

PLANNING A PRODUCTION

1.1 Ideation

Period	8-11 months before the show
Actions:	<ul style="list-style-type: none"> Form a creative team / working committee and brainstorm on the concept of your intended production Run ideas by your tutors and Group Manager For theatre / music performances, speak to your Group Manager about acquiring copies of your chosen script / scores Work with your Group Manager to confirm performance venue
Guiding Questions	<ul style="list-style-type: none"> What is our target audience? Who will be involved / performing? Who is conducting/ choreographing /directing? Do we have any guest artists we would like to invite? What type of venue do we envision having the production at?

1.2 Concept discussion with Group Manager

Ideal period:	5 months before the show
Actions:	<ul style="list-style-type: none"> Once you have a clear idea of your concept, seek approval from your Group Manager for the following: <ul style="list-style-type: none"> Concept/ proposed repertoire Timeline Budget estimate Hiring external choreographers/designers/production managers <p>Official approval using the Event Proposal Template must be obtained at least 3 months before the performance date, failing which OSA-CFA has the right to disallow the performance.</p>
Guiding Questions	<ul style="list-style-type: none"> Does our production require external expertise? What is our rehearsal schedule? Do we require any special props or set pieces constructed? Do we need to purchase any big-ticket items? What music / script are we using – will we need to apply for licenses / rights? Will you be selling tickets and if so, what is the method of doing so? What is the publicity timeline in relation to ticket sales?

1.3 Production Design

Ideal period:	3 - 6 months in advance (depending of the scale of the event)
Actions:	<ul style="list-style-type: none"> Once you have an idea of what the production will look like, work with your Group Manager and to set up design meetings with designers, members of your creative team and your production manager Establish the following with your designers: <ul style="list-style-type: none"> Timeline of deliverables (including deadlines for drafts and revisions, as well as dates for designers to view rehearsals) Budget Prepare an overall production schedule that encompasses rehearsals,

	deadlines for designers, and bump-in at the performance venue. Work closely with your production manager and designers to ensure there is enough time to set up in the venue during bump-in.
Guiding Questions	<ul style="list-style-type: none"> • Is what I have in mind feasible, given the timeframe, venue booking and budget? • When is the best time to have my designers sit in on rehearsals, such that they have a good idea of what the show is about?

1.4 Confirmation of technical details and Production Meeting

Ideal period:	1.5 months before show
Actions:	<ul style="list-style-type: none"> • Production meetings typically take place one month before the show. Work with your Group Manager to arrange for one • Ensure you have the following during the Production Meeting: <ul style="list-style-type: none"> - Confirmed production schedule for bump-in and show days - Complete technical requirements (lighting, sound, staging) - Stage plan, programme duration and rundown - Risk assessment - Details of any set up in the foyer
Guiding Questions	<ul style="list-style-type: none"> • Are we bringing anything else into the theatre? • Do we need any special equipment which we should ask for? • Do we plan to do anything in the foyer which the venue should know about? • Do we need to seek clearance for anything special we wish to do in the venue? • Are we using our laptop for music playback? • Will lighting and sound operators be provided? • Are there any house rules we need to take note of? • Are there times where we have to clear the theatre?

1.5 Bump-in and Show

Ideal period:	1 week to few days before bump in
Actions:	<ul style="list-style-type: none"> • Finalize bump-in schedule (including meal breaks, soundcheck, lighting plots, and any other necessary checks) and dressing room allocation • Ensure that your designers and all performers have access to the production schedule and are present during their allocated rehearsals/soundchecks/light plotting slots • The stage manager should prepare their cue sheet • Finalize details of curtain call/ any movement from the house to backstage
Guiding Questions	<ul style="list-style-type: none"> • Do all the transitions work? • Does everybody know what they are supposed to do? • Do all your exits and entrances work? • Where will everyone take their meals? • Who should be assigned duties to clear dressing rooms at end of day? • Where should we have notes at the end of each day? • Has everyone been reminded of the house rules? • Has everyone been reminded where to keep their valuables?

1.6 Post-production

Ideal period:	Less than 2 weeks after the production
Actions:	<ul style="list-style-type: none"> • Submit all production-related claims for processing no more than 2 weeks after the production is over • Ensure all archival footage is handed over, as agreed • Ensure COMPASS forms are submitted, if popular music was used • Prepare AAR, CFA Events Tracker, and final budget
Guiding Questions	<ul style="list-style-type: none"> • Have I settled payment to all creatives and vendors? • Do all my receipts tally? • What challenges, learning lessons are important to take note of for future productions?

