

TIERS OF PRODUCTION SUPPORT

This document is intended to set parameters and provide clarity on what is available for use when it comes to production support. If there are questions, please reach-out to the Production Manager.

TIER 0: Independent Projects, University Players & any current or future department affiliated student clubs, troupes, or organizations.

Refer to Studio Theatre IP Handbook for additional information

DIRECTOR: BA, BFA, or MFA Student

DESIGNERS: No assigned designers. Directors may seek out their own design/creative team

BUDGET: \$ (budget depends on group affiliation and source of funds such as Independent Projects Committee)

LOCATION: Studio Theatre, A200, or A207

SHARED SPACE/VENUE: All physical elements used for Independent Projects must be removed from the floor after each rehearsal and performance. NEUTRALIZE THE SPACE

DESIGN PARAMETERS

COSTUME: Supplied by actors and/or director

LIGHTING: Use of lighting equipment (AS-IS) in the space

PROJECTION: Supplied by actors and/or director

PROPERTIES: Supplied by actors and/or director

SCENIC: Supplied by actors and/or director

SOUND: Use of sound equipment in the space

STUDIO SUPPORT (Labor)

COSTUME: None

LIGHTING: prior faculty approval of designer, access to lighting console for control of rep plot as-is and gel stock use with restoration supervised by Studio Theatre D/T or SM supervisor.

PROJECTIONS: None

SCENIC: None

SOUND: None

STAGE MANAGEMENT SUPPORT: Directors may seek out their own stage management support.

CREW SUPPORT: None

MARKETING: None. No publicity (student generated) may be posted beyond the confines of the Lee Norvelle building. Refer to Independent Project guidelines for further information.

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TIER 1: ACTOR'S STUDIO

DIRECTORS: MFA Student, Faculty, or guest director

DESIGNERS: None

BUDGET: \$ (As determined by Chairperson)

LOCATION: Studio Theatre or other approved location determined by Programming Committee

SHARED SPACE/VENUE: Must be coordinated with Production Management. Rehearsal Rooms are scheduled by Production Management

DESIGN PARAMETERS

COSTUME: "Shakespeare Costume Set" is available for use

LIGHTING: Use of lighting equipment in the space as is

PROPERTIES: Director may set up an appointment during designated props appointment day to pull onsite hand properties from stock. Directors are responsible for prompt return of all items. Alteration must be approved by Properties Director. All other items are to be purchased by director using allocated funds from overall production budget or supplied by actors and/or director. No furniture props from IU stock.

SCENIC: Supplied by actors and/or director

SOUND: Use of sound equipment in the space

STUDIO SUPPORT (LABOR)

COSTUME: If "Shakespeare Costume Set" is used, the studio will launder and maintain as needed. No other support.

LIGHTING: Access to lighting console for control of rep plot as-is and gel stock use with restoration supervised by Studio Theatre D/T or SM supervisor. None if outside of building spaces

PROJECTIONS: None

SCENIC: None

SOUND: None

STAGE MANAGEMENT SUPPORT: As assigned

CREW SUPPORT: None

MARKETING: Part of the Theatre & Dance season, the usual marketing will be prepared and implemented. See appendix D.

TIERS OF PRODUCTION SUPPORT

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TIER 2: STUDIO (MFA2 NEW PLAYS)

DIRECTORS: MFA Student, Faculty, or guest director

DESIGNERS: Student Scenic, Costume, Lighting, Projection, and Sound assigned by Faculty

BUDGET: \$\$ (Modest/Reduced)

LOCATION: Studio Theatre

SHARED SPACE/VENUE: Rehearsal Rooms as scheduled by Production Management

DESIGN PARAMETERS

COSTUME: Limited by budget, personnel, and time as assessed by the Costume Studio Advisors and Academic Specialists.

LIGHTING: Rep light plot with limited number of specials. May add a limited number of specials with approval from faculty advisor and Lighting Supervisor. May fully re-gel from available stock get.

PROJECTION: Requests for projections may be made by director or other designers; use is determined by availability of a designer, equipment, and labor as assessed by Projections Supervisor

PROPERTIES: Limited by budget, personnel, and time as assessed by Design Advisor and Properties Supervisor

SCENIC: Limited by budget, personnel, and time as assessed by Technical Directors and Design Advisor.

