

Production Management

Mike Ager
Production Manager

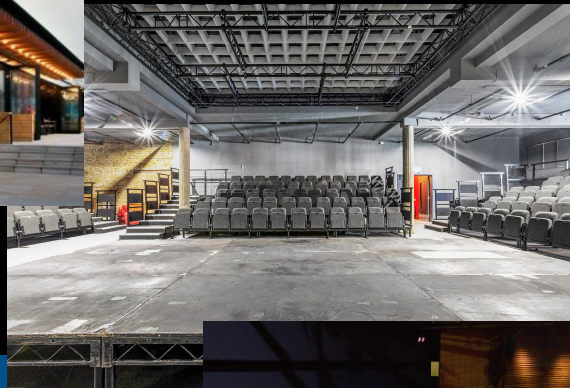
NST NUFFIELD
SOUTHAMPTON
THEATRES



**Young
Vic**
It's a
big world
in here



Bush Theatre



**TRAVERSE
THEATRE**



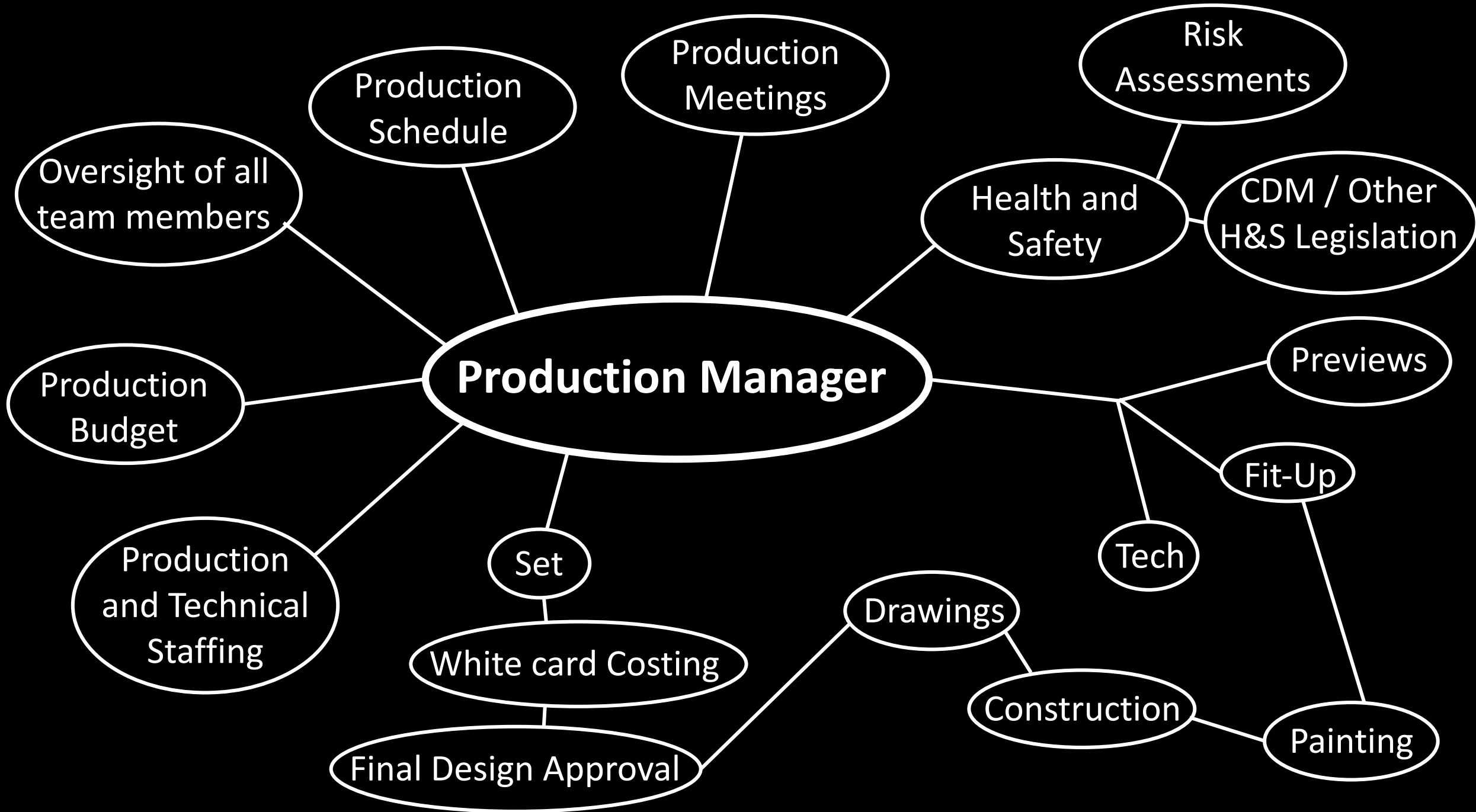
SUMMERHALL





National Theatre

The Production Manager works closely with the Producer, Artistic Team, and the Production and Technical teams to find creative solutions and make concept into a reality.



