



MINISTRY OF TOURISM,
ARTS AND CULTURE MALAYSIA



STAGE MANAGEMENT STANDARD OPERATING PROCEDURES

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Ministry of Tourism, Arts and Culture Malaysia

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LIST OF ABBREVIATION

ASM	Assistant Stage Manager
DSM	Deputy Stage Manager
FIFO	First In First Out
FOH	Front of House
LIFO	Last In First Out
SM	Stage Manager

GLOSSARY

Allergy	A chronic condition involving an abnormal reaction to an ordinarily harmless substance called an allergen. Allergens can include aeroallergens such as dust mite, mould, and tree weed and grass pollen, as well as food allergens such as milk, egg, soy, wheat, nut or fish proteins.
Backstage	The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre, behind, beside or underneath the stage. Also refers to the personnel who work in the technical departments that work to create the performance, alongside the actors and musicians.
Bump in	The process of preparing the theatre for the production, which includes setting up dressing rooms, costumes, props, lighting, signage and greenroom.
Bump out	The process of packing down the theatre after production, which includes packing and delivering costumes, props and any other equipment to its original location.
First In First Out	First in first out method (FIFO) means that what comes in first will be handled first, what comes in next waits until the first one is finished.
Last In First Out	Last in first out method (LIFO) means the last items to arrive are the first items to be taken out.
Masking	A piece of theatrical scenery used to conceal a part of the stage from the audience.

Photo-Shoot	An occasion when a professional photographer takes pictures of someone famous for use in a magazine or for some other purpose.
Props	(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as personal props.
Script	A script consists of dialogue (what the characters say to each other), stage directions and instructions to the actors and director.
Standby	An off-stage performer whose sole responsibility is to cover the lead (usually a star) in a production.
Swing	An off-stage performer who responsible for covering any number of ensemble tracks, sometimes as many as 12 or more.
Understudy	An actor who learns the parts of other actors in a play, so that he or she can replace them if necessary, for example, if they are ill.
Video Recording	A recording of both the visual and audible components (especially one containing a recording of a movie or television program).

Introduction

The purpose of this guideline is to provide an outline for stage management activities. The procedures listed are the general procedures and practices at the stage. The guideline will deal with questions such as: "What reports should I be sending out every night after the rehearsal?" "What should I have prepared for the first tech rehearsal?" and "What should I be doing now,". Although this guideline indicates the general practices, we know that every production is different and will have its own unique needs and challenges that will extend beyond the guidelines.

These guidelines are intended for the stage manager, assistant stage manager, administrators, and others involved with the delivery of technical stage instruction and stage performance. Safety must be given the highest priority in implementing the stage management program. Stage management instructors should exhibit comprehensive knowledge of the theatre and instructional spaces, including safety regulations and safe operation of facilities and tools used in the stage management. Other than that, work ethics are also crucial in stage management operating procedures. Work ethic consists of ten work ethic traits which are appearance, attendance, attitude, character, communication, cooperation, organisational skills, productivity, respect and teamwork to ensure a strong culture of work ethic that is the focus for staff supervision and development. Characteristic of personnel work which displays loyalty, honesty, dependability, reliability, initiative and self-control are also included in these procedures. Show integrity also included in work ethics development. Show integrity are activities to practise integrity in stage management which comprises the quality of the show, time management of the show and accountability of the show.

This manual is designed to serve as a guide for stage management personnel. It is not intended to serve as the sole source of information for best practices or procedures. Please note that the list of procedures may be combined based on production needs. The term and condition such as media right and photo right will also be different based on production needs. Additionally, the list of tools included in this document is a suggested list of tools necessary for the delivery of high-quality stage management instruction.

Reference No.:	Standard Operating Procedures Set Installation Procedures	Version:
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Introduction

Set Installation Procedures are activities to install the required stage set for the upcoming show. The set can be either mobile sets, mechanical sets, flying sets or multisets. These procedures will use a suitable installation tool and equipment.

Procedure

- 1) Secure the installation set area. Make sure no item will obstruct the installation process.
- 2) Identify the type of set required for the event, such as:
 - a) Mobile sets.
 - b) Mechanical sets.
 - c) Static sets.
 - d) Flying set.
 - e) Multisets
- 3) Prepare set for installation purpose.
- 4) Prepare the necessary installation tool and equipment for a selected set, such as:
 - a) Hand tools.
 - b) Mechanical tools.
 - c) Crane.
 - d) Forklift.
 - e) Scissor crane.
- 5) Arrange set component before starting the installation process.
- 6) Install the set component by component.
- 7) Ensure safety, precaution and correct way of handling tools and equipment are attended along the installation process.
- 8) Assess stage set installation work by its position, balance and visual reference.

Reference

- 1) Stage layout plan
- 2) Type of Set

Prepare by:		Approve by:
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Reference No.:	Standard Operating Procedures Set Testing Procedures	Version:
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Introduction

Set Testing Procedures are activities to test the quality of the set installed on the stage before the show is running. The testing process will involve the evaluation of the set strength, functionality and durability.

