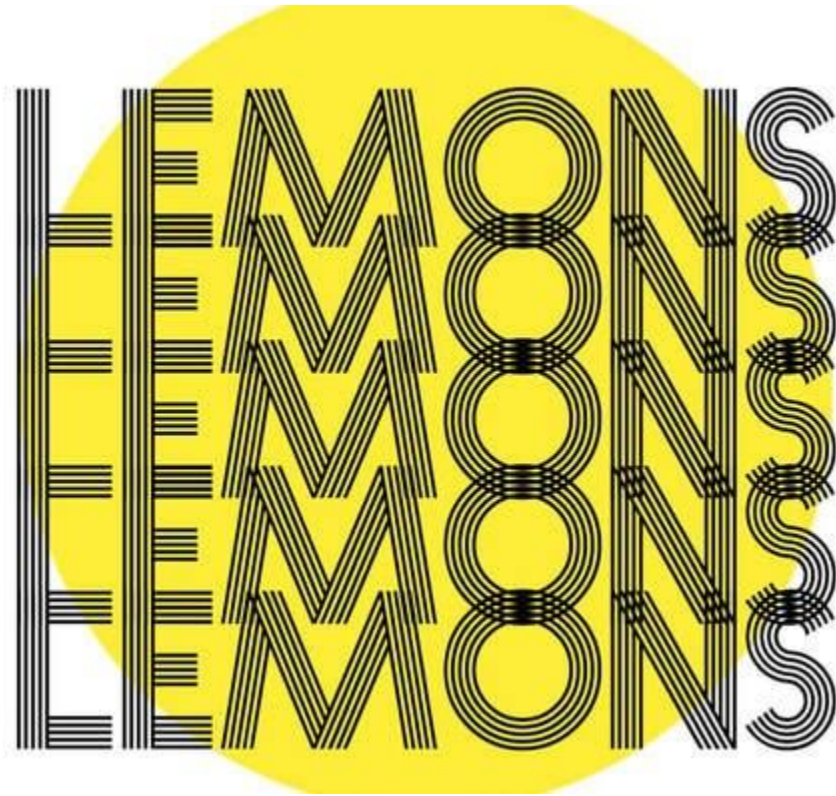


Producing
LEMONS LEMONS LEMONS LEMONS LEMONS
at the Carnegie Mellon School of Drama



Report Date: 02.15.2019

Project Date: 02.18.2019 – 05.26.2019

Report Prepared by

Ryan Dumas

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EXECUTIVE SUMMARY

Why Produce *Lemons Lemons Lemons Lemons Lemons* at Carnegie Mellon?

The upcoming April 2019 production of Sam Steiner's play *Lemons Lemons Lemons Lemons Lemons* at the Carnegie Mellon University School of Drama serves primarily to fulfill the educational requirements of the degree programs at CMU. For Director Mary Frances Candies and Dramaturg Ryan Dumas, this production will fulfill their thesis requirement for the Bachelor of Fine Arts in Drama degree. For the other students involved, participation will fulfill the requirements of the Production Preparation course, which is required to receive their Bachelor of Fine Arts or Master of Fine Arts degree. Furthermore, in producing this play in its entirety, the production team will gain hands-on experience in the process of theatrical production, and the communities served by the School of Drama will be enriched through experiencing a high-quality theatrical production.

What Will Producing *Lemons Lemons Lemons Lemons Lemons* Entail?

Producing *Lemons Lemons Lemons Lemons Lemons* will require the team to present a fully-staged, and fully-designed, production of the play before an audience on April 3-5, 2019. They will have to execute all technical designs themselves, rehearse the play with actors, and ultimately put the technical and performance aspects together to create a finished production. The team will also be responsible for creating and distributing all marketing materials. In addition to putting together the production, the team will be evaluated by a group of Advisors, made up of Drama faculty, to oversee both the success of the production and how well the team is meeting the educational and production standards of the School.

How *Lemons Lemons Lemons Lemons Lemons* Will Be Produced

Lemons Lemons Lemons Lemons Lemons will be produced in stages, so that all work necessary is completed both on budget and in time. The production process for *Lemons Lemons Lemons Lemons Lemons* will commence on Monday, February 18, 2019 and conclude on Friday, April 26, 2019. During the Rehearsal process, from February 18 through March 27, the Director, Dramaturg, cast, and Stage Managers will stage the play in a rehearsal studio. Build (the process of collecting/sourcing and building all technical materials to be used in the production) will begin on February 18 and conclude on March 20. Load-In, where all technical elements are assembled in the theater to prepare for Technical Rehearsals, will take place from March 21 through March 27. Technical Rehearsals will take place from March 28 through April 2. Performances will be held in the Rauh Studio Theater at Carnegie Mellon's Purnell Center for the Arts from April 3 through April 5. Strike, or the teardown of the set and removal of all production elements from the performance space, will begin on April 6 and conclude with the reconciliation of the budget on April 26.

SCOPE STATEMENT

PROJECT NAME: *Lemons Lemons Lemons Lemons Lemons* at the Carnegie Mellon School of Drama

PREPARED BY: Ryan Dumas (Team Member, Dramaturg)

PROJECT DATE: February 18 – April 26, 2019

REPORT DATE: February 15, 2019

Project Justification

Lemons Lemons Lemons Lemons Lemons by Sam Steiner is being produced at the Carnegie Mellon School of Drama so that Drama students can receive practical experience in building and producing a full-scale show from the ground up. The School of Drama exists to prepare students to enter the profession immediately upon graduation—part of which is providing them with practical production opportunities at the School. As such, the team behind *Lemons Lemons Lemons Lemons Lemons* will be responsible for every aspect of production, from staging to technical implementation to producing, in order to receive hands-on training in producing a play at what is essentially a subscription-based regional theatre. Additionally, the team members and the Faculty of the School believe *Lemons Lemons Lemons Lemons Lemons* is an engaging and intriguing piece, and that producing it at CMU will have a positive effect on the School's reputation as a hub for new works.

Project Description

The main outcome of this project is the full-scale, fully realized, public production of the play *Lemons Lemons Lemons Lemons Lemons* by Sam Steiner, to be presented on campus at Carnegie Mellon University from April 3-5, 2019. This will involve a full rehearsal process, a fully rendered set/costume/lighting design, and public performances. The production will be executed in three major stages: Preparation (Rehearsal and Build), Technical Execution (Load in and Technical Rehearsals), and Performance (four performances and Strike). Each element will be executed completely by the student production team. Director Mary Frances Candies will be in charge of staging the production. She will be assisted by Dramaturg Ryan Dumas, and will oversee performers Ava Yaghmaie and Arthur Langlie. Management of the rehearsal room, as well the actual performances, will be overseen by Stage Manager Claire Farrokh and Assistant Stage Manager Alexander James Friedland. Technical implementation of the production will be overseen by Project Manager and Production Manager Emma Reichard, assisted by Charmaris Darias. Technical designs will be created by Sarah Delaney Boyle, Natalie Burton, and Alex Talbot, implemented by Job Lead Hsin Ting Chen and Master Electrician Mitchell Jakubka, and operated by Run Crew Members. The production will be overseen by advisors Jed Allen Harris and Megan Monaghan Rivas, with Head of School Peter Cooke acting as Project Sponsor and executive producer.

Project Deliverables

1. Fully Staged Script
 - a. During the course of rehearsals, the project team will stage the entire play.
2. Completed Technical Design
 - a. The project team will create full designs in the areas of Set, Lighting, and Costumes.
 - b. These designs will be built in-house, and loaded into the theater before Technical Rehearsals.
 - c. During Technical Rehearsals, the project team will integrate the staging of the play with the technical design to create the fully realized production.
3. Performances
 - a. The production will have four performances over three days at Carnegie Mellon's Purnell Center for the Arts.
4. Struck Set
 - a. After performances have concluded, the Project Team will be responsible for removing all physical elements of the production from the theater space.

Known Exclusions

1. The production team will make no changes or updates to the script of *Lemons Lemons Lemons Lemons Lemons*. While this is a new work, the production team is not actively working with the playwright, Sam Steiner, and thus will not be making any potential adjustments to the script.
2. The production team will not have the actors use British accents. Even though *Lemons Lemons Lemons Lemons Lemons* is a British play and is ostensibly set in the United Kingdom, the script is technically extremely difficult for the actors, and the production team does not want to put the additional pressure of accent work on them. Additionally, the production team believes that accents will alienate the Pittsburgh audience.
3. The production team will not handle any of the outside business needs of the production: namely selling tickets, handling loss of revenue to the School from the production, or hiring contractors. Any economic impacts to the School will be managed by the Staff and Faculty of the School, unless said issue is due to the production team overspending their budget. Any outside contract work that may need to be done, such as repairing physical damage to the theatre or rehearsal space not caused by negligence of the production team, will be paid for and managed by the Staff and Faculty of the School.