Production Process Document

Production Budgets

- Always discuss the budget with the Producer to confirm what the budget is and what is included in that budget:
 - Does it include VAT?
 - Does it include any staffing?
 - Does it include PRS Payments
- What are the staff / equipment are the venue providing?
 - Have the Artistic team been given a budget yet?
 - Is there a separate production budget contingency?
 - Is the show using video?
- Does the venue have a workshop or are you using an external set builder?
 - Is transport included in the budget?

Creating a Production Budget

- Look at the white card model with Artistic Team, present to relevant departments
 - Estimate costs.
- Feasibility meeting with producer and all technical and production departments – Can it be done on budget?
 - Feed findings back to the Artistic team.
- Look at the final model Artistic Team, present to all departments.
- Break down the budget by department based on initial costings and final design.
 - Produce a detailed costing with input from all departments
 - Find the savings!
 - Get the budget signed off.
 - Confirm Signed off budgets with all departments.

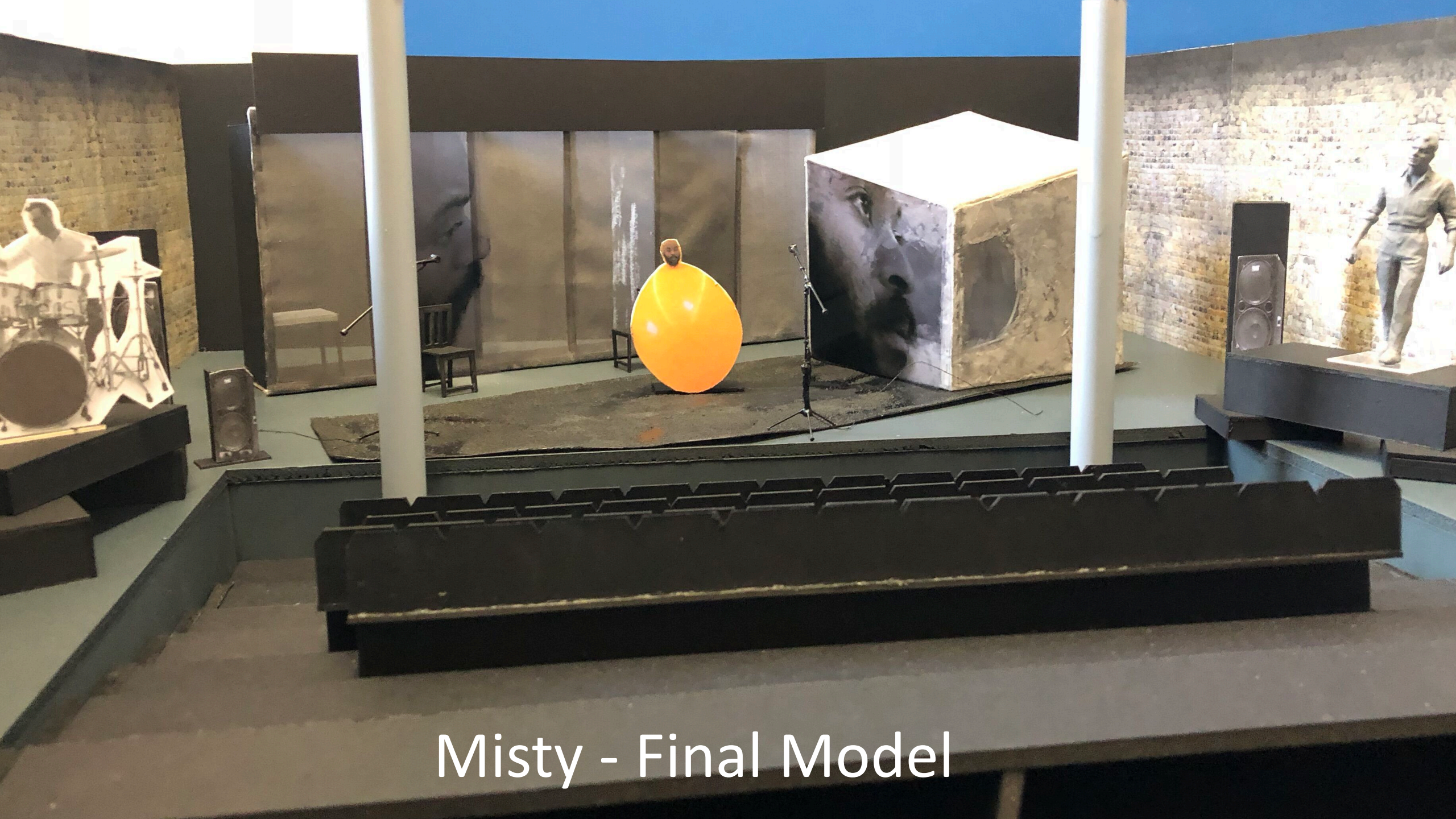
White
Card
Model



Misty
Bush
Theatre

Misty – White Card Notes

- Gauze Panels – 6 off 8ft x 4ft, would like them offset in pairs, will need to be 25mm X 50mm X 1.5mm ERW frames
- Band Platforms SL & SR
- Show Floor – 8m x 4m approx
- Concrete Cube – 3m x 3m x 3m, front face opens
- Projection onto gauze Panels and Cube
- End-on seating configuration
- Costume – One performer + 2 musicians
- 2 x Chairs