Procedure

- 1) Check the installation quality by performing related tests.
- 2) Test the set functionality by its strength, functionality and durability.
- 3) Test the installation safety.
- 4) Record the installation work by three parameters which are:
 - a) Size
 - b) Fitting
 - c) Jointing
- 5) Confirm the installation quality by viewing its position, balancing and visual reference.

Reference

Stage layout plan

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Reference No.:	Standard Operating Procedures Prop Installation Procedures	Version:
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Introduction

Prop Installation Procedures are activities to install stage prop and prepare a hand prop that is required for the show.

Procedure

- 1) Identify the type of prop required for the show.
 - a) Stage Prop
When stage props and costumes are used, hazardous materials such as dyes, paints, adhesives, solvents etc. should be avoided, if possible. Where it is necessary to use such materials, personal protective equipment such as gloves, respirators, etc. shall be worn, as required.
 - b) Hand Prop
 - i) Hand props should be designed, chosen and built with consideration for their specific use on stage.
 - ii) Props should be checked for rough edges, chips, loose material or other potential hazards before being given to the performers.
 - iii) Rehearsal props should be provided wherever possible and should be as close as possible in size, weight and shape to the intended performance articles.
 - iv) Performers should be informed of any changes made to a hand prop already in use and be given adequate time to work with the changed article before use in run-throughs or performance.
 - v) Any addition or change in the stage business that involves the use of hand props should be rehearsed with the props before it is included at the performance.
- 2) Prepare a suitable tool and equipment for the prop installation process.
 - a) Hand tools.
 - b) Mechanical tools.
 - c) Crane.
 - d) Forklift.
 - e) Scissor crane.
- 3) Arrange the prop component in position
- 4) Install the stage prop and prepare the required hand prop
- 5) Assess stage prop installation work
 - a) Size
 - b) Position.
 - c) Balancing.
 - d) Visual reference.
 - e) Props table.
 - f) Replenishment of perishable props.

Reference

- 1) Stage Layout Plan
- 2) Hand Props, Costumes and Make-Up Safety Guideline for the Live Performance Industry in Ontario

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Reference No.:	Standard Operating Procedures Prop Testing Procedures	Version:
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Introduction

Prop Testing Procedures are activities to test installed prop. This procedure is required to ensure the installed stage prop and the used hand prop works appropriately.

Procedure

- 1) Check prop installation quality.
 - a) Size
 - b) Fitting
 - c) Jointing
- 2) Test stage prop installation quality by its strength, functionality and durability.
- 3) Confirm stage prop installation quality.
 - a) Size
 - b) Position.
 - c) Balancing.
 - d) Visual reference.
 - e) Props table.
 - f) Replenishment of perishable props.
- 4) Confirm hand prop quality by its design and suitability.
- 5) Check electrical cords and plugs on electrical props before and after use.

Reference

- 1) Stage Layout Plan
- 2) Hand Props, Costumes and Make-Up Safety Guideline for the Live Performance Industry in Ontario

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Reference No.:	Standard Operating Procedures Masking Setup Procedures	Version:
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Introduction

Masking Setup Procedures are activities to install masking on stage to delimit the space of the scene from the service areas of the stage that have to stay hidden from the view of the spectator.

Procedure

- 1) Identify the type of masking required for the show:
 - a) Drape.
 - b) Plywood.
 - c) Black cloth.
 - d) Paper.
- 2) Identify stage layout requirement which includes the determination of masking quantity, masking position and masking alignment.
- 3) Prepare masking material such as:
 - a) Masking tape.
 - b) Gaffa tape.
 - c) Duct tape.
 - d) Safety pin.
- 4) Prepare suitable setup tools and equipment for the masking setup process:
 - a) Hand tools.
 - b) Mechanical tools.
 - c) Crane.
 - d) Forklift.
 - e) Scissor crane.
 - f) Cherry picker.
 - g) Scaffolding.
 - h) Trolley.
 - i) Ladder.
- 5) Install masking as required for the show.
- 6) Assess masking work:
 - a) Location.
 - b) Visual reference

Reference

- 1) Stage masking, Peroni

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Reference No.:	Standard Operating Procedures Masking Testing Procedures	Version:
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Introduction

Masking Testing Procedures are activities to test the installed masking on stage. This procedure is required to ensure the installed masking on stage works appropriately and is safe to use.

Procedure

- 1) Check masking installation quality by its position.
- 2) Test masking installation quality
 - a) Strength
 - b) Functionality
 - c) Durability
- 3) Confirm masking installation quality
 - a) Location.
 - b) Visual reference
- 4) Record masking quality check.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Stage Housekeeping Procedures	Version:
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Introduction

Stage Housekeeping Procedures is activities to clean the stage area before and after being used for a show.