SOUND: Rep sound plot available. May add up to two specials. Must restore rep rig and strike all added equipment. No microphones.

STUDIO SUPPORT (LABOR)

COSTUME: Costume Stock is available for use. Budget will be assigned. Costume Designer, Draper, and Wardrobe Supervisor will be assigned. All builds, fitting notes, and alterations must be approved by the Costume Studio Advisors and/or Academic Specialists. Wardrobe Rooms, Dressing Rooms, and other costume facilities are available to use.

LIGHTING: Master Electrician / Programmer will be assigned. Hang additional lights and Focus. Restore rep rig and color and strike all added equipment.

SCENIC: Full build, paint and props support by faculty, academic specialists, and students of the Design and Production area. Scenic Studio used to facilitate all needs. Properties Director or assigned student will act as Props Manager.

SOUND: Install special speakers and clear com

PROJECTIONS: Use determined by availability of a designer, equipment, and labor.

STAGE MANAGEMENT SUPPORT: Stage Manager, Assistant Stage Manager as assigned.

CREW SUPPORT: As assigned by T335 (Lighting), T347 (Sound), T350 (Scenic), T334 (Costume) and Stage Management

MARKETING: Part of the Theatre & Dance season, the usual marketing will be prepared and implemented. See appendix E.

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TIER 2A: WELLS-METZ (MFA3 NEW PLAYS)

DIRECTORS: MFA Student, Faculty, or guest director

DESIGNERS: Student Scenic, Costume, Lighting, Projection, and Sound assigned by Faculty

BUDGET: \$\$\$ (Reasonable)

LOCATION: Wells-Metz Theatre

SHARED SPACE/VENUE: Rehearsal Rooms as scheduled by Production Management

DESIGN PARAMETERS

COSTUME: Limited by budget, personnel, and time as assessed by the Costume Studio Advisors and Academic Specialists.

LIGHTING: Working within the venue, budget, labor, and parameters as assessed by Lighting Advisor and Lighting Supervisor.

PROJECTION: Requests for projections may be made by director or other designers; use is determined by availability of a designer, equipment, and labor as assessed by Projections Supervisor

PROPERTIES: Limited by budget, personnel, and time as assessed by Design Advisor and Properties Supervisor

SCENIC: Limited by budget, personnel, and time as assessed by Technical Directors and Design Advisor.

SOUND: Rep sound plot available. May add up to four specials. Must restore rep rig and strike all added equipment. Limited number of microphones.

STUDIO SUPPORT (LABOR)

COSTUME: Costume Stock is available for use. Budget will be assigned. Costume Designer, Draper, and Wardrobe Supervisor will be assigned. All builds, fitting notes, and alterations must be approved by the Costume Studio Advisors and/or Academic Specialists. Wardrobe Rooms, Dressing Rooms, and other costume facilities are available to use.

LIGHTING: Master Electrician / Programmer will be assigned. All lighting needs, including hang, focus, cueing, and technical rehearsal support provided by faculty and students of lighting studio. Full stage lighting inventory of space available and access to shared inventory per discussion (*if not being used in another production). Budget supports limited perishables.

SCENIC: Full build, paint and props support by faculty, academic specialists, and students of the Design and Production area. Scenic Studio used to facilitate all needs. Properties Supervisor or assigned student will act as Props Manager.

SOUND: Install special speakers, microphones, and clear com

PROJECTIONS: Use determined by availability of a designer, equipment, and labor.

STAGE MANAGEMENT SUPPORT: Stage Manager, Assistant Stage Manager as assigned.

CREW SUPPORT: As assigned by T335 (Lighting), T347 (Sound), T350 (Scenic), T334 (Costume) and Stage Management

MARKETING: Part of the Theatre & Dance season, the usual marketing will be prepared and implemented. See appendix E.

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TIER 3: RUTH N. HALLS OR WELL-METZ

DIRECTOR: MFA Student, Faculty, or guest director

DESIGNERS: MFA Student, Faculty, or guest Scenic, Costume, Lighting, Sound or Projection Designers assigned by Faculty.

