

## PRODUCTION POLICY

Memo No. 2

Revised September 2003

### PRODUCTION GUIDELINES

There are several levels of production available to our students. These include fully produced School of Drama season shows with large set and costume budgets (four per year), and season shows with a workshop budget in the theatres. There is the Studio 201 series in Hutchinson where the emphasis is on acting and staging, rather than production values (more than one per quarter). We have collaboration with the Ethnic Cultural Theatre on several projects directed by our MFA students which require minuscule production support. Also we include fully produced, large budget operas (two per year), and lighting and production support for four dance concerts per year.

Due to the number of productions and overlapping schedules, it seems crucial that we lay out the aims for each level of production and stick closely to these guidelines. This will require support and understanding from the entire Drama School faculty and student body.

The stress on workshop level productions should be on the relationship between actors, director, and the play. While some technical support is available, there **is no scheduled time in the shop for elements to be built**. This gives the shops the appropriate time and flexibility required to see fully produced shows through the design, building, tech, and opening phases in an orderly and coherent manner.

### FULLY PRODUCED SHOWS

Four School of Drama shows per year will receive the majority of the materials money available for scenery and costumes. Each produced show will receive shop support throughout the build and tech process.

Lighting designers will have access to the School's inventory without restriction.

Designers will be assigned to each area –scenery, costumes, and lights - on all fully produced shows, and prop masters will be assigned to each show.

### WORKSHOP PRODUCTIONS

The emphasis for these productions should be on acting and staging, with enough pulled elements to make the world of the play credible. There will be approximately \$500.00 available for the ENTIRE production. Scenic and Costume Designers, who have GSAs will be excused from shop hours for tech week and the week before tech to work on their workshop, a total of 40 hours.. Lighting Designers with GSAs are excused tech and preview week for a total of 40 hours.

Scene Shop Support: Work will primarily be done by the Drama 313 and 413 classes under faculty supervision. Staff will set up headsets and running lights. The ME and the lighting GSA will be scheduled for two days of hang and focus. Whenever possible a student ME will be assigned.

Costume Shop Support: The designer will be given shop help with fittings and alterations.

### **STUDIO 201 PRODUCTIONS**

With no staff, shop support, or budget, these productions rely on the director and actors to create the environment of the play with the elements – blocks, kit furniture and platforms – existing in 201. The actors can check out limited costume elements from stock. Directors are encouraged to seek out BA students interested in working on lights, costumes and props. Directors should also consult widely with the General Manager for Production.

### **ECT PRODUCTIONS**

Borrowing privileges will be extended to designers, who may be from outside the SoD or recent graduates, but neither shop space or trucks are available for use.

### **OPERAS**

These shows will continue to be built in the summer with relatively large budgets. There will be essentially no change in how these shows are handled by the School. Designers will be assigned to each area, and prop masters will be assigned.

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Production Policy Memo No.4, established May, 1996

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Faculty Approval: 9/19/2003