Procedure

- 1) Identify cleaning area:
 - a) Main stage
 - b) Backstage
- 2) Prepare housekeeping tools and material:
 - a) Cleaning Utensil
 - b) Chemical
- 3) Clean the main stage.
- 4) Clean the backstage.
- 5) Store set and props safely.
- 6) Dispose of an unwanted item.
- 7) Ensure the stage is safe and clean for the next performance.
- 8) Keep housekeeping tool and material in the storeroom.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Document Copying Procedures	Version:
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Introduction

Document Copying Procedures are activities to make a copy for a document such as a script, production schedule, rehearsal production and others by using a photocopy machine or an outsource.

Procedure

- 1) Identify the type of document for copying purpose.
 - a) Script.
 - b) Schedule.
 - c) Production list.
 - d) Cue sheet.
 - e) Attendance sheet.
 - f) Layout plan.
 - g) Instrumentation lineout.
- 2) Determine the number of copies needed.
- 3) Determine the type of paper used.
 - a) Colour paper
 - b) Size paper
- 4) Perform document copies.
- 5) Assess the copied document quality.
 - a) Number of pages
 - b) Quality of content (Brightness, Sharpness)
 - c) Number of documents produced

Reference

Not Available

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Reference No.:	Standard Operating Procedures Document Binding Procedures	Version:
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Introduction

Document Binding Procedures are activities to bind document such as script, production schedule, rehearsal production and others after document copying process is finished ensuring document readiness.

Procedure

- 1) Identify the type of binding required for the document:
 - a) Perfect Binding
 - b) Hard Cover Binding
 - c) Spiral Binding
 - d) Saddle Stitch Binding
 - e) Hole Punch Binding
 - f) Tape Binding
 - g) Wire Binding
- 2) Prepare a document for binding:
 - a) Number of documents
 - b) Number of pages
- 3) Deliver a document for binding.
- 4) Assess document quality:
 - a) Binding quality.
 - b) Binding strength.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Document Distribution Procedures	Version:
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Introduction

Document Distribution Procedures are activities to distribute a document such as a script, production schedule, rehearsal production and others to related personnel.

Procedure

- 1) Identify the recipient of the document:
 - a) Stage Manager
 - b) Assistant Stage Manager
 - c) Actors
 - d) Technical Team
- 2) Identify a suitable distribution method:
 - a) Hardcopy / softcopy
 - b) By hand / by email
- 3) Perform the distribution process after confirming the recipient to ensure the show process is not affected.
- 4) Get acknowledgement of the received document from related personnel.
- 5) Record distribution of the document.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Equipment Loading Procedures	Version:
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Introduction

Equipment Loading Procedures are activities to load stage equipment from a transportation vehicle to the gazetted area.

Procedure

- 1) Identify the type of equipment that is involved in the loading process:
 - a) Light.
 - b) Sound.
 - c) Audiovisual.
 - d) Stage props.
 - e) Sets.
 - f) Platform.
 - g) Costume.
 - h) Acoustic panels.
 - i) LED panels.
- 2) Identify the loading area:
 - a) Store
 - b) Lobby
- 3) Prepare the loading tools and equipment:
 - a) Hand tool
 - b) Machine tool
 - c) Forklift
 - d) Crane
- 4) Identify the loading method:
 - a) First In First Out (FIFO)
 - b) Last In First Out (LIFO)
- 5) Identify equipment placement area.
- 6) Arrange loaded equipment by weight, size, functionality and operation requirement.
- 7) Check loaded equipment with equipment list:
 - a) Equipment type
 - b) Equipment quantity / volume
- 8) Perform loading activities.
- 9) Check the quality of the equipment:
 - a) Dent
 - b) Bend
 - c) Crack
- 10) Sign of equipment loading documentation.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Equipment Unloading Procedures	Version:
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Introduction

Equipment Unloading Procedures are activities to unload stage equipment from the gazetted area to a transportation vehicle.

Procedure

- 1) Identify the type of equipment:
 - a) Light.
 - b) Sound.
 - c) Audiovisual.
 - d) Stage props.
 - e) Sets.
 - f) Platform.
 - g) Costume.
 - h) Acoustic panels.
 - i) LED panels.
- 2) Identify unloading transportation:
 - a) Lorry
 - b) Container
- 3) Prepare unloading tools and equipment:
 - a) Hand tool
 - b) Machine tool
 - c) Forklift
 - d) Crane
- 4) Identify the unloading method:
 - a) First In First Out
 - b) Last In First Out
- 5) Perform unloading activities.
- 6) Arrange equipment by weight, size, functionality and operation requirement in the transportation.
- 7) Sign of equipment unloading documentation.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Equipment Testing Procedures	Version:
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Introduction

Equipment Testing Procedures are activities to test equipment functionality. This procedure is to ensure that the equipment works correctly and in good condition.

Procedure

- 1) Identify the type of equipment:
 - a) Light.
 - b) Sound.
 - c) Audiovisual.
 - d) Stage props.
 - e) Sets.
 - f) Platform.
 - g) Costume.
 - h) Acoustic panels.
 - i) LED panels.
- 2) Prepare a testing tool and equipment.
- 3) Test equipment functionality.
- 4) Record equipment status:
 - a) Function
 - b) Not Function
- 5) Report to Stage Manager (SM) regarding equipment testing status.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Bump In Procedures	Version:
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Introduction

Bump in Procedures is activities to load equipment on stage. It is also the process of preparing the theatre for the production, which includes setting up dressing rooms, costumes, props, lighting, signage and the green room.