Project Organization

Emma Reichard (*Project Manager, Production Manager*)
Mary Frances Candies (*Team Member, Director*)
Ryan Dumas (*Team Member, Dramaturg*)
Claire Farrokh (*Team Member, Stage Manager*)
Alexander James Friedland (*Team Member, Assistant Stage Manager*)
Charmaris Darias (*Team Member, Assistant Production Manager*)
Sarah Delaney Boyle (*Team Member, Scenic Designer*)
Alex Talbot (*Team Member, Lighting Designer*)
Natalie Burton (*Team Member, Costume Designer*)
Ava Yaghmaie (*Team Member, Cast – Bernadette*)
Arthur Langlie (*Team Member, Cast – Oliver*)
Hsin Ting Chen (*Team Member, Job Lead*)
Mitchell Jakubka (*Team Member, Master Electrician*)
Fiona Dubrosa (*Team Member, Run Crew*)
Lenora Gant (*Team Member, Run Crew*)
Jake Musgrove (*Team Member, Run Crew*)
Valentino Musumeci-McGinn (*Team Member, Run Crew*)
Riley Noland (*Team Member, Run Crew*)
Cheyenne Springette (*Team Member, Run Crew*)
Sabrina Zanello Jackson (*Team Member, Run Crew*)
Jed Allen Harris (*Team Member, Directing Advisor*)
Megan Monaghan Rivas (*Team Member, Dramaturgy Advisor*)
Peter Cooke (*Project Sponsor, Head of School*)

STAKEHOLDER ANALYSIS

Primary Stakeholders	Role on the Project or Role Within the Organization	Contribution to the Project	Project Influence	Communication Plan	Person Responsible for Communication
Peter Cooke	<u>Project Sponsor</u> ; Head of School	Approves all designs, approves all funding, has final say on whether production is performed, acts as lead producer.	HIGH	Meet with in-person once per week with full production team; email Production Meeting reports.	Mary Frances Candies
David Holcomb	Production Manager, CMU Drama	Approves budget, oversees successful and safe installation of all technical elements (ensures all student technical activities are up to code and OSHA standards).	HIGH	Meet with in-person every Monday, Wednesday, and Friday; email daily Rehearsal Reports and Production Meeting reports.	Emma Reichard

Keith Marsh	Business Manager, CMU Drama	Approves all reimbursement requests and purchase orders, communicates with David Holcomb regarding spending versus available budget.	MEDIUM	Email once weekly, send all receipts bi-weekly, send purchase requests daily.	Charmaris Darias
Jennifer Marks	Wardrobe/Stock Supervisor	Manages costume storage, approves or denies requests for costume stock usage in productions, oversees proper usage of costume run crew.	MEDIUM	Email weekly with design updates, meet in-person daily from Load In through Strike.	Natalie Burton
Maria Stoy	Box Office Manager, CMU Drama	Sells tickets to the production, creates program, contacts donors to alert them of production, implements sales to encourage student attendance, manages House Staff (ushers, House Managers).	LOW	Meet in-person once to inform of seating layout and entrance instructions, email bi-weekly with program updates.	Ryan Dumas

Secondary Stakeholders	Role on the Project or Role Within the Organization	Contribution to the Project	Project Influence	Communication Plan	Person Responsible for Communication
Ben Carter	Scene Shop Supervisor/Instructor, CMU Drama	Approves and denies building requests, maintains shop equipment, opens and closes scene shop, oversees Job Lead.	MEDIUM	Email weekly with production meeting notes, meet in-person daily during Build.	Hsin Ting Chen
Catherine Moore	Teaching Professor of Movement / Option Coordinator, Acting & Music Theatre, CMU Drama	Liaison between performers and Acting faculty, approves or denies participation of performers in project.	MEDIUM	Email daily with rehearsal reports, invite to two in-person run-throughs.	Mary Frances Candies

Kristin Ward	Arts Assistant—Prop Shop, CMU Drama	Approves or denies all prop usage requests	MEDIUM	Email bi-weekly with design updates	Sarah Delaney Boyle
Julian Goldman	Carnegie Scenic Project Manager, CMU Drama	Assigns crew members to assist building set, manages scene shop space usage.	LOW	Meet in-person weekly at production meeting, email daily during Load In	Hsin Ting Chen
Erin Keane Scott	Director of Marketing & Communications, CMU Drama	Oversees all marketing efforts for Drama productions.	LOW	Meet with-in person twice to discuss season announcement and blurb, email bi-weekly regarding marketing strategy and logo development.	Mary Frances Candies

WORK BREAKDOWN STRUCTURE

CODE	DELIVERABLE/TASK	DURATIONS (Days)
Deliverable 1 (1.1)		
1.1.1	Complete Initial Blocking	6
1.1.2	Clean Up Blocking	3
1.1.3	Run Through Show for Designers	1
1.1.4	Prep for Advisor Runs	8
1.1.5	Run Through Show for Advisors	2
1.1.6	Prep for Peter Run	3
1.1.7	Run Through Show for Peter	1
1.1.8	Implement Faculty Notes	1
Deliverable 2 (1.2)		
Completed Technical Design		
1.2.1	Finalize Drafting	6
1.2.2	Collect Materials	3
1.2.3	Build Scenic Platform	8
1.2.4	Dress Platform	3
1.2.5	Pull Costumes	2
1.2.6	Fit Costumes	7
1.2.7	Make Final Costume Alterations	4
1.2.8	Finalize Light Plot	5
1.2.9	Load In Scenic Elements	2
1.2.10	Hang Lights	3
1.2.11	Set Dressing Rooms	1
1.2.12	Cue Lights	2
1.2.13	Complete Technical Rehearsals	3
1.2.14	Implement Director & Designer Notes	1
Deliverable 3 (1.3)		
Performances		
1.3.1	Complete Dress Rehearsals	2
1.3.2	Finalize Marketing Plan	2
1.3.3	Send Opening Night Invitations	3
1.3.4	Open the Show	1
1.3.5	Photograph the Show at Photo Call	1
1.3.6	Perform Evening Shows	2
1.3.7	Lead Talkback with Audience	1
1.3.8	Perform Matinee	1

Deliverable 4 (1.4)

1.4.1
1.4.2
1.4.3
1.4.4
1.4.5
1.4.6
1.4.7
1.4.8
1.4.9

Struck Set

Pre-Strike Set After Final Performance	1
Remove all Set Dressings	2
Remove all Hanging Lights	3
Clean Costumes	2
Return Seating Banks to Original Position	1
Remove All Cables	4
Return Materials to Studio 201	1
Reconcile Budget	2
Finalize Paperwork	4

BUDGET

LEMONS LEMONS LEMONS LEMONS LEMONS at CMU Drama - Project Budget						
Overhead Costs						
Theater Maintenance					\$	450.00
Truck Rental (for Warehouse trips)					\$	350.00
Material Costs (Explanation - Costs Referenced in Budget Below)						
WP	Name	Price/unit	# of Units	Total		
1.2.1, 1.4.8,						
1.4.9	Printer Paper	\$ 0.01	265	\$ 2.65		
1.3.4	Prantl's Cake	\$ 33.00	3	\$ 99.00		
Activity Based Budget						
Work Package	Personnel/ Materials	Wage/Unit Cost	Hours/Quantity	Total Cost	WP Cost	Del. Cost
Deliverable 1.1 Fully Staged Script						
1.1.1	Complete Initial Blocking					
	Mary Frances	\$ 45.00	24	\$ 1,080.00		
	Ava	\$ 27.00	24	\$ 648.00		
	Arthur	\$ 27.00	24	\$ 648.00		
	Claire	\$ 30.00	24	\$ 720.00		
	Alexander	\$ 15.00	24	\$ 360.00		
	Ryan	\$ 20.00	16	\$ 320.00		
				WP 1.1.1 Subtotal:	\$ 3,776.00	
1.1.2	Clean Up Blocking					
	Mary Frances	\$ 45.00	12	\$ 540.00		
	Ava	\$ 27.00	12	\$ 324.00		
	Arthur	\$ 27.00	12	\$ 324.00		
	Claire	\$ 30.00	12	\$ 360.00		
	Alexander	\$ 15.00	12	\$ 180.00		
				WP 1.1.2 Subtotal:	\$ 1,728.00	
1.1.3	Run Through Show for Designers					
	Mary Frances	\$ 45.00	4	\$ 180.00		
	Ava	\$ 27.00	4	\$ 108.00		
	Arthur	\$ 27.00	4	\$ 108.00		
	Claire	\$ 30.00	4	\$ 120.00		
	Alexander	\$ 15.00	4	\$ 60.00		
	Ryan	\$ 20.00	2	\$ 40.00		
	Sarah	\$ 25.00	2	\$ 50.00		
	Alex	\$ 25.00	2	\$ 50.00		
	Natalie	\$ 25.00	2	\$ 50.00		
				WP 1.1.3 Subtotal:	\$ 766.00	
1.1.4	Prep for Advisor Runs					
	Mary Frances	\$ 45.00	32	\$ 1,440.00		
	Ava	\$ 27.00	32	\$ 864.00		
	Arthur	\$ 27.00	32	\$ 864.00		
	Claire	\$ 30.00	32	\$ 960.00		
	Alexander	\$ 15.00	32	\$ 480.00		
	Ryan	\$ 20.00	16	\$ 320.00		
				WP 1.1.4 Subtotal:	\$ 4,928.00	

