University of Utah
School of Dance

Production Roles & Responsibilities

This document was created with the intention of supporting the collaborative artistic processes that make School of Dance (SOD) productions successful. It is not a formalized code or documentation of exhaustive job descriptions. Rather, this document is intended to be a working/living document that supports all participants and, as such, may be modified regularly.
ROLES

- Choreographers/Stagers
  - Graduate Rehearsal Assistants
- Concert Director
  - Graduate Assistants to Directors
- Production Team
  - Production Director
  - Technical Director
  - Stage Manager
  - Costume Manager
  - Audio/Video Specialist

RESPONSIBILITIES

1. All persons engaged with SOD productions are expected to uphold University, College of Fine Arts, and SOD policies.
2. Read and uphold the SOD Shared Values & Community Agreements.

Choreographers/Stagers
& Graduate Rehearsal Assistants

SOD choreographers/stagers are comprised of guest artists, faculty members, and graduate and undergraduate students. The following is expected of all SOD choreographers/stagers. Note that guest artists may depend on rehearsal assistants as delegates to complete the responsibilities listed here.

1. COMMUNICATION
   1.1. Read and uphold the expectations in the SOD Guest Lecturer/Artist Agreement under “Working with our Students.”
   1.2. Communicate clearly with cast members, concert directors, production team, and rehearsal assistants, as relevant.
   1.3. Reply in a timely manner - within 48 hours - to emails and/or Canvas messages.
   1.4. Monitor Canvas for regular communications, as relevant (not pertinent for guest artists).

2. REHEARSAALS
2.1. Collaborate with the Concert Director to establish studio rehearsal schedules so that schedules may be posted two weeks in advance.
2.2. Begin and end all rehearsals on time.
2.3. Arrive prepared.

3. PRODUCTION COLLABORATION
3.1. Attend production meetings as requested and work collaboratively with the Production Team to ensure a successful production.
3.2. Attend costume consultations and fittings as requested.
3.3. Meet all deadlines requested by the Production Team and Concert Director.
3.4. Provide all program information by requested deadlines.
3.5. For faculty and student choreographers/stagers - volunteer to teach at least one warm-up class during the run of concerts.

4. GRADING
4.1. Work collaboratively with the Concert Director to determine grades for cast members, considering absences and the expectations outlined in the course syllabus.

5. GRADUATE REHEARSAL ASSISTANTS (GRA)
5.1. A GRAs primary duties are to assist choreographers/stagers in setting, preparing, and maintaining work for SOD concerts. When choreographers/stagers are assigned a GRA, the choreographer/stager is responsible for clearly communicating needs and expectations to the GRA and abiding by SOD policies.
5.2. GRA duties:
- Assist choreographers/stagers with rehearsal and production needs (GRAs may be asked to take notes, film, run music during rehearsal, learn the work, convey rehearsal information to students via uMail and/or Canvas, and may work with or oversee students on sections of the piece.)
- Attend all required rehearsals and meetings.
- In cases where a guest artist may depart campus prior to production, the GRA will:
  - Take responsibility for cleaning and maintaining guest choreographer’s/stager’s work after the guest has departed campus.
  - Attend production meetings.
  - Maintain clear communication with the guest artist, student performers, Production Team, and Concert Director.
  - Convey notes/questions/concerns between the guest artist and student performers in a timely and professional manner.
  - Provide video documentation for the guest artist, if requested.
  - Attend lighting, technical, and dress rehearsals to effectively communicate the guest artist’s vision.
  - Attend all performances.
Volunteer to teach at least one warm-up class.

5.3. GRA hours

- GRAs are allotted a specific number of work hours for a GRA assignment, typically 60 hours per assisting job. This should be communicated to the GRA and choreographer/stager by the Concert Director before the rehearsal process begins.
- Any demands on time outside of regular rehearsal time (e.g. one on one meetings with the choreographer/stager, production meetings, etc.) will count toward the GRA's assigned hours.
- It is the GRA’s responsibility to keep track of their hours and communicate them regularly to the choreographer/stager with whom they are working. It is recommended that the GRA email the choreographer/stager weekly noting their hours invested up to that point.
- If a GRA expects that the demands of the assignment will exceed the allotted hours, they must notify the Director of Graduate Studies and the SOD Director immediately so that appropriate adjustments can be made to the assignment.