Procedure

- 1) Identify the type of performance:
 - a) Orchestra/ live music concert.
 - b) Dance.
 - c) Theatre.
 - d) Musical theatre.
 - e) Experimental.
- 2) Check bump in schedule which involves:
 - a) Date.
 - b) Duration.
 - c) Related parties involved.
 - d) Equipment list.
 - e) Numbers of the crew.
- 3) Assemble equipment in the correct order according to instructions and documentation to ensure ease of packing, loading and installation.
- 4) Pack equipment safely using appropriate techniques and materials to avoid damage during transportation.
- 5) Prepare tools required for the bump in:
 - a) Hand tool
 - b) Machine tool
- 6) Identify bump in method:
 - a) First In First Out
 - b) Last In First Out
- 7) Load equipment in the correct order, taking care to avoid damage.
- 8) Use safe manual-handling techniques throughout the loading process to avoid injury and damage.
- 9) Identify hazardous items and load them in a manner that minimises risk to health and safety
- 10) Install or position the equipment in appropriate work or storage area according to directions.
- 11) Inspect load before transportation to ensure that all items are loaded appropriately and make adjustments as required.
- 12) Secure equipment on stage.
- 13) Check the condition of physical elements to ensure that no damage has occurred during bump in the process.
- 14) Inform relevant personnel of items that need repair and complete documentation as required.
- 15) Seek feedback on work performance and note areas for improvement.

Reference

- 1) Examples of safe & ethical theatre practices and procedures at Arts Centre Melbourne
- 2) Bump In & Out - Role Descriptions
- 3) Assist with bump in and bump out of shows, Australia

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Reference No.:	Standard Operating Procedures Bump Out Procedures	Version:
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Introduction

Bump out Procedures are activities to unload equipment from stage. It is also the process of packing the theatre after production, which includes packing and delivering costumes, props and any other equipment to its original location.

Procedure

- 1) Identify the type of performance before planning the bump out process:
 - a) Orchestra/ live music concert.
 - b) Dance.
 - c) Theatre.
 - d) Musical theatre.
 - e) Experimental.
- 2) Check to bump out schedule which comprises:
 - a) Date.
 - b) Duration.
 - c) Related parties involved.
 - d) Equipment list.
 - e) Numbers of the crew.
- 3) Prepare the bump out tools which are:
 - a) Hand tool
 - b) Machine tool
- 4) Identify the bump out method:
 - a) First In First Out
 - b) Last In First Out
- 5) Perform bump in activities
- 6) Unload equipment in the correct order, taking care to avoid damage.
- 7) Use safe manual-handling techniques throughout the unloading process to avoid injury and damage.
- 8) Identify hazardous items and unload them in a manner that minimises risk to health and safety
- 9) Inspect load prior to transportation to ensure that all items are unloaded appropriately, and make adjustments as required.
- 10) Check the condition of physical elements to ensure that no damage has occurred during the bump out process.
- 11) Inform relevant personnel of items that need repair and complete documentation as required.
- 12) Seek feedback on work performance and note areas for improvement.

Reference

- 1) Examples of safe & ethical theatre practices and procedures at Arts Centre Melbourne
- 2) Bump In & Out - Role Descriptions
- 3) Assist with bump in and bump out of shows, Australia

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Reference No.:	Standard Operating Procedures Reporting Procedures	Version:
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Introduction

Reporting Procedures are activities to record related data regarding program status report such as rehearsal report, show report, equipment functionality report, loading and unloading report and bump in and bump out report to be submitted to superior. The report must be submitted in 12 hours after the designated job is finished.

Procedure

- 1) Identify the type of report:
 - a) Rehearsal report
 - b) Program status report
 - c) Show report
 - d) Equipment functionality report
 - e) Loading and unloading report
 - f) Bump in and Bump out report
- 2) Identify reporting format.
- 3) Identify the reporting submission date.
- 4) Prepare the report.
- 5) Submit a report.
- 6) Record the report for further action.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Briefing Procedures	Version:
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Introduction

Briefing Procedures are activities to give the related information required for the show running.

Procedure

- 1) Identify the agenda of briefing.
- 2) Identify the briefing audience.
- 3) Produce notice of the briefing:
 - a) Date
 - b) Time
 - c) Location
 - d) Agenda
- 4) Prepare the briefing content.
- 5) Deliver briefing content.
- 6) Collect audience feedback.
- 7) Response to audience feedback.
- 8) Record the briefing outcome.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Emergency Response Procedures	Version:
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Introduction

Emergency Response Procedures are an action taken when an emergency situation such as fire, power outage, medical emergencies and explosion occur during performance or stage preparation.