1.1.5	Run Through Show for Advisors						
		Mary Frances	\$ 45.00	8	\$ 360.00		
		Ava	\$ 27.00	8	\$ 216.00		
		Arthur	\$ 27.00	8	\$ 216.00		
		Claire	\$ 30.00	8	\$ 240.00		
		Alexander	\$ 15.00	8	\$ 120.00		
		Ryan	\$ 20.00	8	\$ 160.00		
		Sarah	\$ 25.00	4	\$ 100.00		
		Alex	\$ 25.00	4	\$ 100.00		
		Natalie	\$ 25.00	4	\$ 100.00		
		Jed	\$ 50.00	3	\$ 150.00		
		Megan	\$ 48.00	3	\$ 144.00		
					WP 1.1.5 Subtotal:	\$ 1,906.00	
1.1.6	Prep for Peter Run						
		Mary Frances	\$ 45.00	12	\$ 540.00		
		Ava	\$ 27.00	12	\$ 324.00		
		Arthur	\$ 27.00	12	\$ 324.00		
		Claire	\$ 30.00	12	\$ 360.00		
		Alexander	\$ 15.00	12	\$ 180.00		
		Ryan	\$ 20.00	7	\$ 140.00		
					WP 1.1.6 Subtotal:	\$ 1,868.00	
1.1.7	Run Through Show for Peter						
		Mary Frances	\$ 45.00	4	\$ 180.00		
		Ava	\$ 27.00	4	\$ 108.00		
		Arthur	\$ 27.00	4	\$ 108.00		
		Claire	\$ 30.00	4	\$ 120.00		
		Alexander	\$ 15.00	4	\$ 60.00		
		Ryan	\$ 20.00	4	\$ 80.00		
		Sarah	\$ 25.00	2	\$ 50.00		
		Natalie	\$ 25.00	2	\$ 50.00		
		Jed	\$ 50.00	4	\$ 200.00		
		Megan	\$ 48.00	4	\$ 192.00		
		Peter	\$ 80.00	3	\$ 240.00		
					WP 1.1.7 Subtotal:	\$ 1,388.00	
1.1.8	Implement Faculty Notes						
		Mary Frances	\$ 45.00	8	\$ 360.00		
		Ava	\$ 27.00	8	\$ 216.00		
		Arthur	\$ 27.00	8	\$ 216.00		
		Claire	\$ 30.00	8	\$ 240.00		
		Alexander	\$ 15.00	8	\$ 120.00		
		Ryan	\$ 20.00	6	\$ 120.00		
					WP 1.1.8 Subtotal:	\$ 1,272.00	
					Deliverable 1.1 Cost:	\$ 17,632.00	

Deliverable 1.2 Completed Technical Design						
1.2.1	Finalize Drafting					
		Sarah	\$ 25.00	25	\$ 625.00	
		Printer Paper	\$ 0.01	200	\$ 2.00	
						WP 1.2.1 Subtotal: \$ 627.00
1.2.2	Collect Materials					
		Sarah	\$ 25.00	10	\$ 250.00	
						WP 1.2.2 Subtotal: \$ 250.00
1.2.3	Build Scenic Platform					
		Hsin	\$ 18.00	32	\$ 576.00	
						WP 1.2.3 Subtotal: \$ 576.00
1.2.4	Dress Platform					
		Sarah	\$ 25.00	12	\$ 300.00	
		Hsin	\$ 18.00	4	\$ 72.00	
						WP 1.2.4 Subtotal: \$ 372.00
1.2.5	Pull Costumes					
		Natalie	\$ 25.00	8	\$ 200.00	
						WP 1.2.5 Subtotal: \$ 200.00
1.2.6	Fit Costumes					
		Natalie	\$ 25.00	21	\$ 525.00	
		Ava	\$ 27.00	4	\$ 108.00	
		Arthur	\$ 27.00	4	\$ 108.00	
						WP 1.2.6 Subtotal: \$ 741.00
1.2.7	Make Final Costume Alterations					
		Natalie	\$ 25.00	16	\$ 400.00	
						WP 1.2.7 Subtotal: \$ 400.00
1.2.8	Finalize Light Plot					
		Alex	\$ 25.00	18	\$ 450.00	
						WP 1.2.8 Subtotal: \$ 450.00
1.2.9	Load In Scenic Elements					
		Sarah	\$ 25.00	6	\$ 150.00	
		Hsin	\$ 18.00	8	\$ 144.00	
						WP 1.2.9 Subtotal: \$ 294.00
1.2.10	Hang Lights					
		Alex	\$ 25.00	12	\$ 300.00	
		Mitchell	\$ 13.00	12	\$ 156.00	
		Jake	\$ 8.00	8	\$ 64.00	
		Cheyenne	\$ 8.00	8	\$ 64.00	
		Lenora	\$ 8.00	8	\$ 64.00	
						WP 1.2.10 Subtotal: \$ 648.00
1.2.11	Set Dressing Rooms					
		Natalie	\$ 25.00	4	\$ 100.00	
		Sabrina	\$ 8.00	4	\$ 32.00	
		Valentino	\$ 8.00	4	\$ 32.00	
						WP 1.2.11 Subtotal: \$ 164.00

1.2.12	Cue Lights						
		Alex	\$ 25.00	8	\$ 200.00		
		Mitchell	\$ 13.00	8	\$ 104.00		
		Jake	\$ 8.00	6	\$ 48.00		
		Lenora	\$ 8.00	6	\$ 48.00		
					WP 1.2.12 Subtotal:	\$ 400.00	
1.2.13	Complete Technical Rehearsals						
		Mary Frances	\$ 45.00	12	\$ 540.00		
		Ava	\$ 27.00	12	\$ 324.00		
		Arthur	\$ 27.00	12	\$ 324.00		
		Claire	\$ 30.00	12	\$ 360.00		
		Alexander	\$ 15.00	12	\$ 180.00		
		Ryan	\$ 20.00	12	\$ 240.00		
		Sarah	\$ 25.00	12	\$ 300.00		
		Alex	\$ 25.00	12	\$ 300.00		
		Natalie	\$ 25.00	12	\$ 300.00		
		Emma	\$ 35.00	12	\$ 420.00		
		Charmaris	\$ 15.00	12	\$ 180.00		
		Hsin	\$ 18.00	12	\$ 216.00		
		Mitchell	\$ 13.00	12	\$ 156.00		
		Fiona	\$ 8.00	12	\$ 96.00		
		Lenora	\$ 8.00	12	\$ 96.00		
		Jake	\$ 8.00	12	\$ 96.00		
		Valentino	\$ 8.00	12	\$ 96.00		
		Riley	\$ 8.00	12	\$ 96.00		
		Cheyenne	\$ 8.00	12	\$ 96.00		
		Sabrina	\$ 8.00	12	\$ 96.00		
					WP 1.2.13 Subtotal:	\$ 4,512.00	
1.2.14	Implement Director & Designer Notes						
		Mary Frances	\$ 45.00	4	\$ 180.00		
		Ava	\$ 27.00	4	\$ 108.00		
		Arthur	\$ 27.00	4	\$ 108.00		
		Claire	\$ 30.00	4	\$ 120.00		
		Alexander	\$ 15.00	4	\$ 60.00		
		Ryan	\$ 20.00	4	\$ 80.00		
		Sarah	\$ 25.00	4	\$ 100.00		
		Alex	\$ 25.00	4	\$ 100.00		
		Natalie	\$ 25.00	4	\$ 100.00		
		Emma	\$ 35.00	4	\$ 140.00		
		Charmaris	\$ 15.00	4	\$ 60.00		
		Hsin	\$ 18.00	4	\$ 72.00		
		Mitchell	\$ 13.00	4	\$ 52.00		
		Fiona	\$ 8.00	4	\$ 32.00		
		Lenora	\$ 8.00	4	\$ 32.00		
		Jake	\$ 8.00	4	\$ 32.00		
		Valentino	\$ 8.00	4	\$ 32.00		
		Riley	\$ 8.00	4	\$ 32.00		
		Cheyenne	\$ 8.00	4	\$ 32.00		
		Sabrina	\$ 8.00	4	\$ 32.00		
					WP 1.2.14 Subtotal:	\$ 1,504.00	
					Deliverable 1.2 Cost:	\$ 11,138.00	