BUDGET: \$\$\$\$ (Moderate)

LOCATION: Wells-Metz, or Ruth N Halls Stage

SHARED SPACE/VENUE: Rehearsal Rooms as scheduled by Production Management

DESIGN PARAMETERS

COSTUME: Limited by budget, personnel, and time as assessed by the Costume Studio Advisors and Academic Specialists.

LIGHTING: Working within the venue, budget, labor, and parameters as assessed by Lighting Advisor and Lighting Supervisor.

PROJECTION: Requests for projections may be made by director or other designers; use is determined by availability of a designer, equipment, and labor as assessed by Projections Supervisor

PROPERTIES: Limited by budget, personnel, and time as assessed by Design Advisor and Properties Supervisor

SCENIC: Limited by budget, personnel, and time as assessed by Technical Directors and Design Advisor.

SOUND: Flexible speaker inventory and placement. Limited by budget, personnel, and time as assessed by Sound Advisor. Limited number of microphones.

STUDIO SUPPORT (LABOR)

COSTUME: Costume Stock is available for use. Budget will be assigned. Costume Designer, Draper, Draper team, and Wardrobe Supervisor will be assigned. Assistant Designer may be assigned, as necessary. All builds, fitting notes, and alterations must be approved by the Costume Studio Advisors and/or Academic Specialists.

Wardrobe Rooms, Dressing Rooms, and other costume facilities are available to use.

LIGHTING: Master Electrician / Programmer will be assigned. All lighting needs, including hang, focus, cueing, and technical rehearsal support provided by faculty, academic specialists, and students of lighting studio. Full stage lighting inventory of space available and access to shared inventory per discussion (*if not being used in another production). Budget supports limited perishables. Atmospherics may be considered.

PROJECTIONS: Use determined by availability of a designer, equipment, and labor.

SCENIC: Full build, paint and props support by faculty, academic specialists, and students of the Design and Production area. Scenic Studio used to facilitate all needs. Properties Director or assigned student will act as Props Manager.

SOUND: All sound needs, including installation, cueing, and technical rehearsal support provided by faculty, academic specialists, and Design Technology students. Most sound inventory available.

STAGE MANAGEMENT SUPPORT: Stage Manager, Assistant Stage Manager(s) and P.A. as assigned

CREW SUPPORT: As assigned by T335 (Lighting), T347 (Sound), T350 (Scenic), T334 (Costume) and Stage Management

MARKETING: Part of the Theatre & Dance season, the usual marketing will be prepared and implemented. See appendix D.

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TIER 4A: DANCE CONCERT (Junior Dance)

DIRECTORS: Multiple Choreographers

DESIGNERS: Lighting Designer, Costume Coordinator, Sound Designer

BUDGET: Determined by course fees, split among choreographers

LOCATION: Studio

SHARED SPACE/VENUE: Rehearsal Rooms as scheduled by Production Management

DESIGN PARAMETERS

COSTUME: See Appendix A

LIGHTING: Use of lighting equipment (AS-IS) in the space.

PROPERTIES: Props may be procured by choreographers directly

PROJECTION: None

SCENIC: If needed, supplied by choreographer.

SOUND: Use of sound equipment in the space.

STUDIO SUPPORT (LABOR)

COSTUME: See Appendix A

LIGHTING: None

Projections Support: None

SCENIC: None

SOUND: None

STAGE MANAGEMENT SUPPORT: None

Crew Support: None

Marketing: None

TIERS OF PRODUCTION SUPPORT

This document is intended to set parameters and provide clarity on what is available for use when it comes to production support. If there are questions, please reach-out to the Production Manager.

TIER 4B: DANCE CONCERT (Senior Dance)

DIRECTORS: Multiple Choreographers

DESIGNERS: Lighting Designer, Costume Coordinator, Sound Designer

BUDGET: \$\$ (Modest/Reduced)

LOCATION: Wells-Metz

SHARED SPACE/VENUE: Rehearsal Rooms as scheduled by Production Management

DESIGN PARAMETERS

COSTUME: See Appendix B

LIGHTING: Limited by budget, personnel, and time as assessed by Lighting Advisor and Lighting Supervisor

PROPERTIES: Props may be procured by choreographers directly

PROJECTION: No projection design available for Senior Dance

SCENIC: If needed, supplied by choreographer.