Procedure

1) Fire

- a) Remain calm.
- b) Notify others in the building via radio or person given the proximity.
- c) If the fire is small, attempt to put it out yourself in the appropriate manner. Do not jeopardise your safety.
- d) Never allow the fire to come between you and the exit (i.e. if the fire is between you and the nearest exit choose an alternate way out of the building.).

2) Power Outage

- a) If power is cut, all emergency exits signs will switch to battery-powered floods to illuminate the exit paths. Please follow protocol regardless.
- b) Remain calm. Get flashlight if available, remind staff that cell phone will most likely serve as a flashlight. Assist visitors and staff in your immediate area.
- c) **During a performance:** The Assistant Stage Manager (ASM) will announce on stage that the audience needs to remain seated. Once the technical team have determined if the power will come back in a reasonable time or if there is emanate danger. If the power may return, hold the audience in their seats. If there is emanate danger, evacuate the building immediately.
- d) The Stage Manager will announce from the stage that the evacuation process will be performed. Follow the ushers/stagehands and exit the building.
- e) Throughout the evacuation, the House Manager will have a continuous dialogue with the Stage Manager to determine where precisely the crisis (or fire) is located.
- f) Exit the building and proceed to the gathering point.

3) Medical Emergencies

- a) Please keep in mind all other staff should remain at post until called upon to do a specific job.
- b) Please keep communication and radios clear.
- c) Identify the problem/disruption.
- d) Report it to Stage Management/ House Manager
- e) Identify the person in crisis. (House Manager)
- f) Identify if it is an emergency. Report to Stage Manager. Stay with the person in crisis.
- g) Call 999.
- h) If it is a Medical Emergency, Hold the show, bring up the house lights, and make the announcement. (Stage Manager)
- i) Grab the radio. Clear the stage of actors, band, & crew. (ASM)

- j) Grab the radio and go to the House.
- k) Clear aisle to gain easy access to a person in crisis. Identify the best entrance to the theatre to excess and relay to Concession for Emergency Medical Services.
- l) Grab Radio. Wait at the Front Door for Emergency Medical Services.
- m) Take Emergency Medical Services will have already notified which entrance to use.
- n) Let Emergency Medical do its job. Support, but stay out of the way.
- o) Communicate to backstage where we will be picking up.
- p) Ready to actors, band, & crew to take places on stage.
- q) Address any cleanup needs. (& call on additional help from crew)
- r) Once Emergency Medical Services is clear of the theatre, address any reseating issues (House Manager) House Manager stay with the person in crisis in the lobby until they leave the site. Production crew back to respective places to resume the show.
- s) Report to SM when you are back in places and ready to resume.
- t) Make the Announcement. We are ready to resume the show.
- u) Have actors take their places.
- v) Turn off the house lights.
- w) Resume show.

4) Explosion

- a) Remain calm. Be prepared for possible further explosions.
- b) Call 999.
- c) If an evacuation is ordered, exit the building and proceed to the gathering point.
- d) Do not move seriously injured persons unless they are in obvious, immediate danger (fire, building collapse, etc.)
- e) Open doors carefully. Watch for falling objects.
- f) Do not use matches or lighters or any exposed flame.

5) Equipment Malfunction

- a) The stage manager will explain to the audience and then head backstage to put things in order.
- b) Identify which equipment or instrument involved in the incident.
- c) If any musicians remain on stage – e.g., during the few minutes that a guitarist needs to replace a broken string – they should seize the moment and speak warmly to the audience.
- d) When the function is restored, announce to the audience that the show will be resume.

Reference

- 1) Emergency and Safety Procedures - Performing Arts Readiness
- 2) Emergency Response Plan, Caine College of the Arts
- 3) Emergency Action Plan (EAP), Salisbury Theatre

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Reference No.:	Standard Operating Procedures Setup Venue Procedures	Version:
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Introduction

Setup Venue Procedures is activities to set up the working area involved in show production.

Procedure

- 1) Get the document approval of the area/space.
- 2) Get the key of the area/space.
- 3) Check safety and health.
- 4) Check the condition.
- 5) Report any faulty.
- 6) Ensure the space cleans and ready to use.
- 7) Test the functionality of related equipment.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Personal Safety Procedures	Version:
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Introduction

Personal Safety Procedures are to ensure that a safe, healthy environment shall be maintained at all times within the stage and programs. This includes the control and minimisation of all known and potential hazards associated with creative, artistic, and performance development. Many processes, techniques, materials, and practices used in the theatre & performing arts contain potential risks to individuals.

A theatre program may include some or all the following high-risk activities:

- 1) Use of electricity,
- 2) Work at heights or in darkness,
- 3) Use of power tools,
- 4) Working with hazardous chemicals,
- 5) Rigging,
- 6) Walking near or on traps and other inconsistencies in the stage floor,
- 7) Flying of actors,
- 8) Use of guns and ammunition,
- 9) Use of pyrotechnics, and
- 10) Use of welding equipment.