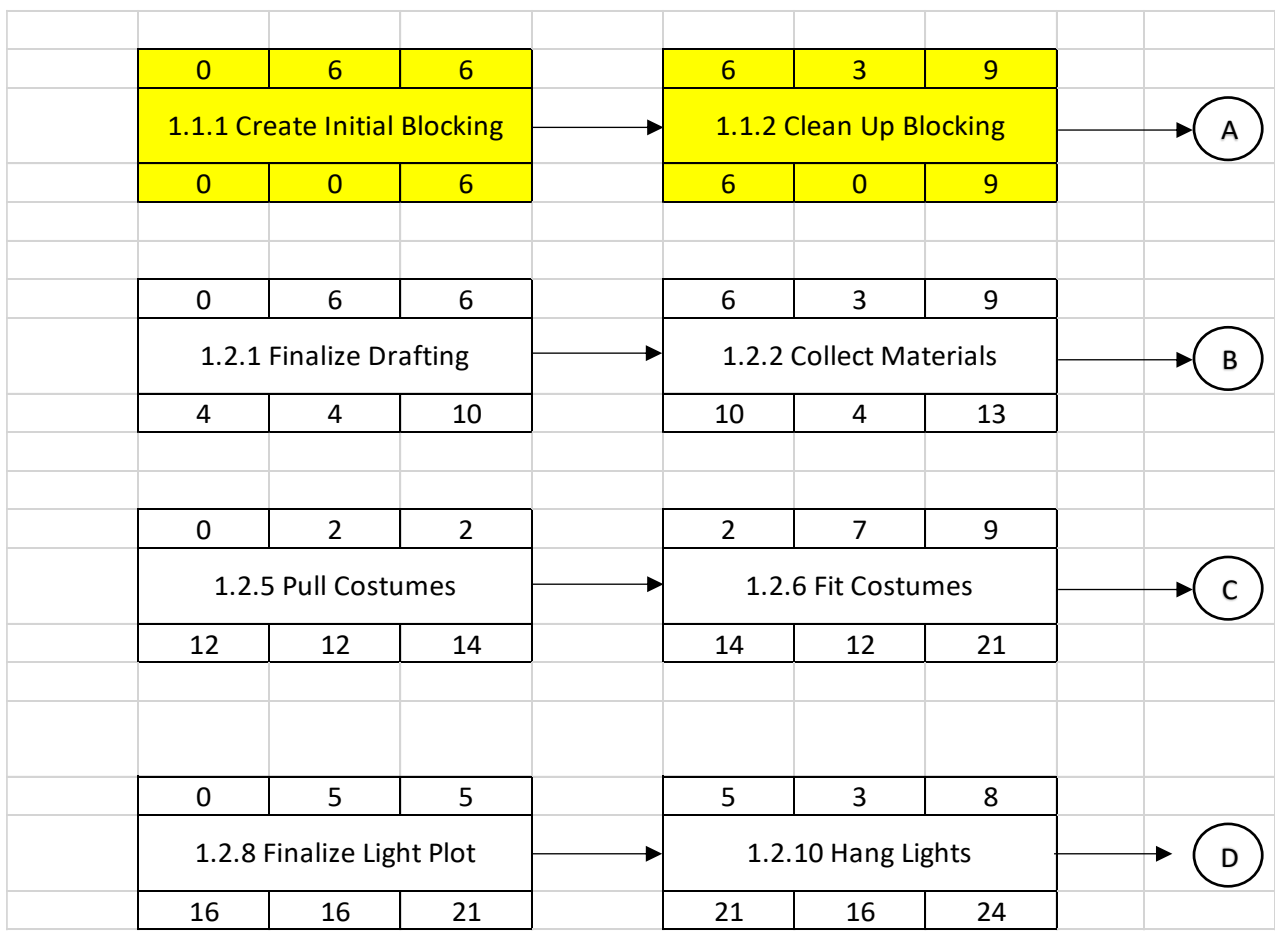
Deliverable 1.3 Performances						
1.3.1	Complete Dress Rehearsals					
		Mary Frances	\$ 45.00	8	\$ 360.00	
		Ava	\$ 27.00	8	\$ 216.00	
		Arthur	\$ 27.00	8	\$ 216.00	
		Claire	\$ 30.00	8	\$ 240.00	
		Alexander	\$ 15.00	8	\$ 120.00	
		Ryan	\$ 20.00	8	\$ 160.00	
		Sarah	\$ 25.00	8	\$ 200.00	
		Alex	\$ 25.00	8	\$ 200.00	
		Natalie	\$ 25.00	8	\$ 200.00	
		Emma	\$ 35.00	8	\$ 280.00	
		Charmaris	\$ 15.00	8	\$ 120.00	
		Hsin	\$ 18.00	8	\$ 144.00	
		Mitchell	\$ 13.00	8	\$ 104.00	
		Fiona	\$ 8.00	8	\$ 64.00	
		Lenora	\$ 8.00	8	\$ 64.00	
		Jake	\$ 8.00	8	\$ 64.00	
		Valentino	\$ 8.00	8	\$ 64.00	
		Riley	\$ 8.00	8	\$ 64.00	
		Cheyenne	\$ 8.00	8	\$ 64.00	
		Sabrina	\$ 8.00	8	\$ 64.00	
					WP 1.3.1 Subtotal:	\$ 3,008.00
1.3.2	Finalize Marketing Plan					
		Ryan	\$ 20.00	2	\$ 40.00	
					WP 1.3.2 Subtotal:	\$ 40.00
1.3.3	Send Opening Night Invitations					
		Ryan	\$ 20.00	6	\$ 120.00	
					WP 1.3.3 Subtotal:	\$ 120.00
1.3.4	Open the Show					
		Mary Frances	\$ 45.00	2	\$ 90.00	
		Ava	\$ 27.00	3	\$ 81.00	
		Arthur	\$ 27.00	3	\$ 81.00	
		Claire	\$ 30.00	4	\$ 120.00	
		Alexander	\$ 15.00	4	\$ 60.00	
		Fiona	\$ 8.00	4	\$ 32.00	
		Lenora	\$ 8.00	4	\$ 32.00	
		Jake	\$ 8.00	4	\$ 32.00	
		Valentino	\$ 8.00	4	\$ 32.00	
		Riley	\$ 8.00	4	\$ 32.00	
		Cheyenne	\$ 8.00	4	\$ 32.00	
		Sabrina	\$ 8.00	4	\$ 32.00	
		Prantl's Cake	\$ 33.00	3	\$ 99.00	
					WP 1.3.4 Subtotal:	\$ 755.00

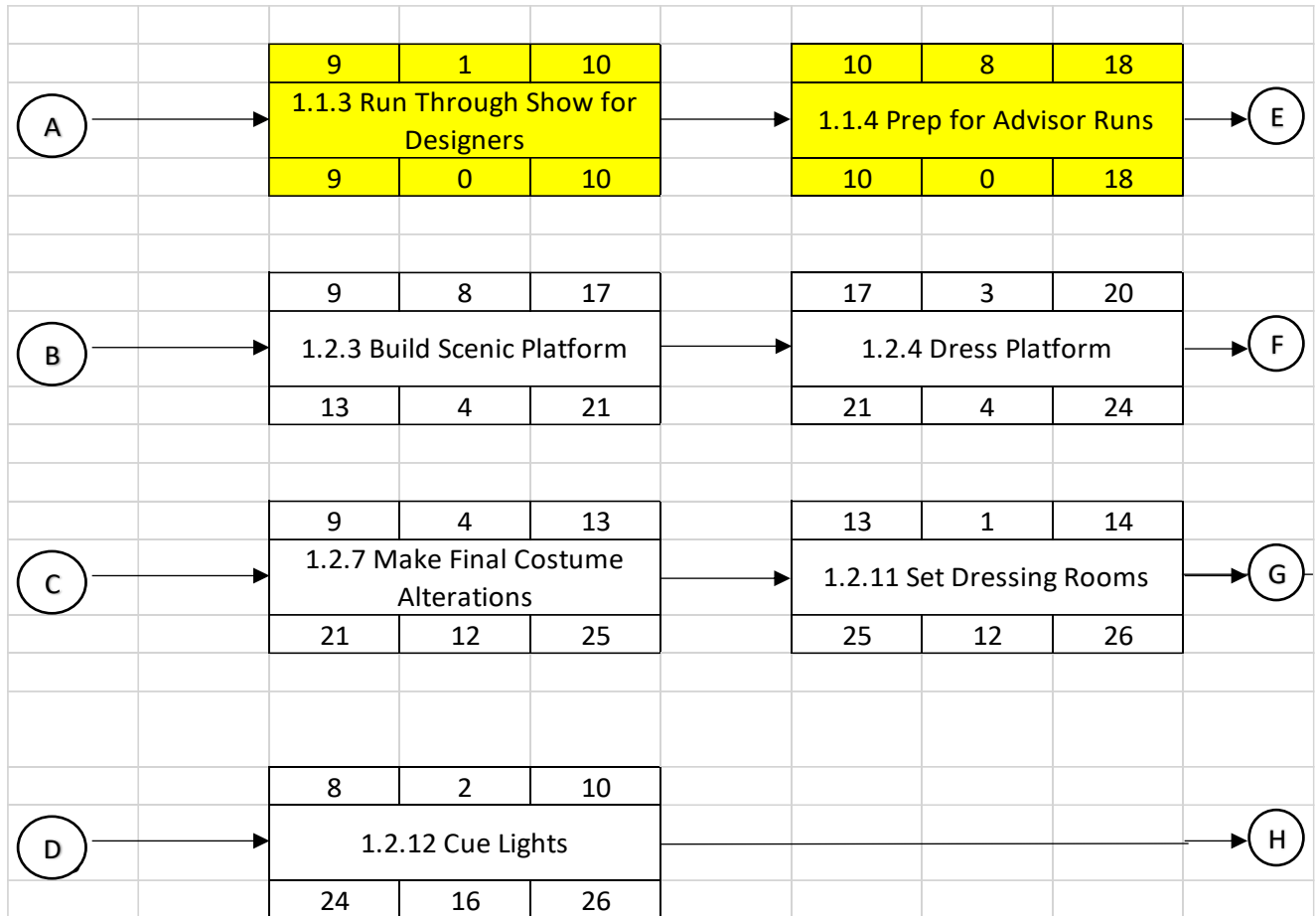
1.3.5	Photograph the Show at Photo Call						
		Mary Frances	\$ 45.00	2	\$ 90.00		
		Ava	\$ 27.00	2	\$ 54.00		
		Arthur	\$ 27.00	2	\$ 54.00		
		Claire	\$ 30.00	2	\$ 60.00		
		Alexander	\$ 15.00	2	\$ 30.00		
		Sarah	\$ 25.00	2	\$ 50.00		
		Alex	\$ 25.00	2	\$ 50.00		
		Natalie	\$ 25.00	2	\$ 50.00		
						WP 1.3.5 Subtotal:	\$ 438.00
1.3.6	Perform Evening Shows						
		Ava	\$ 27.00	6	\$ 162.00		
		Arthur	\$ 27.00	6	\$ 162.00		
		Claire	\$ 30.00	8	\$ 240.00		
		Alexander	\$ 15.00	8	\$ 120.00		
		Fiona	\$ 8.00	8	\$ 64.00		
		Lenora	\$ 8.00	8	\$ 64.00		
		Jake	\$ 8.00	8	\$ 64.00		
		Valentino	\$ 8.00	8	\$ 64.00		
		Riley	\$ 8.00	8	\$ 64.00		
		Cheyenne	\$ 8.00	8	\$ 64.00		
		Sabrina	\$ 8.00	8	\$ 64.00		
						WP 1.3.6 Subtotal:	\$ 1,132.00
1.3.7	Lead Talkback with Audience						
		Mary Frances	\$ 45.00	1	\$ 45.00		
		Ava	\$ 27.00	1	\$ 27.00		
		Arthur	\$ 27.00	1	\$ 27.00		
		Ryan	\$ 20.00	6	\$ 120.00		
		Sarah	\$ 25.00	1	\$ 25.00		
		Alex	\$ 25.00	1	\$ 25.00		
		Natalie	\$ 25.00	1	\$ 25.00		
						WP 1.3.7 Subtotal:	\$ 294.00
1.3.8	Perform Matinee						
		Ava	\$ 27.00	3	\$ 81.00		
		Arthur	\$ 27.00	3	\$ 81.00		
		Claire	\$ 30.00	4	\$ 120.00		
		Alexander	\$ 15.00	4	\$ 60.00		
		Fiona	\$ 8.00	4	\$ 32.00		
		Lenora	\$ 8.00	4	\$ 32.00		
		Jake	\$ 8.00	4	\$ 32.00		
		Valentino	\$ 8.00	4	\$ 32.00		
		Riley	\$ 8.00	4	\$ 32.00		
		Cheyenne	\$ 8.00	4	\$ 32.00		
		Sabrina	\$ 8.00	4	\$ 32.00		
						WP 1.3.4 Subtotal:	\$ 566.00
						Deliverable 1.3 Cost:	\$ 6,353.00

