



## **THTR 443 – Production Management**

**Units: 4**

**Fall 2023 — Monday — 2:00-4:50\***

**\*Offered in Alternate Years**

### **IMPORTANT:**

**The general formula for contact hours is as follows:**

Courses must meet for a minimum of one 50-minute session per unit per week over a 15-week semester. Standard fall and spring sessions (001) require a final summative experience during the University scheduled final exam day and time.

**Location: PED 114E (Formerly the Light Lab)**

**Instructor: Scott Faris**

**Office: JEF 202**

**Office Hours: By appointment**

**Contact Info: [scottfar@usc.edu](mailto:scottfar@usc.edu) 917-825-2739**

### **Course Description and Overview**

This course teaches the context for work done by a Theatrical Production Manager, and that the PM's role is to take the artistic department's vision and make the ideas a three-dimensional reality. Students will learn about different types of theatrical organizations and how they are structured. In the context of that topic, students will practice specific macro-organizational skills, applying the skills they have learned as stage managers on a single show to managing multiple aspects of production. The course examines the protocols and processes of a Production Manager in the context of larger theatrical organizations of varying types; how to create an organization's master production calendar, budget productions, contract designers, directors, other artistic support personnel, as well as discussing management techniques.

### **Learning Objectives**

By the end of the course, through reading, lectures, paper projects, and discussion, students will be able to demonstrate knowledge of developing and managing budgets, calendars, hiring and managing a production staff, and methods for providing clear communication between the production department and all other theatrical departments, in other words, to learn the tools by which to realize any show, no matter the size. Practicum assignments will be made within the class where students can accomplish tasks required by a Production Manager to manage various production scenarios.

**Prerequisite(s): THTR 333/THTR 430**

**Co-Requisite (s): None**

**Concurrent Enrollment: None**

**Recommended Preparation: At least two THTR 397 theatre practicum units**

### **Required Readings and Supplementary Materials**

Required textbook:

- The Production Manager's Toolkit by Cary Gillett & Jay Sheehan, Routledge 2017

- Scripts of plays to be selected from the current or recent SDA productions or local LA productions (CTG).

### Description of Grading Criteria and Assessment of Assignments

There will be several topical projects throughout the course of the semester. Each project will be worth 10% of the grade. A midterm exam testing material through the midterm will be worth 10%. For the final project, students will assemble a packet representing what they have learned through the semester which will be worth 15% of the grade. The preparation (reading) and participation will be worth 15% of the grade.

### Grading Breakdown

- A Excellent work is neat, concise, detailed and complete as well as on time.
- B Good work but less neat; still detailed and complete.
- C Fair quality work may contain errors in substance or style or be late.
- D Work does not meet the letter of the assignment.
- F Projects are not turned in or are inadequate to the assignment.

The final letter grade is awarded based on the following percentages (A>94%>A->90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

Assignment	Points	% of Grade
Mission Statements	10	10
Production Analysis	10	10
Calendar Creation for Play	10	10
Budget Project	10	10
Designer Contract	10	10
Preparation for and participation in class	10	10
Midterm Exam	10	10
Communications Management/Strategies	10	10
Final Packet - PM Deliverables	20	20
<b>TOTAL</b>	<b>100</b>	<b>100</b>

### Assignment Submission Policy

- Assignments may e-mailed to the instructor. Because work in the class relies on the student having prepared the assignment prior to class, it is the student's responsibility to bring that work to class in a format which can be retrieved for review during class.
- No late assignments, projects, exams, papers or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

### Additional Policies

- Students should ideally be able to bring a laptop to class to work on assignments in class.
- It is essential that all reading assigned be completed prior to the class meeting. Discussions will depend on all participants having done this reading.
- Because communication and timeliness are central to excellent production management, late assignments will not be accepted, and all assignments will be graded for neatness and completeness, as well as for communication.

- Absences from class will not be excused. An absence from class means that the student will not gather the material necessary to do assignments or to meet the learning objectives of the hands-on learning environment.

## **Academic Integrity**

[The first 5 paragraphs are required to be included on your syllabi.]

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

## **Sharing of course materials outside of the learning environment**

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

### *SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

## **SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

**EDI @SDA: Professional Development/Mandatory EDI Training: TBD**

As part of our EDI initiatives and call to action, some workshops will be offered to faculty and staff and to students. Competencies that will be included: Anti-Racism (Faculty/Staff) and Equity Mindedness (Faculty/Staff), and then Theater Intimacy & Building Cultures of Consent (Students, Faculty/Staff). More details will follow. **NOTE:** All SDA classes will be cancelled to support involvement in this effort.

