, he/she must check all scenic units, stage hardware and shifting apparatus to make sure that everything is in proper working order. If repairs are necessary, the Scene Shift Crew Chief and his/her crew will make those adjustments in time for the rehearsal or performance. If major repairs or touch-up painting becomes required, the Scene Shift Crew Chief will notify the Master Carpenter, Lead Scenic Artist or the Stage Manager.
- During scene shifts, the Scene Shift Crew Chief must exercise appropriate caution in his/her work and be responsible for the safety of all other crewmembers, performers, staff, and technical production elements during the course of shifting. He/she

will be responsible for the correct and safe storage of scenic units not in use onstage - including the maintaining of adequate paths of travel and fire egress at all times.

- With the Stage Management team and Scene Shift Crew, the Scene Shift Crew Chief must be responsible for the upkeep, cleanliness, safety and maintenance of all theatre areas and equipment.

TECHNICAL DIRECTOR (STUDENT) - JOB DESCRIPTION

<u>Prerequisite Classroom Studies:</u>	TH 166	Theory of Play Production
	TH 266	Theatre Drafting
	TH 267	Scene Technology
	TH 268	Lighting Technology
	TH 367	Stage Scenery
	TH 368	Stage Lighting
	TH 356	Theatre Sound

Prerequisite Applied Experience: Attended two theatre labs in the scene shop
Attend one theatre lab in the lighting shop
Served as an Assistant TD for a CWU production
Permission of Department TD and Production Manager

The Technical Director **must** register for the appropriate Production Application [majors & minors] or Rehearsal and Performance [non-majors] class.

As a student in a Production Application or Rehearsal and Performance class, the position is expected to attend and participate in all class meetings including:

- First class meeting and design presentations
- All scheduled workshops
- Crew run through
- All technical rehearsals and performances
- Strike
- Debriefing

Specific Job Duties:

- The Technical Director must read and become thoroughly familiar with the script.
- The Technical Director must coordinate all technical elements of the production including scenery, costumes, lighting, properties, technical rehearsals, dress rehearsals, etc. .
- The Technical Director must consult with the Director and other members of the production design team and collaborate on the production concept and other design choices.
- The Technical Director must supply the Set Designer with an accurate floor plan and section drawing of the appropriate theatre. This needs to include any pertinent information about the space: the critical seats for sight lines, proscenium opening, plaster line, center line, location of seating, size of the playing space, wing space, location of fly lines, location of doors into and out of the space, and any information needed to stay in compliance with Fire Regulations.
- The Technical Director must attend and participate in **all** production meetings.
- With the Production Manager, Director, Stage Manager, Master Electrician, Sound Designer, and other members of the production team, the Technical Director must set up schedules for all construction events such as construction deadlines, work time in the space, load-ins, rehearsals, paper tech, run crews' training, Strike, etc. He/she will post these calls and dates on both the department and production callboards.
- The Technical Director must attend scheduled production run-throughs to look for potential and unseen technical problems with the set, props, and scheduling.
- The Technical Director must attend and participate in the production's design presentation at the first read-through.
- The Technical Director must create a timeline for the production. This must include construction deadlines, lights, sound and props load-ins, technical rehearsals, opening, performances, closing, and strike.
- The Technical Director must consult weekly, or daily if needed, with his/her faculty advisor while the set is being constructed. (Frequency will be set in consultation with your faculty advisor).
- The Technical Director must be responsible for staying within the budget that has been established for the production's set needs. To that end, the TD will check with Department TD about the availability of scenery in the department's storage inventories **before** requesting to purchase supplies for a show. The Faculty Technical Director must approve all expenses **before** expenditures are made. Both the appropriate supervisor and the Production Manager must approve emergency purchases, in excess of allotted funding.
- The Technical Director will be responsible for keeping track of all their expenditures. They will turn in **all** receipts to the department Technical Director by noon Friday of each week.
- From the designer's drawings, the Technical Director must determine and execute the necessary purchases to construct and realize the production designs. As part of this process the TD is required to keep the expenditures at or under budget.
- Process all purchases through the Faculty TD in a timely fashion to meet production deadlines.
- Supervise those building the set & working on the run crew for the show. Be sure they follow all department and university safety policies.

- The Technical Director must finish the set by the agreed upon deadline.
- The Technical Director must be responsible for the upkeep, cleanliness, safety, and maintenance of all scene shop tools and equipment, including the paint room, Scene shop, storage areas, and tool cabinets.
- The Technical Director will ensure that department policies and procedures governing the use of these facilities are followed.
- The TD must be present and supervise the setup/load-in of the set.
- The TD must train or supervise the training of all back stage props and shift crews. This includes the choreographing of shifts if necessary.
- The Technical Director must attend all technical, dress rehearsals and previews, (unless excused by the Director and Production Manager); to make any needed set changes and adjustments.
- The Technical Director must meet with their Faculty project advisor to discuss the progress of the 'completed' show at a time no later than the second Dress Rehearsal.
- The Technical Director must be present and supervise the strike of the set and props pieces and see that they are returned to their proper storage areas during the production strike.
- Compile the following information:
 - (1) Evidence of script and TD research (TD notes from reading of the script)
 - (2) An approved concept statement
 - (3) An approved floor plan & side section (same as the one you give set designer)
 - (4) Schedule of all technical events & construction deadlines
 - (5) Timeline for the construction of the set
 - (6) Expense sheets of all the purchases made in building the set
 - (7) Complete set of shop drawings of the set
 - (8) Photos of construction techniques and the finished set - mounted to fit in your portfolio.