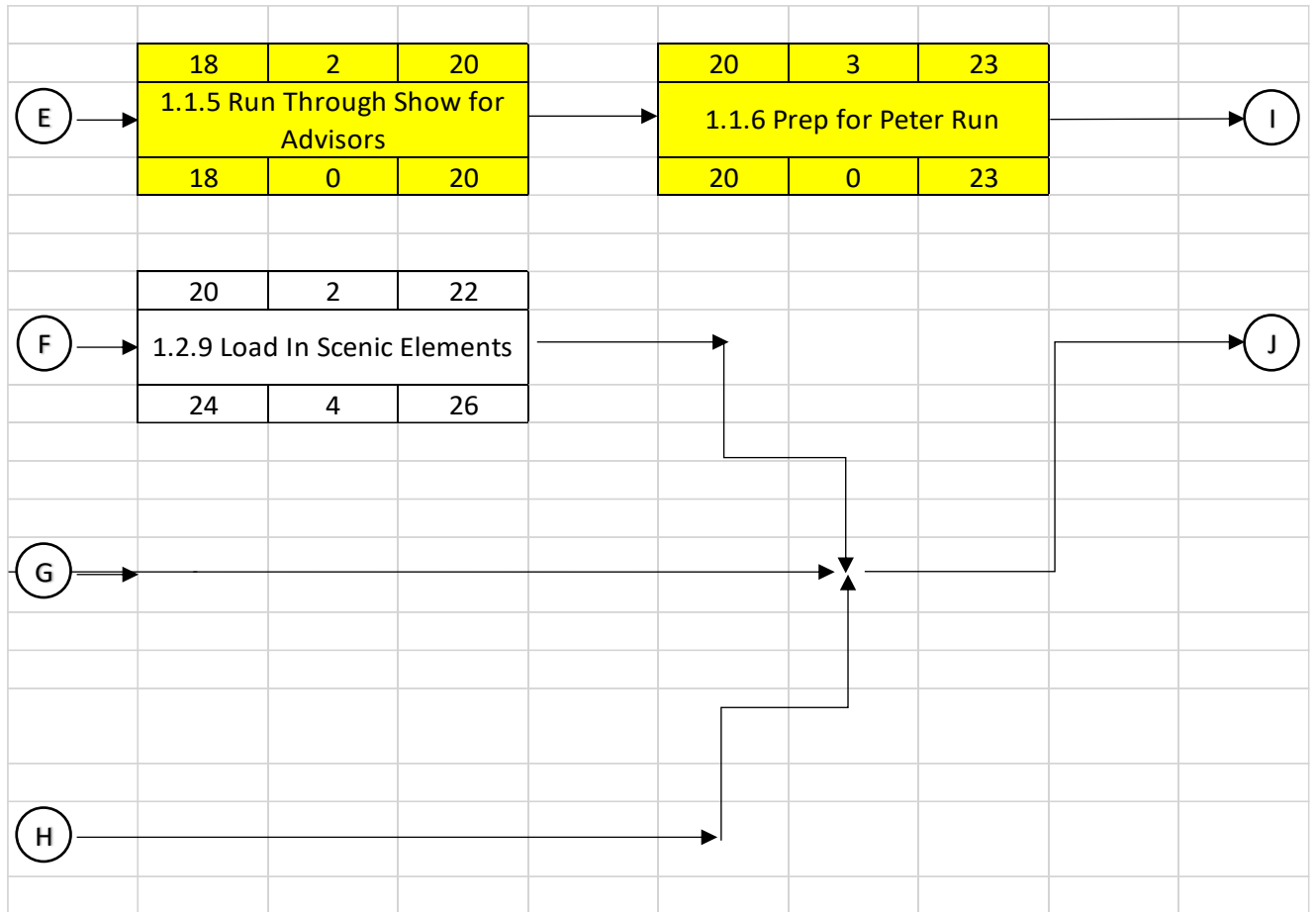
Deliverable 1.4 Struck Set						
1.4.1	Pre-Strike Set After Final Performance					
		Claire	\$ 30.00	4	\$ 120.00	
		Alexander	\$ 15.00	4	\$ 60.00	
		Emma	\$ 35.00	4	\$ 140.00	
		Charmaris	\$ 15.00	4	\$ 60.00	
		Fiona	\$ 8.00	4	\$ 32.00	
		Lenora	\$ 8.00	4	\$ 32.00	
		Jake	\$ 8.00	4	\$ 32.00	
		Valentino	\$ 8.00	4	\$ 32.00	
		Riley	\$ 8.00	4	\$ 32.00	
		Cheyenne	\$ 8.00	4	\$ 32.00	
		Sabrina	\$ 8.00	4	\$ 32.00	
				WP 1.4.1 Subtotal:		\$ 604.00
1.4.2	Remove all Set Dressings					
		Hsin	\$ 18.00	6	\$ 108.00	
		Fiona	\$ 8.00	6	\$ 48.00	
				WP 1.4.1 Subtotal:		\$ 156.00
1.4.3	Remove all Hanging Lights					
		Alex	\$ 25.00	10	\$ 250.00	
		Mitchell	\$ 13.00	10	\$ 130.00	
		Jake	\$ 8.00	10	\$ 80.00	
		Cheyenne	\$ 8.00	10	\$ 80.00	
		Lenora	\$ 8.00	10	\$ 80.00	
				WP 1.4.3 Subtotal:		\$ 620.00
1.4.4	Clean Costumes					
		Natalie	\$ 25.00	7	\$ 175.00	
		Sabrina	\$ 8.00	7	\$ 56.00	
		Valentino	\$ 8.00	7	\$ 56.00	
				WP 1.4.4 Subtotal:		\$ 287.00
1.4.5	Return Seating Banks to Original Position					
		Hsin	\$ 18.00	2	\$ 36.00	
		Riley	\$ 8.00	2	\$ 16.00	
				WP 1.4.5 Subtotal:		\$ 52.00
1.4.6	Remove All Cables					
		Jake	\$ 8.00	11	\$ 88.00	
		Cheyenne	\$ 8.00	11	\$ 88.00	
		Lenora	\$ 8.00	11	\$ 88.00	
				WP 1.4.6 Subtotal:		\$ 264.00