Procedure

1) General Safety

- a) No running, joking around, or any unnecessary activities are allowed.
- b) Lift heavy objects properly.
- c) Always leave the shop and other work areas clean (i.e., practice good housekeeping).
- d) Leave storage areas organised and neat.
- e) Accidents should be reported immediately.
- f) Ensure that everyone is working in a safe environment.
- g) Produce a list of safety information.
- h) Always read the safety information.
- i) Apply safety briefing as a working practice.
- j) Follow the safety instructions.
- k) Take safety precaution at any time.
- l) Know the type of risks.
- m) Know how to avoid risks.
- n) Know what is the effect of the risks.
- o) Know whom to contact if an emergency situation occurs.

2) Hygiene

- a) Always wearing hard-soled/closed-toe shoes,
- b) Never wear loose-fitting clothes around power equipment,
- c) Tying back long hair,
- d) Wearing goggles/face shields or safety glasses while using power equipment,
- e) Wearing ear muffs/plugs if around loud noise for a long time,

- f) Wearing gloves to protect against cuts and solvents, and
- g) Ensure to wash hands with soap before eating and after work.

3) Environment issues

- a) Stay away from exterior walls and glass.
- b) Proceed to your designated safety area if you are unable to get to a lower level crouch down along interior walls and cover your head.
- c) Staff, artists and technicians should proceed to the dressing room bathrooms.
- d) Patrons on the in the theatre will be advised to remain in their seats.
- e) Do not leave secure areas until instructed to do so.
- f) When assisting the public: Ask people to move. Warn them of danger. If they refuse to move, leave them. Be polite but firm.
- g) Staff or Emergency Responders will advise when the "all clear" has sounded.

4) Epidemic condition

- a) Wear a face mask all the time.
- b) Record temperature for each of the audience.
- c) Compulsory to use hand sanitiser.
- d) The physical distancing of 1 meter should be observed before, during & after the session.
- e) Gathering are not allowed, and the operator needs to ensure all audience go home after the session.
- f) Ensure all audience to comply with the SOP provided all the times.
- g) Avoid 3C (Crowd places, Confine places, Closed conversation)

Reference

- 1) Theater Safety Guidelines
- 2) Art and Theatre Safety Procedures - Keene State College

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Reference No.:	Standard Operating Procedures Production Procedures	Version:
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Introduction

Production Procedures are activities to construct a plays get from the script to the stage.

Procedure

- 1) Find a script. The first step is to decide which play will be producing. Scripts should be chosen not just for their artistic quality but also based on how realistically the production can be assembled given specific limitations.
- 2) Figure out the whole process, including who will be charged for the production, constructing the initial budget and crafting an initial artistic vision.
- 3) Perform the casting process. Firstly, auditions are taken place to let the director and the producer find actors who can fill the needed roles. At this point, technical workers like lighting crew, stage crew and others may be assigned or hired.
- 4) Execute rehearsal procedures.
- 5) Perform the publicity process. The producer must advertise the play in order to ensure that an audience will be there. Publicity should be ongoing for several weeks leading up to the first production. These publicity efforts can involve fliers, newspaper coverage, paid advertisements and anything else the producer can do to draw an audience for their play.
- 6) Perform a post-production process.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Stage Management Guideline	Version:
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Introduction

Stage Management Guideline is a guideline for the stage management process to ensure the performance process occurs smoothly and must be followed by backstage personnel.

Procedure

- 1) Deputy Stage Manager (DSM) runs cue of the show.
- 2) Assistant Stage Manager helping the DSM runs the show.
- 3) Any backstage issues must be referred to Stage Manager.
- 4) Stage Manager is a spoke person on behalf of the backstage team.
- 5) Stage Manager has full authority to run the show.
- 6) Perform an audition process, including pre-audition.
- 7) Conduct post audition/pre-rehearsal process.
- 8) Execute the rehearsal:
 - a) Read through / first rehearsal
 - b) Subsequent rehearsal
 - c) Moving to the main stage
- 9) Conduct Tech week, which comprises:
 - a) Session to set preliminary light levels and cues,
 - b) Session to set preliminary sound levels
 - c) Tech session without actors
 - d) Tech session with actors
 - e) Tech dress rehearsal
 - f) Dress rehearsal
- 10) Execute planned performance.
- 11) Ensure show that integrity is practised among employees.

Reference

Stage Manager & Assistant Stage Manager Handbook

Prepare by:		Approve by:
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Reference No.:	Standard Operating Procedures Show Running Procedures	Version:
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Introduction

Show Running Procedures are activities perform to monitor show performance and ensure the show is running as per plan.

Procedure

- 1) Produce show call time.
- 2) All participants must follow the instruction given.
- 3) Do technical check before the show begins.
- 4) Maintain a performance sign-in sheet for the cast and crew in the same manner as the previous sign-in sheets.
- 5) Each performance there will be a staff house manager and box office manager with whom the stage manager will need to coordinate the show's schedule.
- 6) Make a note of technical issues that will require attention.
- 7) Check safety and health before the show starts.
- 8) Do the technical/production briefing before the show starts.
- 9) Make sure all departments ready for the show starts.
- 10)Get the house clearance from the House Manager before the show begins.
- 11)Give a clear direction to all personnel involves.
- 12)Deputy Stage Manager will run the show.
- 13)Stage Manager will responsible for the whole show process.
- 14)Produce show daily report.