**Concert Director**

& Graduate Assistants to the Concert Director

Note that Concert Directors may delegate some responsibilities/tasks to an assistant, but the Concert Director is ultimately accountable for these duties.

1. **HIGH-LEVEL RESPONSIBILITIES**

1.1. Provide overall artistic and organizational leadership and management of the production, in close collaboration with the Production Team and SOD Director.

1.2. Serve as the primary liaison between choreographers/stagers and the Production Team, including

- Ensuring choreographers/stagers meet deadlines.
- Ensuring choreographers/stagers and costume shop representatives coordinate fittings.

1.3. Facilitate and approve logistical and creative decisions related to production, including but not limited to

- Determining show order in collaboration with the production team and choreographers/stagers.
- Conceiving of and executing communication and decision protocols for choreographers/stagers who are unable to be on site during any stage of the process.
- Facilitating group decisions on technical elements that apply to the entire concert, e.g. floor color, program note style, etc.
- In collaboration with choreographers/stagers, making decisions regarding additional casts to ensure that pre-determined filming days capture all casts.
• In collaboration with choreographers/stagers, making final decisions on
dancer injury, forfeiture of performance participation, and understudies.

1.4. Production Meetings
• Attend all production meetings.
• Facilitate collaboration among all stakeholders.

1.5. Theatre Rehearsals & Performances
• Co-host safety meeting, along with Production Team, at the first on-stage
rehearsal, enforce attendance for all dancers and support the Production Team in
outlining safety issues and guidelines.
• Attend all in-theater spacing, lighting, technical, and dress rehearsals.
• Attend all performances or delegate an alternate SOD faculty member to be
present to make decisions as needed.
• Support Production Team in ensuring that dancers and choreographers/stagers
are adhering to the Backstage Etiquette Policy (here).

2. GENERAL COMMUNICATION
2.1. The Concert Director is responsible for clear communications with all production
stakeholders (Production Team, choreographers/stagers, rehearsal assistants, cast
members, and SOD Director, as pertinent), and should collaborate with the Stage
Manager to establish the best mode of communication among all involved in the
show.

2.2. Emergency Contact List - Create and maintain emergency contact list of all cast
members, choreographers/stagers, and rehearsal assistants and shares with
Production Director and Stage Manager.

2.3. Canvas - All communication for cast members should go through Canvas.

2.4. Call Board - The most-up-to date rehearsal schedules should be on Canvas and on
the call board.

2.5. Graduate Rehearsal Assistants (GRAs) - Ensure that choreographers/stagers
(including guests) and GRAs are aware of the expectations and responsibilities
outlined in this document.

3. AUDITIONS & CASTING
3.1. The Concert Director facilitates and oversees the entire audition process for the
concert. When two concerts audition simultaneously, the two Concert Directors will
collaborate on this process.

3.2. Prior to auditions, the Concert Director will:
• Consolidate information from choreographers/stagers about their work for
distribution with the audition call.
• Craft the audition call and send to SOD Front Office for distribution at least 2
weeks prior to audition date.
• Collaborate with choreographers/stagers to plan the audition structure,
including who will teach material.
• Work with SOD Administrative Manager to create the online audition registration form.
• Work with SOD Front Office to prepare audition materials such as numbers.

3.3. During auditions, the Concert Director will:
• Be present and available for consultation and trouble-shooting as needed.

3.4. After auditions, the Concert Director will:
• Facilitate casting conversations between choreographers/stagers.
• Post and share cast lists within 48 hours of the final audition, including uploading it to the SOD Canvas Page and emailing the list to the SOD Front Office, SOD Director, choreographers/stagers, and rehearsal assistants.
• Inform Production Team if students have dropped out of work as soon as this information is available.