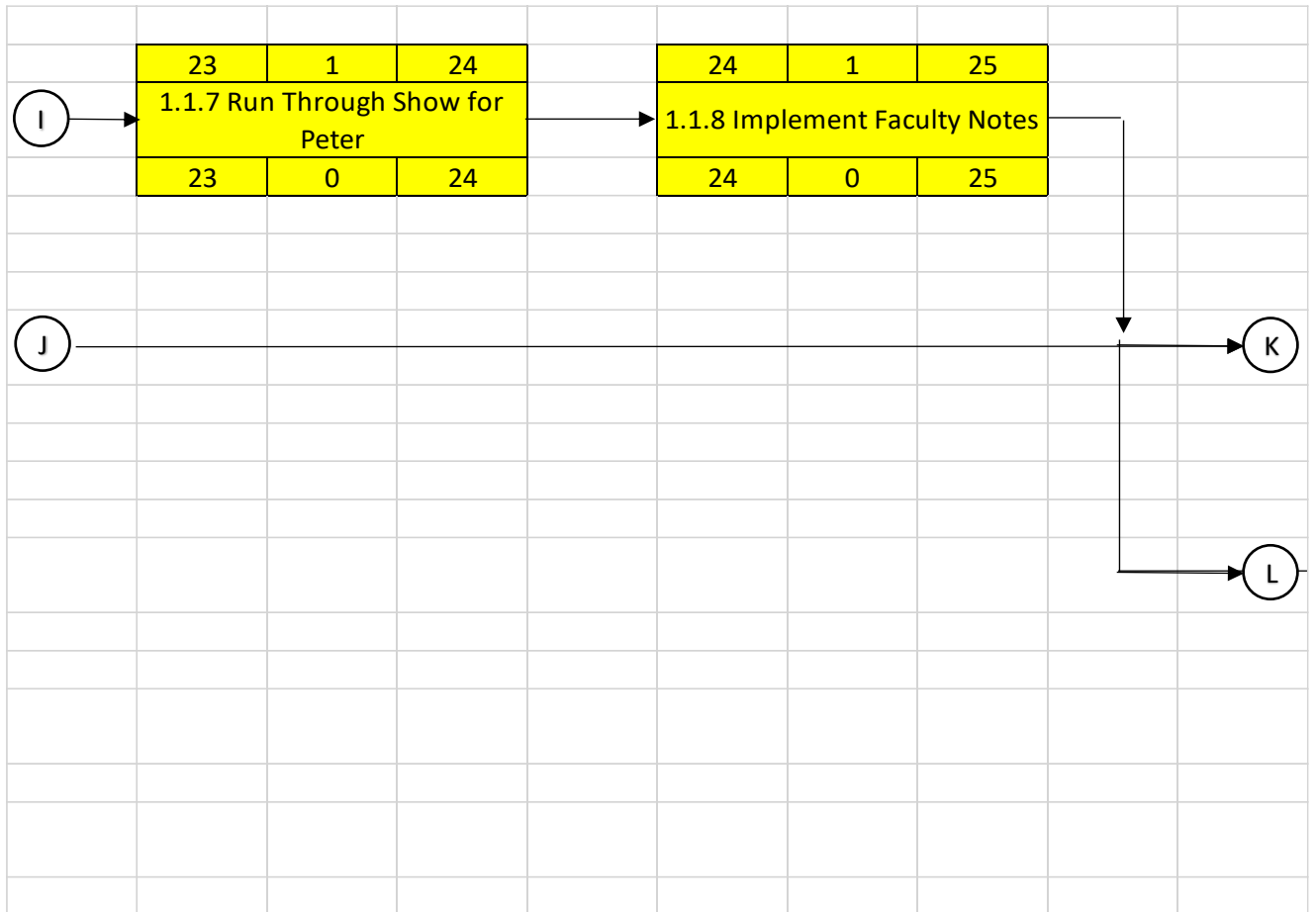
1.4.7	Return Materials to Studio 201						
		Hsin	\$ 18.00	4	\$ 72.00		
		Sarah	\$ 25.00	4	\$ 100.00		
				WP 1.4.7 Subtotal:		\$ 172.00	
1.4.8	Reconcile Budget						
		Emma	\$ 35.00	8	\$ 280.00		
		Charmaris	\$ 15.00	8	\$ 120.00		
		Printer Paper	\$ 0.01	15	\$ 0.15		
				WP 1.4.8 Subtotal:		\$ 400.15	
1.4.9	Finalize Paperwork						
		Emma	\$ 35.00	16	\$ 560.00		
		Charmaris	\$ 15.00	16	\$ 240.00		
		Claire	\$ 30.00	16	\$ 480.00		
		Alexander	\$ 15.00	16	\$ 240.00		
		Printer Paper	\$ 0.01	50	\$ 0.50		
				WP 1.4.9 Subtotal:		\$ 1,520.50	
				Deliverable 1.4 Cost:		\$ 4,075.65	
				Total Activities Cost:		\$ 39,198.65	
				Overhead:		\$ 800.00	
				Total Project Cost:		\$ 39,998.65	