SOUND: Flexible speaker inventory and placement. Limited by budget, personnel, and time as assessed by Sound Advisor. No Microphones

STUDIO SUPPORT (LABOR)

COSTUME: See Appendix B

LIGHTING: Master Electrician / Programmer will be assigned. All lighting needs, including hang, focus, cueing, and technical rehearsal support provided by faculty, academic specialists, and students of lighting studio. Full Stage lighting inventory available access to shared inventory per discussion (*if not being used in another production). Budget supports limited perishables. Atmospherics may be considered.

Projections Support: None

SCENIC: None

SOUND: All sound needs, including installation, cueing, and technical rehearsal support provided by faculty, academic specialists, and Design Technology students. Most sound inventory available.

STAGE MANAGEMENT SUPPORT: Stage Manager, Assistant Stage Manager(s) and P.A. as assigned

Crew Support: As assigned by T335 (Lighting), T347 (Sound), T350 (Scenic), T334 (Costume) and Stage Management

Marketing: Part of the Theatre & Dance season, the usual marketing will be prepared and implemented. See appendix D.

TIERS OF PRODUCTION SUPPORT

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TIER 4C: DANCE CONCERT (Faculty Dance)

DIRECTORS: Multiple Choreographers

DESIGNERS: Lighting Designer, Costume Designer, Sound Designer

BUDGET: \$\$\$\$ (Sizable)

LOCATION: Ruth N Halls Stage, or Wells-Metz

SHARED SPACE/VENUE: Rehearsal Rooms as scheduled by Production Management

DESIGN PARAMETERS

COSTUME: See Appendix C

LIGHTING: Limited by budget, personnel, and time as assessed by Lighting Advisor and Lighting Supervisor

PROPERTIES: Props may be procured by choreographers directly

PROJECTION: Requests for projections may be made by choreographer; use is determined by availability of a designer, equipment, and labor as assessed by Projections Supervisor.

SCENIC: Limited by budget, personnel, and time as assessed by Technical Directors & Design Advisor.

SOUND: Flexible speaker inventory and placement. Limited by budget, personnel, and time as assessed by Sound Advisor. Limited use of microphones.

STUDIO SUPPORT (LABOR)

COSTUME: See Appendix C

LIGHTING: Master Electrician / Programmer will be assigned. All lighting needs, including hang, focus, cueing, and technical rehearsal support provided by faculty, academic specialists, and students of lighting studio. Full Stage lighting inventory available access to shared inventory per discussion (*if not being used in another production). Budget supports limited perishables. Atmospherics may be considered.

PROJECTION: Use determined by availability of a designer, equipment, and labor.

SCENIC: Install of agreed upon masking legs, borders, scrim, cyclorama, and dance marley.

SOUND: All sound needs, including installation, cueing, and technical rehearsal support provided by faculty, academic specialists, and Design Technology students. Most sound inventory available.

STAGE MANAGEMENT SUPPORT: Stage Manager, Assistant Stage Manager(s) and P.A. as assigned

Crew Support: As assigned by T335 (Lighting), T347 (Sound), T350 (Scenic), T334 (Costume) and Stage Management

Marketing: Part of the Theatre & Dance season, the usual marketing will be prepared and implemented. See appendix D.

TIERS OF PRODUCTION SUPPORT

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TIER 5: RUTH N. HALLS OR WELLS-METZ

DIRECTORS: MFA Student, Faculty, or guest director.

DESIGNERS: MFA Student, Faculty, or guest Scenic, Costume, Lighting, Sound or Projection Designers assigned by Faculty.

BUDGET: \$\$\$\$\$ (Sizable)

LOCATIO: Wells-Metz, or Ruth N Halls stage

SHARED SPACE/VENUE: Rehearsal Rooms as scheduled by Production Management

DESIGN PARAMETERS

COSTUME: Limited by budget, personnel, and time as assessed by the Costume Studio Advisors and Academic Specialists.

LIGHTING: Limited by budget, personnel, and time as assessed by Lighting Advisor and Lighting Supervisor.

PROPERTIES: Limited by budget, personnel, and time as assessed by Design Advisor and Properties Supervisor

PROJECTION: Requests for projections may be made by director or other designers; use is determined by availability of a designer, equipment, and labor as assessed by Projections Supervisor

SCENIC: Limited by budget, personnel, and time as assessed by Technical Directors & Design Advisor.