4. COURSE MANAGEMENT
4.1. Student performers are required to register for a SOD Performance course. The Concert Director is the instructor of record for the course(s) and will:
• Set-up the Canvas course.
• Provide a syllabus for student performers with clear policies and expectations regarding attendance, tech week, concerts, and professional behaviors. The syllabus must be uploaded to Canvas.
• Ensure that all cast members are enrolled for the proper course and credits prior to the add/drop deadline. Students who neglect to add by this time must be excused from rehearsal until their enrollment is completed. University policy prohibits students from attending classes for which they are not registered.
• Post tech schedules provided by the Stage Manager on Canvas. For student-produced performances (Ballet Showcase, Grad Thesis, Modern Senior Showcase), advise students on tech schedule creation.

4.2. Excusal Letters - The Concert Director will collaborate with the SOD Director to provide excusal letters for any student that must miss a class/course for performances or tech rehearsals.

4.3. Final Grades - The Concert Director works with concert choreographers/stagers to determine final grades, including considering absences and adherence to policies and expectations outlined in the syllabus. The Concert Director is responsible for posting final grades by the SOD deadline.

5. REHEARSALS & SCHEDULING
5.1. The Concert Director oversees and coordinates all rehearsals and scheduling for the production, including the following:
• Weekly Rehearsal Schedules - Creates a general weekly studio rehearsal calendar with input from the choreographers/stagers. Every effort should be made to post detailed schedules two weeks in advance.
• Space Reservation - Working with SOD Front Office staff to ensure rehearsal spaces and warmup spaces are reserved for the entirety of the rehearsal and performance processes, including for pre-performance warm-up classes. This must be done well in advance.
• Tech Scheduling - Collaborating with Stage Manager and Production Director on tech week schedules, balancing the needs of all choreographers/stagers and Production Team.
• Schedule and host meetings on the first days of rehearsals to review syllabus highlights or delegate this task to choreographer/stagers and/or rehearsal assistants.
• Create the pre-performance warm-up class schedule and organize who will be teaching.
5.2. Guest Artists - The Concert Director will:
• Communicate early and clearly with guests to ensure they are aware of SOD policies and procedures prior to the start of rehearsals.
• Introduce guests via email to their graduate rehearsal assistants.
• Work with the SOD Director to coordinate master classes and artist talks during artist residencies.
• Welcome and introduce guests at auditions and start of rehearsals or designate a representative from the SOD to do so.

6. MARKETING AND OUTREACH
6.1. Promotional Materials
• Collaborate with the SOD Director and Marketing Director on the poster design and press release.
• Coordinate the poster and postcard distribution.
6.2. Concert Program
• Compile all program copy, including notes and credits, and submits materials to the Marketing Director by deadline.
• Writes the Welcome Letter for the program in collaboration with the SOD Director.
6.3. Photo & Video Shoots
• Coordinate photoshoot between Marketing Director and participants.
• If applicable, collaborate with the AV Director and Marketing Director to schedule a promotional video shoot, which may include filming rehearsals and/or interviews with choreographers/stagers and cast members.
6.4. Outreach Activities
• Brainstorm and coordinate any outreach activities with the SOD Director (if applicable).
6.5. Comp Tickets
• If applicable, collaborate with SOD Front Office staff and SOD Director on the complimentary ticket list.
Production Director

The role of the Production Director is to provide overall leadership and management of the Production Team and provide high-level oversight of all SOD production activities.

1. PRODUCTION:
   1.1. Ensure all production staff are collaborating to provide technical support for SOD productions, special events, and facilities rentals.
   1.2. In collaboration with the Concert Director, facilitate and approve both logistical and creative decisions related to production.
   1.3. Design lighting for assigned concerts.
   1.4. Consult on technical requirements in relation to show order with Concert Director.
   1.5. Assign all theater responsibilities and oversee all theater personnel. Create stage use schedule and production staff schedule.
   1.6. Facilitate group decisions on technical elements that apply to the entire concert, i.e. marley color, program note style, etc.
   1.7. In collaboration with the Concert Director, ensure choreographers/stagers meet deadlines for design decisions.
   1.8. Coordinate with the Technical Director to provide admin-on-site for performances.