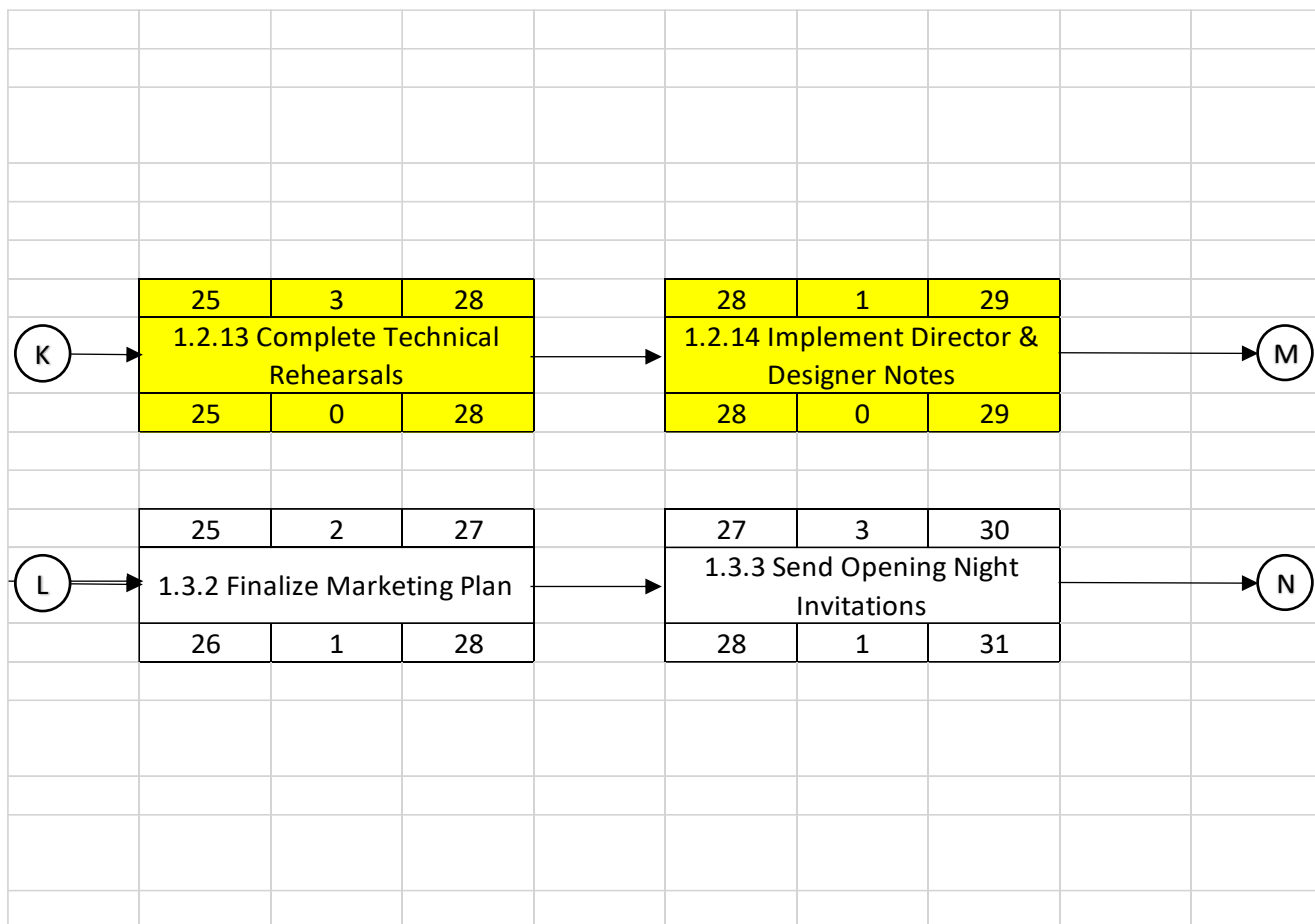
NETWORK DIAGRAM WITH CRITICAL PATH

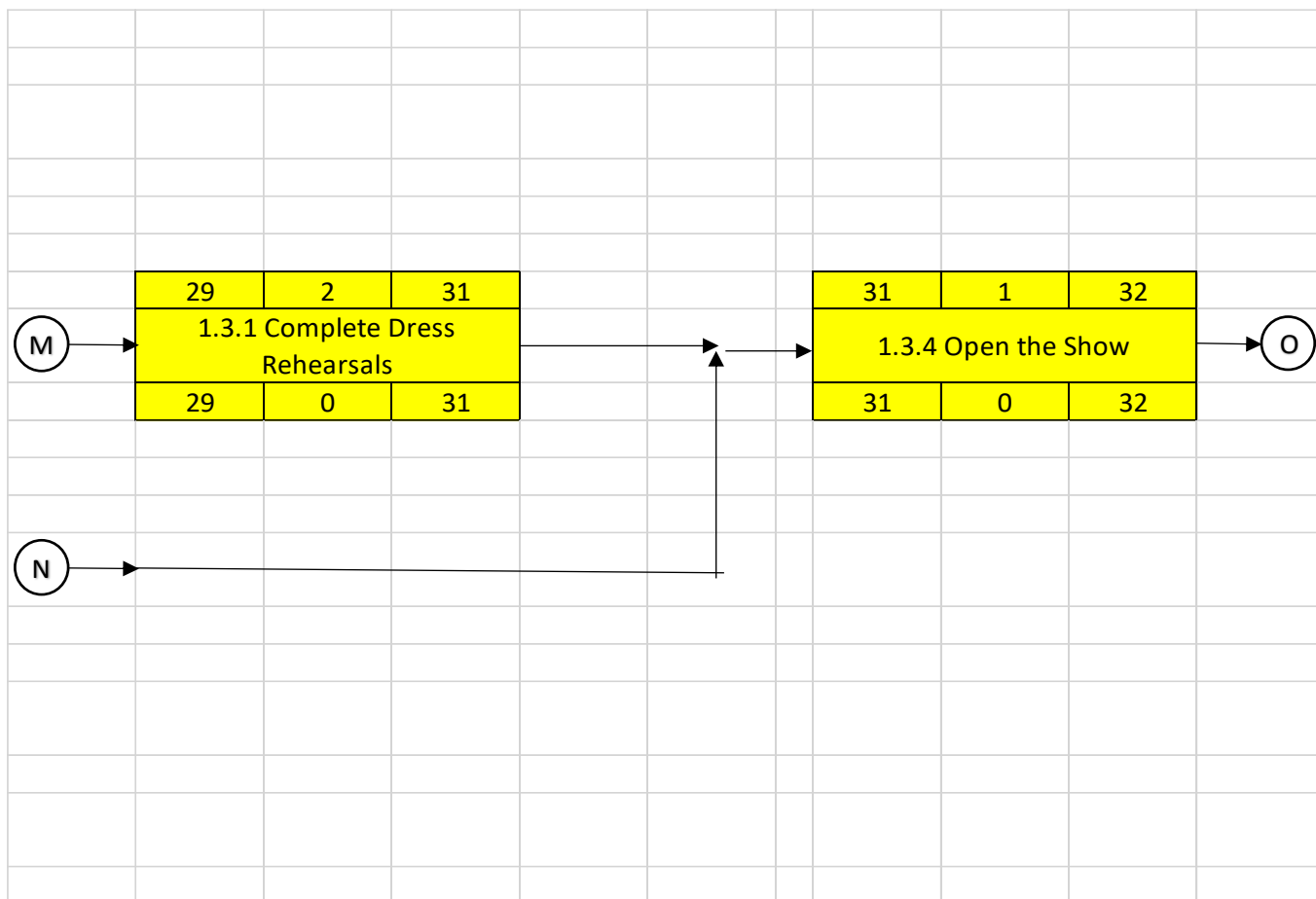


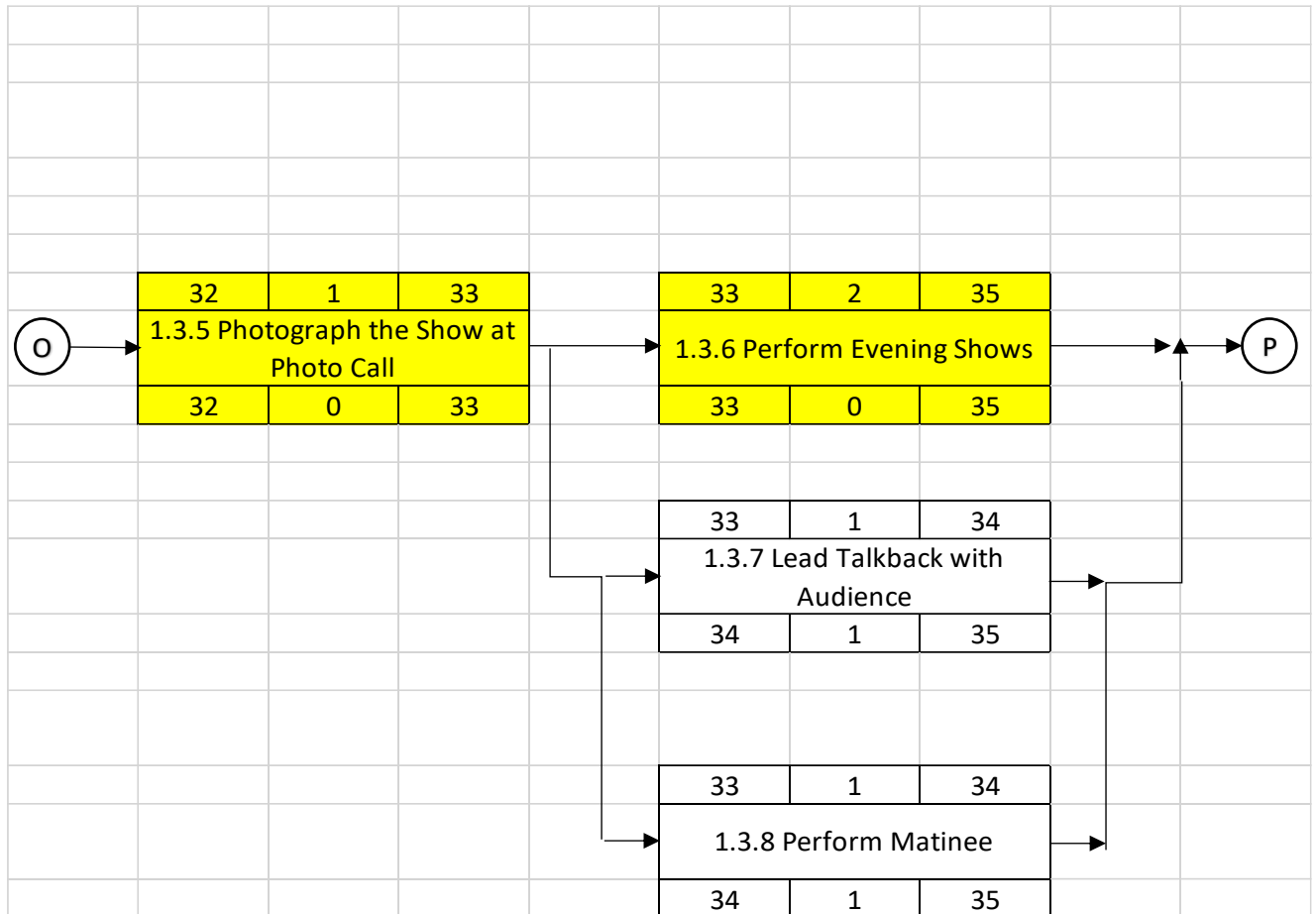


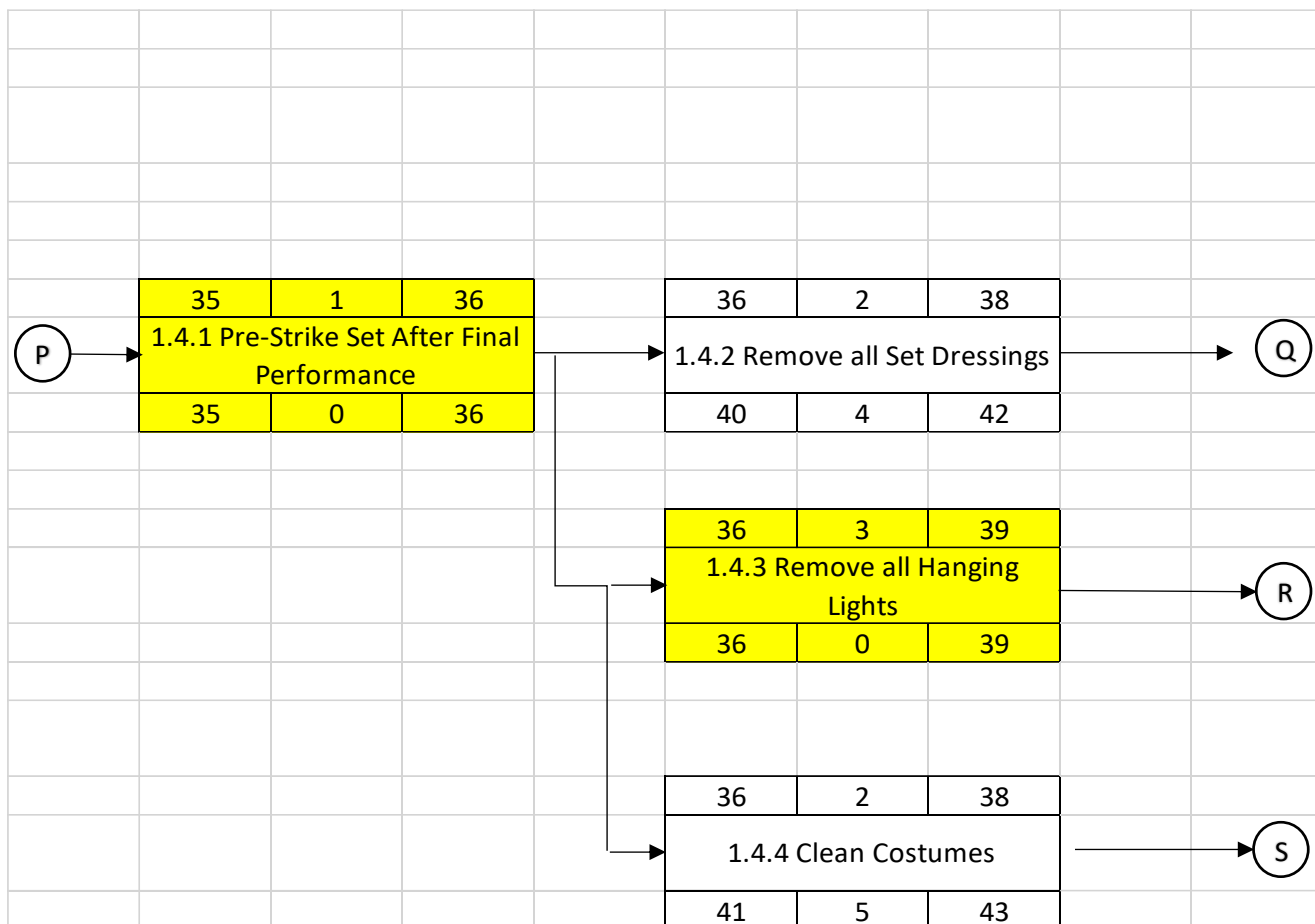


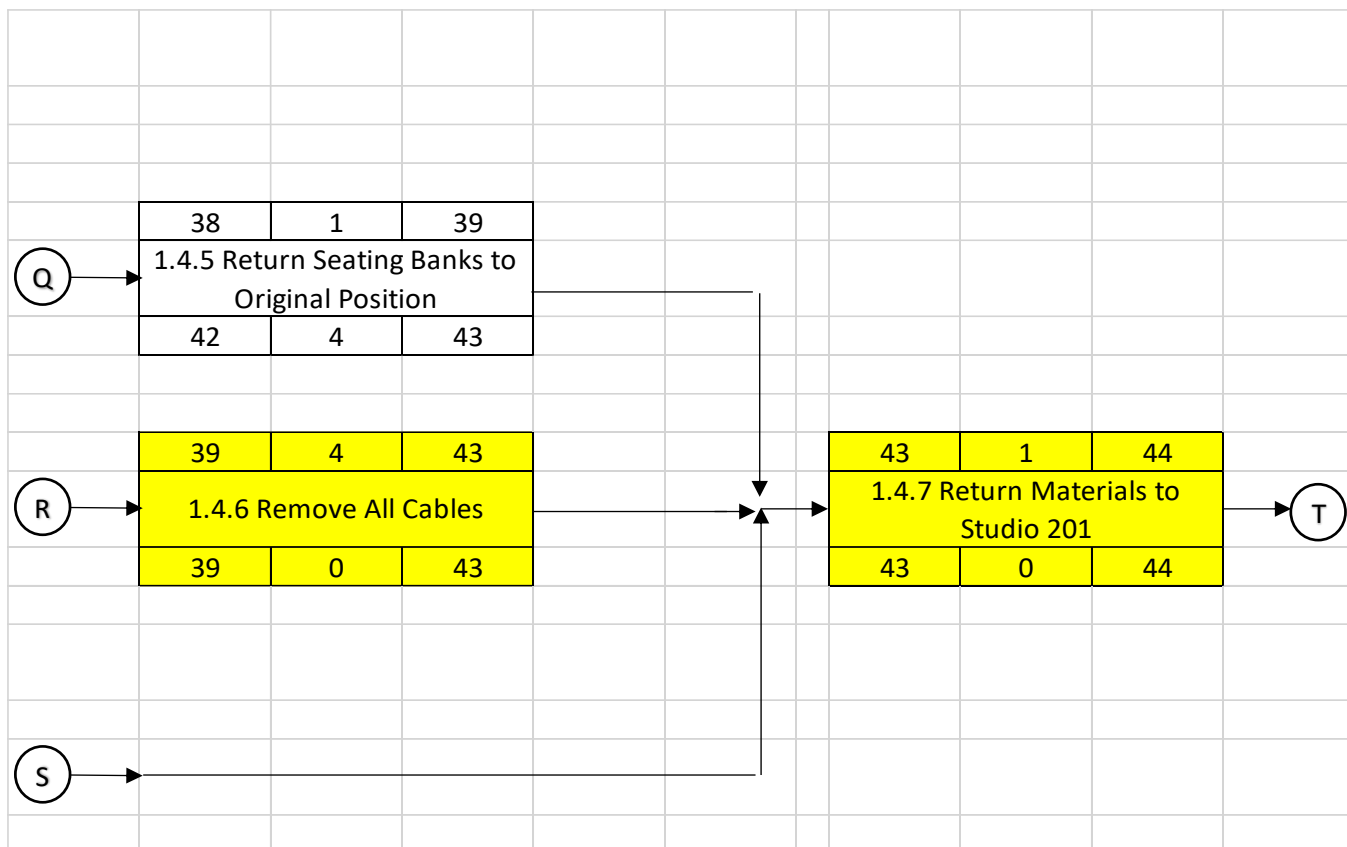












RISK MANAGEMENT PLAN

Potential	Description of Risk	Project Impact	Response	Responsibility
1	Production runs over budget.	2	Emma and Charmaris will meet with David Holcomb weekly to ensure costs are below or at budgeted level, and will meet with Keith Marsh bi-weekly to ensure purchase orders are tax exempt and made at the most efficient price.	Emma Reichard
2	Peter does not approve production proceeding at the "Peter Run."	3	Mary Frances will ensure that the show is in proper shape before "Peter Run." She will implement Megan's and Jed's notes from the Advisor Run, and will accurately prepare Peter with all needed information before he attends the "Peter Run."	Mary Frances Candies

2	Nick Hern Books (NHB) pulls production license.	3	Ryan will contact NHB through Erin Keane Scott, drafting an explicit production license to ensure no actions of the team could invalidate the license, and that it is difficult for NHB to pull the license. Ryan will also work with Erin to have a license approved for a backup production, if needed.	Ryan Dumas
3	Actor withdraws from production due to professional conflict/injury.	3	Catherine will work with actors to make sure they have no issues with the content of the piece, and that any professional opportunities they pursue do not conflict with <i>Lemons</i> . As a precaution, Mary Frances will work with Catherine to find potential replacement actors from the available cohort.	Mary Frances Candies

3	Crew member suffers an injury during Load In.	1	Alexander will lead Crew Training on the first day of Load In, to ensure that all crew members are trained in proper safety precautions. Upperclass and graduate students will supervise crew members to ensure safe practices.	Alexander James Friedland
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Key

Potential Level

1 = High

2 = Medium

3 = Low

Project Impact

1 = High

2 = Medium

3 = Low

LESSONS LEARNED

After completing this course, I feel as if I could have readily applied several of the tools we discussed to the production process for *Lemons Lemons Lemons Lemons Lemons*. While the project was somewhat managed, as we had a dedicated production manager, their tactics for management were both focused on mostly the technical aspects of productions and based in theatrical methods of project management, which I don't believe are the most efficient or effective.

Regarding our team, I feel we would have been greatly helped had someone actually been designated as a project manager in order to make sure that we all reached our deadlines at times that dovetailed nicely. This reminds me of the lessons learned from the Peterson Center case—instead of having multiple different stakeholders lead different parts of the project, centralizing planning could have helped with time and budget overruns. In the case of *Lemons*, if we had one cohesive project manager who was working above the Director and Production Manager I believe we could have used our time more efficiently. For example, in the actual project, the rehearsal/staging portion was completed much quicker than the technical portion, meaning we had to spend additional time in rehearsal that was not needed in order to match the schedule of the technical team.