Reference

Not Available

Prepare by:		Approve by:
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Reference No.:	Standard Operating Procedures Allergy and Emergency Standard Operating Procedures	Version:
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Introduction

Allergy and Emergency Standard Operating Procedures is an activity to prevent and handle allergy incident happen during show running.

Procedure

- 1) Record allergy list and emergency contact.
- 2) Notify staff regarding allergy awareness before the show.
- 3) Ensure audience alertness regarding allergy by verbal and poster approach.
- 4) If an allergy incident occurs, notify Emergency Medical Services and lay the person.
- 5) Wait for Emergency Medical Services and keep the person calm to avoid panic situation among other audience.
- 6) Monitor allergy and emergency threats process.
- 7) Report the incident to the Stage Manager.
- 8) Issue a report regarding the incident.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Understudy or Talent Replacement Procedures	Version:
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Introduction

Understudy or Talent Replacement Procedures is activities to use understudy as a temporary replacement for a performing artist in case a performing artist cannot perform during the run of the production. The understudy will perform the role until the actor initially cast can resume performing. These procedures also include talent replacement for performing artists whose professional behaviour during rehearsals or performance has a harmful effect on the production.

Procedure

1) Understudy

- a) Directors of Main Stage productions, in consultation with the head of acting, and head of dance, may decide to use understudies. Understudies may be used for any of the following reasons:
 - To provide artists cast in smaller roles the opportunity to learn one or larger roles in the same production.
 - To lessen the possibility of an absence during the run of a production that would cause the cancellation of performance due to medical conditions, unresolvable conflicts, etc.
- b) If a performing artist cannot perform during the run of the production, the understudy will perform the role until the actor initially cast can resume performing.
- c) The production's director/choreographer, in consultation with the head of acting or the head of dance, may decide to add an understudy during the rehearsal of production when it seems probable that a performing artist may be unable to complete their obligations to the production.

2) Talent Replacement

- a) Directors may replace a performing artist whose professional behaviour during rehearsals or performance has a harmful effect on the production.
- b) To replace a performing artist, the director/choreographer must seek written permission from the head of acting or the head of dance.
- c) The director must give the performing artist a written notification with a clear statement of the reason for the decision.
- d) Directors are urged to work closely with performing artists to correct behaviour before pursuing removal from production.

Reference

Production Handbook, School of Theatre and Dance, Illinois State University.

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Reference No.:	Standard Operating Procedures Setup Stage Area Procedures	Version:
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Introduction

Setup Stage Area Procedures are activities to the setup stage area for the show running to ensure smooth and good quality production of the show.

Procedure

- 1) Identify operating staging area:
 - a) Performance area
 - b) Backstage
 - c) Dressing room
 - d) Storage
 - e) Crew standby area
- 2) Make a stage plot. A stage plot, or "stage setup diagram," is like a map of exactly what goes on the stage. Stage plot is required as a reference for the next steps.
- 3) Make a sound plot that comprises a diagram that indicates microphone and monitor placement, with numbers indicating microphone locations.
- 4) Make a lighting plot - a diagram which indicates lighting specifications and accompanying cues.
- 5) Mark the centre stage.
- 6) Set up platforms and risers. Make sure the artist/manager is clear about the different heights required. Check for stability every usage and never use a riser if it is not safe.
- 7) Set up a related musical instrument and other large instruments. Confirm that there is a clear sightline from each of these to the conductor.
- 8) Set up chairs and stands. Angle chairs so that everyone can see the conductor and, as best they can, each other. Confirm that there are unobstructed paths where people can walk to their seats. Sit in chairs throughout the setup to make sure that there is enough room for each player to sit comfortably and accommodate his or her instrument, including additional instruments, stands, and mutes, besides their primary instrument.
- 9) Set up a sound gear: microphone stands, microphones, monitors. Also, set up lighting and any effects or special electronics (fog machines, laptop, projector, screen, etc.). After the sound is set up, tape or otherwise cover any cables that will be in place for the whole show.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Audition Procedures	Version:
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Introduction

Audition Procedures are activities to cast a show and making the best use of the individuals who audition. Auditions check the quality and range of individuals' voices, their ability to hold a specific voice part when singing in harmony and as appropriate, and their ability to dance or to act a given role. Solo and duet/trio auditions include those for specific characters of the show, where acting skills and physical appearance may be proportionally more important than for the chorus.

Procedure

1) Audition

- a) Ensure the audition room(s) are unlocked and are set up to the configuration necessary for the audition process incl—tables and chairs, sweep/mop etc.
- b) Have a sign-up sheet and have everyone auditioning sign in upon arrival.
- c) Make announcements to those auditioning about the day's process, including potential for callbacks, when a casting decision will be made or schedule changes.
- d) Check to make sure the actors complete all required forms. Audition forms, casting-opt out request form and headshots/resumes should go to the director for casting.
- e) Check with the Director / Music Director / Choreographer to see when they are ready for you to send people to the audition room.
- f) Manage the logistics of actors coming and going from the audition room(s).