SOUND: Limited by budget, personnel, and time as assessed by Sound Advisor.

STUDIO SUPPORT (LABOR)

COSTUME: Costume Stock is available for use. Budget will be assigned. Costume Designer, Draper, Draper team, and Wardrobe Supervisor will be assigned. Assistant Designer may be assigned, as necessary. All builds, fitting notes, and alterations must be approved by the Costume Studio Advisors and/or Academic Specialists. Wardrobe Rooms, Dressing Rooms, and other costume facilities are available to use.

LIGHTING: Master Electrician / Programmer will be assigned. All lighting needs, including hang, focus, cueing, and technical rehearsal support provided by faculty, academic specialists, and students of lighting studio. Full Stage lighting inventory available access to shared inventory per discussion (*if not being used in another production). Budget supports limited perishables. Atmospherics may be considered.

PROJECTIONS: Use determined by availability of a designer, equipment, and labor.

SCENIC: Full build, paint and props support by faculty, Academic specialists, and students of the Design and Production area. Scenic Studio used to facilitate all needs. Properties Director or assigned student will act as Props Manager.

SOUND: All sound needs, including installation, cueing, and technical rehearsal support provided by faculty, academic specialists, and students of the Design, Technology, & Management Area

STAGE MANAGEMENT SUPPORT: Stage Manager, Assistant Stage Manager(s) and P.A. as assigned

CREW SUPPORT: As assigned by T335 (Lighting), T347 (Sound), T350 (Scenic), T334 (Costume) and Stage Management

MARKETING: Part of the Theatre & Dance season, the usual marketing will be prepared and implemented. See appendix D.

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APPENDIX A

JUNIOR DANCE

- **Costume Coordinator**
 - Handles pulling, purchasing, loaning, and returning
 - Alterations for safety only, approved by the coordinator
 - In charge of loaning and maintaining loaned items during rehearsal process.
 - Schedule dancers for fittings or facilitate the choreographer running their own fittings.
 - Check that choreographer got costume approval from their mentors before the final costume drop-off date.
- **Dance Costume Stock Accessibility**
 - Full access to the Dance stock
 - Choreographers can set up a time to pull in person with the coordinator
- **Purchasing**
 - Amazon Prime purchasing only. All purchases and returns must be approved by and done by the coordinator.
 - The budget is determined by course fees, and will be split by the number of pieces
- **Designers**
 - No designers will be assigned
- **Costume Studio Support**
 - No construction support
- **Wardrobe support**
 - No backstage & maintenance support

APPENDIX B

SENIOR DANCE

- **Current guidelines**
 - <https://drive.google.com/drive/folders/1vwYFggWuz-c85EYyyBIFdyVAdfcjYQI5>
- **Costume Coordinator**
 - Coordinator handles all purchasing and pulling, and they can provide design consultations with choreographers as requested.
 - In the case of a rental, the coordinator will work with the source company, communicate with the choreographer or director, and fit dancers.
 - In the case of a remount, the coordinator will work with the choreographer, pull the piece, facilitate purchasing/building needed replacement pieces, and fit dancers.
 - Tentative calendar and communication methods will be discussed between the director and coordinator, approved by the Costume Studio Manager, and distributed to student choreographers and mentors by DC1
 - Gather initial ideas from choreographers of what the piece is going to be about, basic visual ideas such as colors, textures, moods of the pieces by DC1