Misty - Final Model



Misty – Final Model Notes

- Show Floor – wet tarmac finish, dims on plan
- Gauze Panels – 6 off 8ft x 4ft Grey sharkstooth, all inline for projection.
- Band Platforms SL & SR – Multiple levels.
- Steeldeck platforms behind gauze – layout TBC in rehearsals.
- Concrete Cube – 3m x 3m x 3m, front face opens, gauze panels.
- Projection onto gauze Panels and Cube – 2 off short throw, 1 off medium throw. Will use Qlab on Mac Pro.
- End-on seating configuration
- Costume – One performer + 2 musicians
- Musicians – Live drums, set up acoustic test in space
- Speaker stacks and practical LX on band platforms
- Handheld and mic pack on Arinze, mics for both musicians + IEMs

Misty – Design Changes

- Show Floor – shape has changes, see dims on plan
- Gauze Panels – Changed to stretched Grey sharktooth to reduce cost and improve projection surface.
- Band Platforms SL & SR – dims confirmed, see plan
- Steeldeck platforms behind gauze – dims confirmed, see plan
- Concrete Cube – gauze panels removed as LD cant make them work with angles. Still awaiting decision on inside (allocate nominal budget figure).
- Projection onto gauze Panels and Cube – need to allocate budget to upgrade ram and change HDD to SSD.
- Costume – Musicians to wear blacks, wetsuit needed for Arinze
- Musicians – Get quotes for electronic drum kit (Roland TD30KV)
- Hire of additional ColorSource Spots
- Venue IEMs are fine (Need New Earpieces), need to hire HH+Spare











Production Budget Template

Production Schedules

- The producer will tell you how much time you have to work with and how many preview performances are booked in.
- Start with Press night and work backwards through the previews, technical rehearsals and fit-up.
- Speak to the Producer and Artistic team about how many sessions they think that they will need to tech the show.
- Try to give everyone the time that they need but remember that there is a finite amount of time and EVERYONE needs an 11 hour overnight break.
 - There might be union agreements (Bectu / Equity) and contractual agreements that need to be adhered to.

REMEMBER!

- Allocate enough time for things to be done safely.
 - The sound department DO need quiet time.
- LX and Video DO need time when there aren't people on stage.
- Automation plotting takes time and is dangerous if rushed.
 - People need proper breaks and time off.
- Every production schedule is different – there is no one way of doing things.

Example Production Schedule NT

Example Production Schedule
Gate / Edinburgh



Production Meetings

- Weekly production Meetings, starting 1 week before rehearsals begin.
- Schedule meetings for the same day and time each week, Wednesday lunchtime is ideal!
- All members of the Artistic team and senior members of the technical and production team should be invited.
- Write an agenda to cover all technical and production areas as well as any specific questions that might have arisen that week.
 - The PM will chair the meeting.
- Remember to keep on point, if something needs more detailed discussion do it at the end of the meeting with the relevant team members only.
- Don't try to minute a meeting that you are chairing – ask a member of the SM team if they wouldn't mind minuting the meeting for you.
 - Check the minutes and email out to anyone who needs them.

Production Meeting Agenda: Hamlet
Meeting 2 – Wednesday 12th Feb 2020 13:30pm
Thompson Rehearsal room

- Rehearsal Update
- Stage Management
- Set
 - Drawings
 - USR Door – Opening direction, latch or magnet catch
 - Workshops
 - Scenic Painting
- Props
- Costume
 - Fittings Scheduling
- WH&M
 - Blood capsule rehearsal note
- Lighting
 - Confirm practicals
- Sound
- Video
 - Video into rehearsals – projector and screen rigging
- Stage
 - Time to install additional rehearsal set
- Rigging
- Automation

Other Comms

- Daily rehearsal notes written by the SM, sent to all team members.
 - Encourage the artistic team to hold a weekly Creative Meeting.
- If necessary schedule in weekly technical meetings to discuss technical planning that is not of interest to the artistic team.
 - Weekly Workshop meeting.
 - Regularly check in with all departments.
 - Pop into rehearsals regularly.
- Be in daily contact with the Producer, keeping them up to date on the budget and any issues that have arisen.
 - Watch rehearsal runs when they happen – you will learn a lot.
- At the end of each tech / preview day write up a schedule for the following day and send out accompanied by any important notes that need to be actioned the following morning