2) Post Audition

- a) Put away any tables and chairs etc. used for auditions.
- b) Collect all unused forms and other materials and return them to the director.
- c) Return any borrowed items.
- d) Ask the director about their casting process, i.e. who will contact actors for callbacks (if any), who will post cast list, when a casting decision be made etc.
- e) After the cast list has been posted and all actors have accepted their roles, create a contact list.
- f) Contact all cast members and let them know when/where the first rehearsal is when scripts are available & where to get them and remind them not to change their appearance without contacting the Director and Costume Designer that per Student Handbook.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Rehearsal Procedures	Version:
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Introduction

Rehearsal Procedures are activities to practice different parts before delivering the actual show to an audience.

Procedure

- 1) Discuss with Director, Music Director and Choreographer how rehearsal should flow.
- 2) Discuss if there are any special needs or instructions for rehearsals.
- 3) Discuss with the production team about designer presentations during the first rehearsal and plan accordingly.
- 4) Communicate with ASM any specific duties during rehearsals.
- 5) Confirm with all production team and cast members the time and location of the first rehearsal.
- 6) Develop a rehearsal schedule with the Director, Music Director and Choreographer.
- 7) Discuss with a scenic designer about when the ground plan will be taped out in the rehearsal space and who will be involved.
- 8) Pick up a copy of the script from the Department Secretary. Ensure that ASM's have scripts as well.
- 9) Develop all necessary paperwork and put together a prompt book.
- 10) Hand out hard copies of actor bio form (remind actors to fill out the online form) and rehearsal/performance schedule.
- 11) Pass around a hard copy of the contact sheet and have everyone proof it. Then, amend contact sheet and email final version out to all production team members and cast.
- 12) Discuss rehearsal policies with the cast, especially cell phone, food and drink, picture/video policy etc.

Reference

Not Available

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Reference No.:	Standard Operating Procedures Photo-Shoot and Video Recording Procedures	Version:
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Introduction

Photo-Shoot and Video Recording Procedures are activities to capture photo and video for a production purpose. It also allows the possibility of recording live performances as well as rehearsals and interviews with theatre artists, thus creating sources of documentation useful for artists and scholars alike.

Procedure

- 1) Identify types of a photo-shoot and video recording session:
 - a) Magazine.
 - b) Promotion.
 - c) Documentation.
 - d) Press release.
 - e) Archival session.
- 2) Plan a photo-shoot and a video recording session.
- 3) Setup a rehearsal before performing the actual session to ensure talent readiness
- 4) Coordinate of photo-shoot and video recording which consist of talent coordination and briefing to photographer and videographer.
- 5) Asses photo shoot and video recording quality.

Reference

Not Available

Prepare by: 		Approve by:
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Reference No.:	Standard Operating Procedures Front-of-House Team Organising Procedures	Version:
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Introduction

Front-of-House Team Organising Procedures are activities to entice the audience into a venue and event, making their environment welcoming and ensuring their needs are fully met. Front-of-House Team will closely work together with the Stage Manager.

Procedure

- 1) Know Front-of-House (FoH) procedures and roles such as:
 - a) Box office: booking systems such as using computerised systems, face-to-face procedures, telephone bookings procedures; interaction with the public; types of booking such as individual, group, concession; cash and credit card handling; initial information; marketing information.
 - b) Foyer/auditorium: ticket collection; ushering; programme/merchandise; refreshment selling; information source; starting show; interval procedures; house lights.
 - c) Safety: auditorium check; hazards; safe seating; gangway spacing; fire extinguishers; safety and emergency exits; emergency lighting; positioning of attendants.
 - d) Emergency: evacuation of foyer and auditorium; reporting fire/power failure; dealing with disturbances.
- 2) Before the audience arrives, the blind on the box office will need to be rolled up, and the lights switched on.
- 3) Ensure Notices and Display Boards are in good condition and displayed current programs or promotions.
- 4) Ensure all air-conditioning systems are turned on before the show starts and turn off before leaving the building at the end of each session.
- 5) Identify the audience seating area.
- 6) Identify lobby and public space.
- 7) Prepare audience allowed into the auditorium.
- 8) Prepare for latecomer seating.
- 9) The auditorium should always be checked for spills, glasses, rubbish, etc., at the end of each performance.
- 10) Ensure that there be a minimum of four FoH personnel in the building whenever audiences are admitted. During the performance itself, there should be a minimum of three FoH personnel in the auditorium and one in the foyer area. This personnel must be adequately briefed in the fire evacuation procedure.
- 11) Ensure at least six Fronts of House staff are available to ensure sufficient coverage of all areas.
- 12) Attend safety personnel and evacuation briefing.

Reference

- 1) Theatre Front of House Operations
- 2) Front of House Manual, The Place Theatre

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