

FIGURE 1.6

The organizational structure chart of a typical theatrical production company.

As construction starts, the director becomes heavily involved in rehearsals. At this time, a few adjustments are almost inevitably necessary in one or more of the design elements. These changes should be discussed and resolved at the production meeting so that all departments are aware of the progress and evolution of the production concept.

While the production concept is being developed, the production meetings are usually held daily. As the meetings become less developmental and more informational, their frequency decreases to about once a week. The last meeting is usually held just before the opening of the production.

Who participates in production meetings depends, to a great extent, on the nature of the producing organization. A single-run, Broadway-type professional conference usually includes only the members of the production-design team and their assistants. A production conference at a regional professional theatre includes the production-design team and some of the other members of the permanent production staff, such as the production manager and technical director. For a professionally oriented educational theatre, the staffing of the production meeting is generally the same as for the regional professional production group, with the addition of faculty supervisors overseeing the work of student designers, technical directors, and crew heads.

PRODUCTION JOB DESCRIPTIONS

Although the organization of any company will fit its own needs, the duties of those holding the various positions will be much the same.

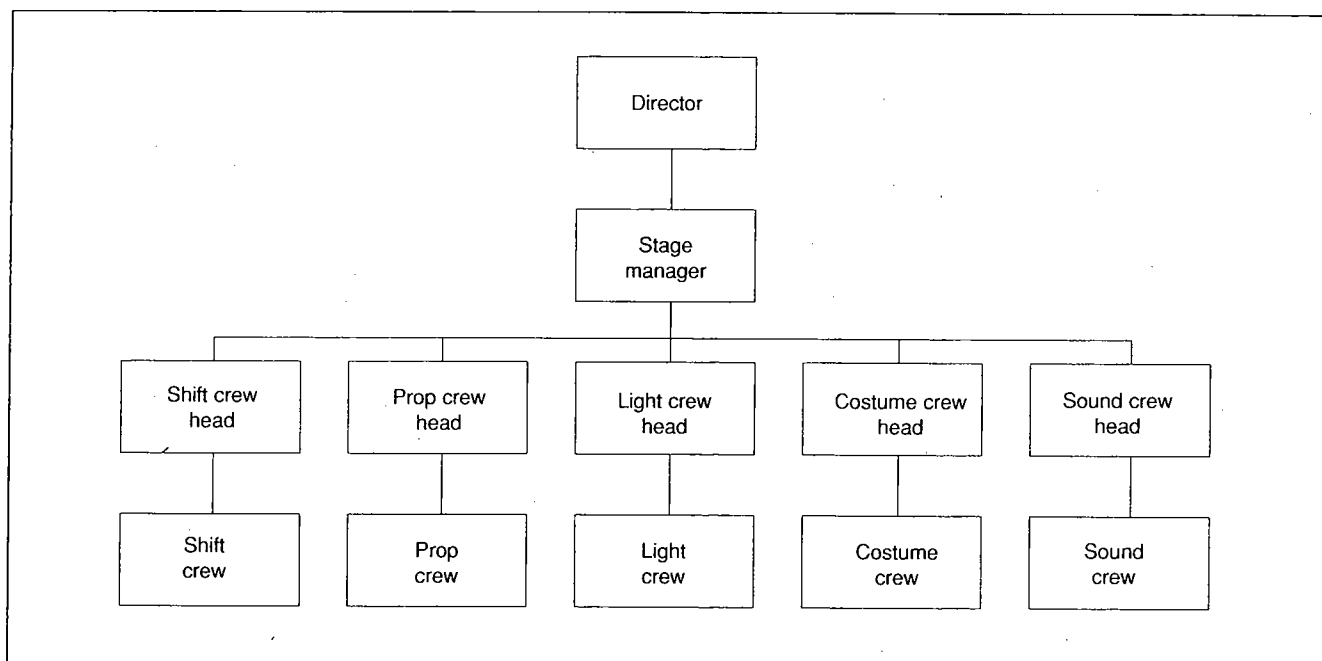


FIGURE 1.9

The organizational structure changes as a play goes from regular rehearsals into the tech/dress rehearsals and performances.

Scenic and Property Personnel

Those who work with the scenery and props in a production are the scenic designer, the scenic artist, the paint crew, the property master and crew, the technical director, the scene-shop foreman, the construction crew, and the stage crew.

Scenic Designer The scenic designer is responsible for the visual appearance and function of the scenic and property elements used in the production. To translate the scenic design from concept to the stage, the designer produces colored sketches or renderings of the sets and properties, scale models of the various sets, and scale mechanical drawings that fully describe the settings (see Figure 1.10). The scenic designer's job will be explored in depth in Chapter 7, *Scenic Design*.

Scenic Artist The scenic artist, under the supervision of the scenic designer, is responsible for the painting of the scenery. He or she needs to be an excellent artist capable of working in a variety of media and styles. Although the scenic artist does a great deal of the actual scenic painting, he or she is also responsible for supervising the work of the paint crew.

Paint Crew The paint crew, under the supervision of the scenic artist, paints the sets and sometimes the **properties**. This challenging job involves painting the set (walls, floor, background, properties) to make it reflect the character of the design. Rarely do playwrights set their plays in freshly painted environments. More frequently than not the paint crew must make the set look old, tired, abused, and worn. Techniques for achieving these results are detailed in Chapter 10, *Scene Painting*.

Property Master The property master is a unique artisan in the theatre. He or she must be adept at a variety of skills ranging from design to painting, sculpting, furniture construction and upholstery, welding, and elec-

Properties: Such elements as furniture, lamps, pictures, table linens, bric-a-brac, and window drapes that provide the finished set with visual character.