Production Information Checklist
(a guideline for Producers and Designers)

For Negotiation – across all disciplines

Designers may request additional information, however Producers are encouraged to supply at least the following, in order to   ensure fair and open negotiations.

- ❑ Name and contact details of the Director, Choreographer, Musical Director, or other person designated as the leader of the Creative Team;
- ❑ The nature of the Production as envisioned by the Producer and the person designated as the leader of the Creative   Team;
- ❑ The names of other members of the Creative Team (including composers), and contact information available as required;
- ❑ Any other requirements of the Production (i.e.: being performed in repertory, planning for storage or touring, etc.);
- ❑ Planned Production schedules, including any relaxed, ASL, or other special performances;
- ❑ Anticipated residency period(s) for the Designer, including accommodation where necessary;
- ❑ Details of the proposed budgetary allocations for the Production;
- ❑ Plans for crewing of the Production (including fit-up, rehearsal, and operation);
- ❑ Any requests with respect to scenic models, costume sketches, production and technical drawings;
- ❑ Any plans for the use of wireless microphones or other wireless devices;
- ❑ Details of any planned video or photographic recording including dates and locations – whether for promotion, broadcast,   media calls, or other future use;
- ❑ The script, libretto, score, or other structural basis of the Production.

Technical Production Information – discipline specific

Designers may require additional documentation and information, however Producers are encouraged to supply at least the   following, in order to ensure the Designer is able to prepare the technical package:

For Set, Lighting, Sound and Video/Projection Designers

NB: All venue drawings should include details of: any onstage limitations or obstructions, such as radiators, heating ducts, etc.; any trap doors or   special openings and their positions; and details of the stage floor surface, wall surface, and their conditions.

- ❑ Scale plan view of the venue which includes house sightlines.
- ❑ Scale section view of the venue which includes house sightlines and all permanently installed equipment (including but not limited to drapes, softgoods, bridges, orchestra or choral acoustic shells, and speaker clusters, etc.).
    - o The section should indicate all working linesets and their travel limitations.
    - o The section should indicate the front of house architecture including all lighting positions.
- ❑ 3D drawings of the venue, where they exist.
- ❑ Any restrictions to floor or architectural modifications (attachments, painting, etc.).
- ❑ An up-to-date list of rigging information including pipe positions, lengths, line lengths, etc.
- ❑ A complete list of all masking stock, both hard and soft.
- ❑ A complete list of other soft goods, including groundcloths, scrims, cycs, projection screens, etc.
- ❑ Local fire and building codes pertinent to the theatre and any onstage fire exits.

For Set Designers

- ❑ A complete and up-to-date list of rigging information including pipe positions, lengths, line lengths, weight restrictions   and automation, etc.
- ❑ A complete and up-to-date list of stock scenery elements including dimensions.
- ❑ Details of any dimensional restrictions in the transfer of scenery from carpentry/paint shops to the stage, including any   loading docks or bays.
- ❑ Colour swatches of all costumes and costume accessories in the show upon request.

For Costume Designers

- ❑ Complete Casting list including any and all doubling, understudies etc.
- ❑ Headshots, measurements and full-length photos if available of all persons requiring a costume.
- ❑ A description and/or photos of costume stock items if available.
- ❑ A description of costume facilities and equipment.
- ❑ A photograph of the set model or renderings as available.
- ❑ Fabric swatches of all soft goods used in the set and paint swatches for all scenic treatments, upon request.

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For Lighting Designers
- A full set of technical (scenic) drawings of the show.
- A current and complete inventory of working equipment, including (but not limited to):
  - Lighting control console and any remote control devices;
  - quantity, type and wattage of lighting fixtures, including their gel frame sizes, gobo sizes, etc.;
  - dimmer capacity, circuits, data distribution, remote dimming devices, etc.
- A complete inventory of lighting devices and accessories.
- A complete inventory of gel, gobos, and other items generally regarded as consumable, when the Designer is expected to maximize the use of existing stocks.
- Colour swatches of all costumes and costume accessories in the show upon request.
- Fabric swatches of all soft goods used in the set and paint swatches for all scenic treatments, upon request.

For Sound Designers
- A full set of technical (scenic) drawings of the show.
- Complete Casting list including any and all doubling, understudies etc.
- A complete inventory listing makes and models of all house audio equipment including (but not limited to):
  - sound control consoles and any remote devices;
  - show control and playback systems (QLab, SCS, LCS, etc.);
  - all other audio devices including loudspeakers;
  - accessories and sub-assemblies;
  - all consumable and replacement parts normally stocked.
- An inventory of all available sound effects and/or production libraries.
- Technical data including locations of all permanently installed audio circuits and speaker mounting positions.
- Detailed system signal flow or block diagram(s) and/or house patch sheets for all existing systems showing all inputs, outputs and patch points available.

For Video/Projection Designers
- A full set of technical (scenic) drawings of the show.
- A complete set of colour renderings, model photos, and/or scenic storyboards, as available.
- Color swatches of all costumes and costume accessories in the show upon request.
- Fabric swatches of all soft goods used in the set and paint swatches for all scenic treatments, upon request.
- A complete inventory listing makes and models of all house video and projection equipment including (but not limited to):
  - Projectors, lenses, cameras;
  - Show control and playback systems (QLab, Isadora, Watchout, etc.);
  - Rigging equipment, mounting, assembly and sub-assembly;
  - Switching and playback equipment and distribution infrastructure;
  - In-house editing or content-creation software and/or hardware.
- A complete inventory of all stock imagery and/or footage owned by the Producer.
- A list of available resources for pre-production.
- A detailed video networking or systems signal flow or block diagrams for all existing equipment showing all inputs, outputs and patch points available.
- Description of anticipated technical/personnel support in fit-up, programming, and rehearsals.
- Description of anticipated technical operation during performances (controlled by lighting console, by audio console, independent operator, etc.).