TIERS OF PRODUCTION SUPPORT

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- Provide a costume Q&A session for the student choreographers by the end of January
- Attend additional DC or Production Meetings after DC1
- Choreographers are the primary costume designers. The coordinator will provide consultations for the realization of the costumes.
- In charge of loaning and maintaining loaned items during rehearsal process.
- Schedule dancers for fittings or facilitate the choreographer running their own fittings.
- Check that choreographer got costume approval from their mentors before the final costume drop-off date.
- **Dance Costume Stock Accessibility**
 - Full access to the Dance stock
 - Choreographers can set up a time to pull in person with the coordinator
- **Purchasing**
 - Amazon Prime purchasing only. All purchases and returns must be approved by and done by the coordinator. The coordinator may suggest alternative options from other vendors to choreographers
 - Budget will be assigned. Budget will be split by the number of choreographers for any visible costume pieces.
 - The contingency budget may be used for essential items such as undergarments, makeup, hair supplies, and other special effect items with the coordinator's approval.
 - Guest Artists may receive additional funding, as determined by the Chairperson and Director of Contemporary Dance.
- **Designers**
 - No Designers will be assigned to student choreographers unless appointed and approved by the Costume Studio Academic Specialists and Faculty prior to DC1
 - Designer may be assigned to Guest Artists' slot as needed.
- **Costume Studio Support**
 - 1-2 weeks of full studio support, as determined by Costume Studio Advisors and Academic Specialists.
 - Alterations may be made to stock or purchased pieces as determined by the Costume Studio faculty and academic specialists.
- **Wardrobe Support**
 - 1 Wardrobe supervisor and wardrobe crew members assigned from class
 - Daily laundry and maintenance during dress rehearsal and performance week
- **Costume Support provided by dancers**
 - Basic undergarments such as bras, shorts, and dance belts that are not visible on stage should be provided by dancers
 - Basic hair and makeup supplies such as ponytail holders, bobby pins, and foundation should be provided by dancers

TIERS OF PRODUCTION SUPPORT

This document is intended to set parameters and provide clarity on what is available for use when it comes to production support. If there are questions, please reach-out to the Production Manager.

APPENDIX C

FACULTY DANCE

- **Costume Coordinator**
 - Coordinator handles all purchasing.
 - In the case of a remount or rental, the coordinator will work with the source company, communicate with the choreographer or director, and fit dancers.
 - Communicate with designers about loaning during the rehearsal period.
 - Schedule dancers for fittings.
 - Gather initial ideas from choreographers of what the piece is going to be about, basic visual ideas such as colors, textures, moods of the pieces by DC1
- **Choreographer Support**
 - Tentative calendar and communication methods will be discussed between the director and coordinator, approved by the Costume Studio Manager, and distributed to student choreographers and mentors by DC1
- **Dance Costume Stock Accessibility**
 - Full access to the Dance stock
 - Designers pull in person with the coordinator
- **Purchasing**
 - Budget will be assigned. Budget will be split by the number of choreographers, determined after DC1.
 - Designers create purchasing lists. Coordinator handles all purchasing and manages designer returns.
- **Designers / Design Parameters**
 - Costume Designer will be assigned to each piece.
 - In charge of loaning and maintaining loaned items during rehearsal process.
 - Limited by budget, personnel, and time as assessed by the Costume Studio Director and Design Advisor.
- **Costume Studio Support**
 - Shop support will be available for builds, alterations, and special projects as determined by the Costume Studio Faculty and Academic specialists.
- **Wardrobe Support**
 - 1 Wardrobe supervisor and wardrobe crew members assigned from dance classes
 - Daily laundry and maintenance during dress rehearsal and performance week
- **Costume Support provided by dancers**
 - Basic undergarments such as bras, shorts, and dance belts that are not visible on stage should be provided by dancers, as needed.
 - Basic hair and makeup supplies such as ponytail holders, bobby pins, and foundation should be provided by dancers, as needed.

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APPENDIX D

MARKETING “USUAL”

- **Imagery**
 - Generation of imagery associated with title (Season Artwork)
 - Generation of physical posters featuring Season Artwork (3 sizes)
 - Generation of hanging Lobby Banners featuring Season Artwork
 - Generation of post cards featuring Season Artwork (distributed through campus mail)
 - Posting of physical posters in the Lee Norvelle, on campus, and in downtown Bloomington
 - Generation of production program featuring Season Artwork
 - Generation of digital versions of season art for website content, ticket-master content, and social media advertising
 - Social media advertising plan implemented over 2-3 weeks prior to opening
 - Production included in season trifold brochure
 - Production provides access for donors to attend rehearsals as requested.

APPENDIX E

MARKETING (At First Sight)

- **At First Sight**
 - As part of the At First Sight Festival, the MFA 2 and MFA 3 will be advertised using the Festival Season Art. Rather than show-specific season art.
 - Festival marketing using the same Season Art will also include featuring the MFA 1 reading, the Undergrad Shorts, and any included Dramaturgy panels.
 - Additionally, only one Festival program will be produced, including content for all Festival productions and events.