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**Course Schedule: A Weekly Breakdown**

	<b>Topics/Daily Activities</b>	<b>Readings and Homework</b>	<b>Deliverable/ Due Dates</b>
<b>Week 1 8/21</b>	Introduction to Production Management	Reading from textbook: Chapter 1, Communication, pp. 5-16  Read from the following folders in Content: <ul style="list-style-type: none"> <li>● Understanding the Big Picture</li> <li>● Mission Statements</li> </ul>	Due September 8/28
<b>Week 2 8/28</b>	Understanding the Big Picture	Reading from textbook: Chapter 2 Relationships, pp. 17-26  Chapter 3, Management Techniques & Theory, pp. 27-28  Write your own Mission Statement  Choose a Fall SDA play and start your analysis	Due September 11       <b>Production Analysis due Sept 18</b>
<b>Week 3 9/4</b>	<b>LABOR DAY</b>	<b>NO CLASS</b>	
<b>Week 4 9/11</b>	Relationships: Working with Designers, The Art of Compromise	Reading from textbook: Chapter 4, Planning & Scheduling, pp. 37 -51  Read from Content Folder:	Reading due September 18   Production Analysis due next week

<b>Week 5</b> 9/18	Scheduling	Reading from textbook: Chapter 6, Money & Budget, pp. 63-70 – stop at “Tracking the Budget”  Reading from Content: Production Calendar Assignment + samples  Create a production calendar for your show	Your Production Analysis is due today.  Production Calendar is due Sept 25
<b>Week 6</b> 9/25	Budget - Part 1 Review Production Calendars Start your preliminary budget	In class assignment: Start your preliminary budget  Reading from textbook: Chapter 6, Money & Budget, pp. 70-74 – start at “Tracking the Budget”	Preliminary budgets due next week, Oct. 2
<b>Week 7</b> 10/2	Budget - Part 2 Review and refine your budget	In class project.  From Content folder: “Working with Unions” Labor Relations IATSE Rates NYC Rates & Agreements	MIDTERM NEXT WEEK
<b>Week 8</b> 10/9	Review Production Calendars  <b>Midterm: Build a multi-show production calendar</b>	Reading from textbook: Chapter 7, Hiring & Casting, pp. 75-88 – stop at “Personnel Management”  Using your Production Calendar as a guide, create a contract with a designer.	Bring in your revised budgets next week for discussion. Due Oct 16  Designer Contract due Oct. 23
<b>Week 9</b> 10/16	Working with Shops  Review budgets	Reading from textbook: Chapter 3, Management Techniques & Theory, pp. 27-36	Bring in designer contract next week, Oct. 23
<b>Week 10</b> 10/23	Leadership & Negotiation: Difficult Conversations.  Share contracts	Reading from textbook: Chapter 8, Safety, pp. 97-110  From Content folder: Safety	

<b>Week 11</b> <b>10/30</b>	Safety	Reading from textbook: Chapter 5, Meetings, pp. 54-62 Performing Arts Management: Chapter 10, Touring Productions, pp. 395-424  Reading from Content: TBD	
<b>Week 12</b> <b>11/6</b>	Final Weeks of Rehearsal & Load-in: The Venue Permits	Reading from textbook: Chapter 9, Theatre, pp.113-123	
<b>Week 13</b> <b>11/13</b>	Final project: "Moving a show" – review deliverables	Reading from textbook: Chapter 11, Dance, pp. 137-152 Chapter 10, Opera, pp.126-134  Assign and define final deliverables	Final project due 12/8/23
<b>Week 14</b> <b>11/20</b>	Production Mgmt. for Opera & Dance	Reading from textbook: Chapter 17, Special Events, pp. 221-243  Continue working on "Moving a show" final deliverables.	
<b>Week 15</b> <b>11/27</b>	Production Mgmt. for Special Events  Review of Management Principals	Review all topics	
<b>FINAL</b> <b>12/8</b>	Turn in Deliverables by Final meeting, 2-4pm		Date: For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at <a href="http://classes.usc.edu">classes.usc.edu</a> .

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resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

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## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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### **Health and Participation in Class**

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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### **Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:**

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

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### **SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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### **Support Systems:**

#### *Counseling and Mental Health* - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

#### *988 Suicide and Crisis Lifeline* - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

#### *Relationship and Sexual Violence Prevention Services (RSVP)* - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

#### *Office for Equity, Equal Opportunity, and Title IX (EEO-TIX)* - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

#### *Reporting Incidents of Bias or Harassment* - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

#### *The Office of Student Accessibility Services (OSAS)* - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.



USC Campus Support and Intervention - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.