



University of Melbourne Music Theatre Association

Production Team Role Descriptions

This document aims to provide a formal description of the duties and expectations assigned to the various roles within the Production Team for each show produced by the University of Melbourne Music Theatre Association. Interested applicants may use these descriptions as a reference to inform their choices of roles applied for, and to understand the responsibilities they will undertake as a successful member of the Production Team.

Part I: Directorial Positions

Director

The Director should enter the production with a prepared creative vision for the show, and collaborate with the other members of the creative team to ensure this vision is fulfilled. This will include the appointment of cast through an organised audition and callback process, as well as the planning of a rehearsal schedule to be distributed to all members of the cast and production team at the commencement of the rehearsal period. They will ensure that this schedule is followed by conducting each rehearsal in its entirety, or handing to other members of the creative team where appropriate. Whilst they are not responsible for the administration of the show, the Director must communicate any creative decisions that influence the technical or administrative execution of the show to the Stage Manager and designers, ideally through regular rehearsal reports. The Director will work with the Artistic Director to develop the vision of the show, and will report directly to the show's Producer.

Assistant Director

This role will ideally be held by an individual wishing to gain directorial experience, by working alongside and observing the Director. The duties of the Assistant Director will vary, depending on the Director's requirements.

Musical Director

The Musical Director is responsible for producing the musical aspects of the show – both in the vocal performances of the cast and the musical accompaniment provided by the orchestra or band. They will work in collaboration with the rest of the creative team to ensure the cast is vocally prepared for performance, and that rehearsal schedules are followed strictly. If required, the Musical Director can request the appointment of a Vocal Coach to assist in working with the

cast. They are required to assemble the orchestra or band, and coordinate regular rehearsals, including the reservation of rooms and hiring of instruments where required.

Choreographer

The Choreographer will work in collaboration with the rest of the creative team to produce the dance or choreographed movement within the show. This will involve significant planning outside of rehearsal time, as well as the running of dance instruction with the cast. They should be able to communicate their ideas clearly and work effectively with cast members of lesser dance experience. They are also responsible for relaying information to the Design Team that may affect the staging of the show (eg. informing the Set Designer that a raised structure must be stable and strong enough to support the dancers on top of it).

Part 2: Design Positions

Lighting Designer

The Lighting Designer is responsible for the lighting the entire performance. They must attend rehearsals to develop a creative vision in conjunction the Director, prepare a lighting plot, specify equipment required and document the lighting cues before the bump-in commences in the theatre. They may decide to operate the lighting desk during performances, if not, they should assist in appointing a Lighting Operator, as well as Followspot Operators if necessary. They are required to oversee the bump-in of all lighting equipment, the plotting of cues with the Lighting Operator, and attend rehearsals during production week to ensure that the creative vision is realised. They will report directly to the Production Manager.

Sound Designer

The Sound Designer is responsible for the amplification of cast and orchestra or band, working in accordance with the Director's creative vision. This includes attending rehearsals to determine the show's audio requirements, specifying equipment required, preparing microphone plots for the cast, overseeing the bump-in of all audio equipment and helping to appoint a Microphone Technician. They may decide to operate the sound desk during performances, if not, they should assist in appointing a Sound Operator. They will report directly to the Production Manager.

Costume Designer

The Costume Designer will design all costumes for the production, working in accordance with the Director's creative vision. The Costume Designer must plan in advance to either make or

source costumes, collect cast measurements and ensure that all cast have received their completed costumes at least one week before bump-in. Depending on the scale and type of the production, the Costume Designer may be required to assemble a Costume Team, to assist with the construction of costumes and/or the dressing of cast members during performances. They will report directly to the Production Manager.

Set Designer

The Set Designer will be responsible for the design and production of all settings used in the production, working with the Director's creative vision in order to create an appropriate design. Assisted by Union House Theatre, the Set Designer must plan for the set's construction within the theatre, and specify materials necessary for construction. They must oversee the bump-in of all set components into the theatre, and may assemble a Set Construction Team to assist the actualisation process if required. They will report directly to the Production Manager.