As for the project itself, I believe that our output—the actual performances—was a satisfactory conclusion to our project. However, I do feel that creating a network diagram and specifying a critical path would have greatly reduced stress on our part, since the critical path tells us what specific tasks must be completed on time while the rest of the network diagram shows you how much slack you can have on other tasks. During the actual production of *Lemons*, we ran into an issue with our scenic designer where we could not get her to settle on a specific scenic element that was used in a relatively major moment in the show. The director and I felt that this decision needed to be made rather quickly, while our designer felt she had more time. Had we been able to reference a network diagram, we would have been able to quantitatively see how much or how little time we had, which would have reduced stress.

Reflecting on that experience specifically, this course taught me that I was essentially placed into the role of informal project manager for the creative side of our production process. I was the one turned to to re-assure my collaborators that things were on time, were being executed efficiently, and that “everything was going to be alright.” While I instinctively knew the answers to these questions, had used the tactics learned in this course (particularly the Work Breakdown Structure, Network Diagram, and Risk Management Plan) I would have been able to say with certainty where our project stood at any given moment. That way, instead of succeeding *in spite of* our difficulties planning, we could have succeeded *because of* our successes in planning.

More broadly, I learned that the creative industries (especially the live performing arts) would benefit greatly from having specified project managers. While the theatre is especially good at utilizing managers for subtasks (a Production Manager overseeing technical implementation and a Stage Manager overseeing the actual performance process, for example), this leads to siloing in the management process and a greater opportunity for there to be miscommunication and misallocation of resources. Were the theatre industry to popularize having a specific Project Manager, separate from the Management team and Director and responsible for the overall scheduling and execution of the project from that bird's-eye view, shows would be much less stressful and productions could be executed much closer to budget and more efficiently.

LIST OF CORRECTIONS

Section	Correction Made	Page Number
Executive Summary	Adjusted dates of project to more accurately reflect days elapsed.	3
Scope Statement	Added details to the “why” segment of Scope Justification.	4
Scope Statement	Added detail on team member roles to Scope Description section.	4
Work Breakdown Structure	Fixed numbering of Deliverable 4 subtasks: corrected repeated numbering of subtasks.	12
Budget	Fixed Overhead costs formula to calculate total Overhead costs instead of Material costs, which then calculated the correct total project cost.	20