2. ADMINISTRATIVE
   2.1. In collaboration with the SOD Director, oversee the production budget for props, costumes, sets, media, lighting, and all theater technical needs. Request pre-approval from the SOD Director if any budget subtotal is projected to run over.
   2.2. Chair pre-performance and post-performance production meetings. Coordinate the scheduling of these meetings with the Stage Manager and distribute notes following the meeting to the SOD Director and any other team-members not in attendance.
   2.3. Prior to concerts, create and oversee schedules for production deadlines, tech rehearsals, dress rehearsals, and performances in collaboration with SOD Director and Production Team.
   2.4. Collaborate with Stage Manager and Concert Director on tech week schedules, balancing the needs of all choreographers/stagers and production departments.
   2.5. Distribute specific production/tech schedule in coordination with Stage Manager and Concert Director.
   2.6. Communicate with University Facilities and custodial teams on building maintenance, repairs, and capital improvements.
   2.7. Communicate with contract holders and rental requests, including SOD sponsored outside events and rentals.
   2.8. Regularly update and disseminate production policies.
   2.9. Prioritize and implement safety protocols for productions and SOD facilities.
2.10. Co-host safety meeting at the first day of on-stage rehearsals, enforcing attendance for all dancers and allowing the production team to outline safety issues and guidelines.

2.11. Ensure safety protocols specified by Environmental Health and Safety are documented and followed.

3. STAFF/MENTORSHIP

3.1. Mentor student lighting designers for their assigned concerts.

3.2. Mentor student concert leadership and other studio 240 project committees to ensure operation of technical equipment is safe and non-damaging.

3.3. Complete annual employee evaluations for reporting employees.

3.4. Ensure stage crew and videographers have relevant training and certifications.

3.5. Serve as a production resource for SOD BFA and MFA student projects.

**Technical Director**

1. PRODUCTION

1.1. Collaborate with the Production Director to provide technical support for SOD productions, special events, and facilities rentals.

1.2. Design lighting for assigned concerts.

1.3. Design, construct, or procure scenery and props for productions.

1.4. Plan production budget expenditures with the Production Director.

1.5. Attend the pre-performance and post-performance production meetings.

1.6. After each concert is finalized, preserve and ensure the technical elements are fully safe and operational for the run of the show.

1.7. Prioritize and implement safety protocols for productions and SOD facilities.

1.8. Serve as admin-on-site for performances, in coordination with Production Director.

2. EQUIPMENT AND SPACE MAINTENANCE

2.1. Manage SOD-owned property and equipment in theater/performance spaces, dance studios, and other SOD facilities.

2.2. Maintain records of MCD rep plot, lineset schedules, production inventory, scene shop safety, and other relevant technical documents.

2.3. With Stage Manager, maintain studio flooring and other dance-specific needs not managed by university custodial staff.

3. STAFF/MENTORSHIP

3.1. Train and supervise stage crew including production of/revision of training manuals/protocols.

3.2. In collaboration with Stage Manager, schedule stage crew for all productions on mainstage including outside rentals.

3.3. Approve payroll and timekeeping for stage crew.
3.4. Mentor student lighting designers for their assigned concerts.
3.5. Mentor student concert leadership and other studio 240 project committees to ensure operation of technical equipment is safe and non-damaging.
3.6. Serve as a production resource for SOD BFA and MFA student projects.

**Stage Manager**

1. STAGE MANAGEMENT
   1.1. Provide stage management for SOD productions, special events, and facilities rentals.
   1.2. Attend pre-performance and post-performance production meetings and, as needed, provide meeting minutes to the Production Director.
   1.3. Create tech schedules for mainstage productions; advise students on tech schedules for student-centered productions (Grad Thesis, Ballet Showcase, Modern Senior Showcase).
   1.4. Actively manage theater use during spacing, lighting, tech, and dress rehearsals.
   1.5. Create the cue prompt lists and call shows.
   1.6. Create and maintain a sign-in sheet on the call board.
   1.7. Ensure that dancers and choreographers/stagers are adhering to the Backstage Etiquette policy (here).
   1.8. Create, distribute, and follow up on show reports after each performance.
   1.9. When applicable, create contact lists for SOD productions.
   1.10. Distribute specific production and tech schedule in coordination with Production Director and Concert Director.
   1.11. With Technical Director, maintain studio flooring and other dance-specific needs not managed by university custodial staff.