Hair and Makeup Designer

The Hair and Makeup Designer will work with the Director and Costume Designer in order to develop a design for the on-stage presentation of the cast. They are responsible for sourcing consumable products to be used in the dressing rooms, and specifying makeup and other items to be purchased by the cast member individually. Depending on the complexity and requirements of the production, they may choose to either instruct the cast on appropriate application techniques to be completed themselves, or assemble a Hair and Makeup Team to assist the cast backstage in preparation for each performance. They will report directly to the Production Manager.

Part 3: Crew Positions

Technical Director

The Technical Director oversees and coordinates all technical aspects of the show, in particular the departments of lighting, sound and set construction. They are responsible for checking all designs in terms of operating feasibility, and liaising with Union House Theatre to ensure that all technical requirements are met. The Technical Director will report directly to the Production Manager.

Stage Manager

The Stage Manager is required to attend all rehearsals where possible, in order to assist with organising the cast, and to collate information on all aspects relevant to designers (lighting, set,

costume) and information needed for their creation of the blocking and prompt scripts, such as cast entrances and exits, and props required. The Stage Manager collaborates with the Production Manager to schedule time spent in the theatre, and once closer to the performances is responsible for running bump-in, all technical rehearsals and all performances, including calling the show. The Stage Manager works very closely with the Directorial Team and the Production Manager, and will report directly to the Producer.

Assistant Stage Manager

This role will ideally be held by an individual wishing to gain stage managing experience, by working alongside and observing the Stage Manager. The duties of the Assistant or Deputy Stage Managers will vary, depending on the Stage Manager's requirements.

Part 4: Administrative Positions

Producer

Please note: this role is appointed from within the Committee, and as such no applications will be accepted for "Producer". The following information is provided for hierarchical context only.

The Producer supervises the entire production, with a focus on the financial, logistical and administrative matters. They will be responsible for the creation of the production timeline in collaboration with other Production Team members, as well as organising (or delegating where necessary) fundraising, rehearsal camp or intensive periods, publicity, show t-shirts and programmes. The Producer is the link between the Production Team and the Committee, and as such receives reports from the Production Manager and Production Team members to bring to the Committee. Due to the high level of responsibility incurred in the position, the Producer is ineligible for any other role within the production.

Production Manager

The Production Manager oversees the production departments for the show, including lighting, sound, set, costume, makeup and props. They are responsible for making sure that all departments run to schedule according to the Production Timeline created in collaboration with the Producer, and according to the budget as outlined by the Treasurer. The Production Manager organises the administrative aspects of the auditions and rehearsals, including booking rehearsal rooms, and may delegate tasks to others where appropriate. They are responsible for organising regular production team meetings and liaising with Union House. Closer to the performance, they are to assist the Stage Manager with the scheduling of theatre hours including bump-in, and to attend bump-in and bump-out to assist with the management and execution of tasks. The Production Manager will report directly to the Producer.

Front of House Manager

The Front of House Manager is in charge of all front-of-house operations including both ticket sales and bar sales, orchestrating the stocking of the bar with the Committee, and keeping a record of all inventory. They are responsible for coordinating the front-of-house team, including ushers, bar staff and ticket sales staff, compiling rosters and performing checks for Responsible Service of Alcohol. The Front of House Manager may need to assist in ushering where necessary, and should work with the Producer and Publicity Coordinator to roster on Production Team and cast members to staff the Theatre Bar during performance weeks. They will report directly to the Producer.

Publicity Coordinator

The Publicity Coordinator is responsible for organising the creation and distribution of the advertising material for the production. This includes writing media release(s) and following up on all contacts, coordinating photo and video shoots and releases, and distribution of publicity material, as directed by the Producer, ie. by rostering cast members on poster distribution runs. The Publicity Coordinator will report directly to the Producer.