

Technical Director

The Technical Director is responsible for the specific organization, planning and supervision of the production preparation. S/he takes designer's plans, drawings and models and turns them into the set. To accomplish this, s/he must develop a complete and accurate budget and work schedule. Once these are approved, s/he supervises the implementation of this schedule by overseeing the construction, rigging, painting and assembly of the set, expedites drafting, orders materials, controls inventories of equipment and materials, and in general serves as production coordinator.

In position of Technical Director, you are an integral member of the production team. As such you are required to take part in every day of load in and tech day. These days are usually a Saturday and a Sunday.

Also, because of your position, you will most decidedly need to put in more than the three to four hours per week in the shop that is required of all practicum students. Indeed, you will need to be in your shop for every day of the build / hang / etc., to assist in work which needs to be accomplished. If you have questions regarding this, please discuss this with your mentor.

Be prepared, and do not hesitate to call work days (usually Saturdays or Sundays)! In VERY RARE circumstances, do our regular shop days (MWF 1:00pm – 5:00pm) allow us to complete the build, paint, hang, etc of a show. This makes extra work days necessary. It is advisable to work these extra days into the build schedule so ALL can plan for them!

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Coordinator of Theatre.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend production meetings as called by the Stage Manager or Director.
4. Discuss the scheme of production with the Designer. Study the floor plan(s), sketch, model, renderings, Designer's Developed Front Elevations, and become thoroughly familiar with them.
5. Develop a complete and accurate budget for the production excluding costumes and make-up. This budget is based on analysis of model, floor plan(s), Designer's Developed Front Elevations, renderings, and an assessment of property requirements, paints, specials which might include such items as draperies, fabrics, scrims, floor cloths, welding, plastics, special effects, etc., etc. Consult with the Set Designer. This budget is to be submitted to

the Faculty Technical Director for approval. No work should begin before a budget has been approved.

6. Plan the Master Production Schedule in consultation with the Faculty Technical Director. Following are some points to be considered:

a. Schedule specific dates for the Light Crew to hang, rig, focus and take readings, so that there work schedule does not conflict with on-stage assembly. Consult with the Faculty Adviser, Lighting Designer and Master Electrician to set these dates.

b. Schedule the paint crew in consultation with the Faculty Adviser, Scenic Designer and Paint Charge. Pay particular attention to space allocation. Do not let the paint crew get called unless there is something to paint.

c. Normal scheduling calls for two Technical and two Dress rehearsals before opening. This may be changed due to the specific requirements of a given production. Any change of normal scheduling must have the permission of the faculty Technical Director or the Coordinator of Theatre.

d. In developing the work schedule, the following sequence of construction is typical:

1. All tread areas, special platforms, wagon assemblies necessary for rehearsals.

2. Special and complex working units.

3. Units necessary for rigging and focusing lights.

4. Units requiring special paint treatment.

5. Working floor or flown units requiring special rigging.

6. General flatage and simpler construction or assemblies.

e. After developing the construction schedule, develop the drafting schedule to implement the construction schedule.

f. In developing the work schedule, be on watch for vacation periods, special events on or off campus, and guest visits, etc.

g. Once the schedule has been approved and posted, no changes are allowed without the specific approval of the Faculty Technical Director.

REHEARSAL/PRODUCTION PERIOD

7. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.

8. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.

9. Note the locations of all fire extinguishers. learn their proper use, and see they are kept easily accessible.
10. Become familiar with first aid procedures.
11. See that no standard equipment is modified in any way for special use without express permission of the Faculty Technical Director.

WORKING PERIOD

Remember, the Technical Director is the production supervisor; you cannot supervise if you get deeply involved in the actual construction of some part of set, etc. Leave this work to crew heads and the crews. This statement is balanced by the fact that ultimately it is the Technical Director's responsibility to have the show completed on time and on budget. This will require work on your part

12. See that all safety precautions are enforced at all times, No exceptions. Inspect the fire extinguishing equipment and know its proper use.
13. Assist the Draftsman with either rough or developed drawings of all special constructions.
14. Choose and use stock scenic units (flats, platforms, parallels, wagons, stairs, etc.) when the design permits. Do not hesitate to have the designer consider modifying the design slightly in order to incorporate a stock unit.
15. Use standard scenic construction and rigging practices at all times. There are frequently several correct ways to accomplish a task or solve a problem, but for reasons of instruction consistency, a standard should be followed.
16. See that no standard equipment is modified in any way for any special use without the express authorization of the Faculty Technical Director.
17. Supervise and assist all crew heads with getting the daily job assignments done. See that they are using standard practices and adhering to the Department regulations.
18. Keep an accurate record of expenditures and keep it current on a daily basis. Check supplies regularly and order items well in advance of need. Planning is the key element.
19. Purchases must have the approval of the Faculty Technical Director prior to placement of the order. This includes outside Purchase Requisitions, and General Store orders, etc.
20. Be on watch for snags which might throw the production off schedule. If one develops, make such adjustments to the schedule as may be required and submit to the Faculty Technical Director for approval. It may be necessary to involve the designer in the discussion because of a modification in the design in order to complete the production. Therefore, it is necessary to maintain constant liaison; with the various crew heads, designers, etc. in order to stay ahead of developing problems.

21. Meet regularly with the crew heads and the Faculty Technical Director to see that work is moving forward on schedule.

TECHNICAL AND DRESS REHEARSALS

22. Attend all Technical and Dress rehearsals.

23. Take primary responsibility for rehearsing set-up and shifts of sets, with special attention to safety and effectiveness of shifts.

24. See that crew heads have planned their portion of the scene and proper shifts before the first Technical Rehearsal begins. Large shift productions may require shift rehearsals before the first technical. If so, plan for it.

25. Take notes during the rehearsals for finishing work, changes, adjustments, repairs, etc. Meet with the crew heads immediately after the rehearsal and schedule the necessary work sessions.

STRIKE

26. Discuss with the Faculty Technical Director plans for strike.

27. Know before the strike begins what units are to be saved and which dismantled. Plan for maximum salvage of usable materials and hardware.

28. Discuss with all crew heads, designers and graduate assistants the strike procedure.

29. Organize tools, hardware buckets, and materials necessary for the strike. Make sure that sufficient screw bits and power drills are available for strike

30. Supervise the strike. Keep everybody working. Act as safety observer. You can't do any of this if you get too directly involved in the actual work of the strike.

I, _____ have read the above job description for my duties as _____ for the production of _____. I realize that these duties may be adjusted for, but not limited to the following reasons, show complexity, crew size, crew experience, etc. I will carry out my duties to the best of my abilities and ask questions when I need help.

Signed & Dated,

Student Faculty