2. STAFF/MENTORSHIP
   2.1. In collaboration with the Technical Director, schedule stage crew for all productions on mainstage including outside rentals.
   2.2. Supervise stage crew operations.
   2.3. Assist with stage crew training when applicable.
   2.4. Serve as a production resource for SOD BFA and MFA student projects.

**Costume Director**

1. PRODUCTION
   1.1. Work with faculty and guest choreographers/stagers to design and fit costumes to suit the production. This can include the fabrication of new pieces and/or reworking stock costumes.
   1.2. Collaborate with the Production Director to assign deadlines for choreographers/stagers and meet costume deadlines for performances.
1.3. Procure material and supplies needed for construction following University of Utah policy and procedures.
1.5. Attend dress rehearsal and tech rehearsal for main stage performances.
1.6. Assign staff and work-study students to be present during performances to take care of wardrobe during mainstage performances.

2. COSTUME SHOP, INVENTORY, AND BUDGET
2.1. Maintain the good condition of existing costume stock and make it accessible for use by students in student led productions and for faculty research.
2.2. Manage the costume shop budget each fiscal year and report to the SOD Director and Administrative Manager costs for ongoing tracking and end of the year reports.
2.3. Manage outside rentals of SOD costumes.
2.4. Oversee costume shop environment, equipment maintenance, supply organization, and safety policies for the shop.

3. STAFF/MENTORSHIP:
3.1. Set employee schedules and deadlines to meet production needs and to utilize the employee hours to their fullest without the need of them working over their FTE hours.
3.2. Approve payroll and timekeeping for costume shop employees.
3.3. Complete annual employee evaluations for costume shop employees.
3.4. Supervise work-study students assigned to the costume shop area.
3.5. Instruct/mentor students as needed in costume design and construction.

Audio/Visual Director

1. PRODUCTION AV
1.1. Work with choreographers/stagers in relation to sound, music, and projection.
1.2. When needed, work with choreographers/stagers to edit sound scores and provide rehearsal scores as requested (within reason).
1.3. When needed, work with choreographers/stagers to edit and incorporate video projections into stage performances (within reason).
1.4. Collaborate with the Production Director to set deadlines for music to be completed and recorded on master.
1.5. Ensure choreographers/stagers meet deadlines for design decisions and digital media submissions.
1.6. Create a Master Tape for all main stage performances.
1.7. Work with choreographers/stagers to ensure eligibility of music/video choices based on copyright laws.
2. PRODUCTION VIDEOGRAPHY
   2.1. Set video shoot times (both archival and promotional) in conjunction with Production Director, Marketing Director, and Concert Directors.
   2.2. Direct livestream.
   2.3. Consult on selection of and administer the livestream platform.
   2.4. Maintain video archives and provide archival recordings to faculty for use in RPT processes and to students for audition reel needs.
   2.5. When requested with sufficient advance and appropriate rationale, record and archive performances that are not livestreamed.

3. AV EQUIPMENT AND BUDGET
   3.1. Manage AV Room budget.
   3.2. Manage & maintain AV equipment.
   3.3. Oversee rentals of AV equipment.
   3.4. Maintain AV equipment in rehearsal and production spaces, and train users on proper operation.

4. STAFF/MENTORSHIP
   4.1. Train and supervise videographers.
   4.2. Schedule and oversee camera crew for video shoots.
   4.3. Supervise work study students who can assist with: audio editing, video editing, videography, archiving, order fulfillment and check in/out processes.
   4.4. Serve as an AV resource for BFA and MFA student projects.