

## Scope Statement: Mr. and Mrs. City Tech Pageant

### Mission:

- Continued symbiotic working relationship between SGA and Entertainment Technology department: SGA gets to use Ent Tech Technical Production students as a vehicle to create their events, and the students gain skills and experience necessary for producing events professionally.
- Our production team will work closely with SGA and provide them with a framework of what is and isn't technically possible since historically they have not always known about production limitations. This will also be a fluid, frequently changing production and we intend to stay coordinated on all changes with them.

### Deliverables:

(Key documents, materials, event and staffing)

- Stage Manager Report including recap, areas for improvement for next SGA show, attendance, and minutes.
- Lighting cue list on-demand to showcase pageant contestants.
- Area setup for DJ to perform and trophy presentation.
- Sound system for master of ceremonies and contestants.
- Sound system for musical interlude performers.

### Objectives:

- Meet with SGA during regular weekly production meetings to delineate what audiovisual services can be provided to help them achieve their vision and ideas.
- Attract ~100 students internally from City Tech to come support the student body, showcase student talents, and improve morale. Students will mostly come from Namm, likely accompanied by small numbers of outside friends and family members.
- One date only for performance: 3/2/18.
- Zero cost – all equipment to be sourced from A/V rooms in Entertainment Technology department. No ticket sales; event is free to public.

### Project Scope

- Need finalized, blocked script agreed upon between SGA and production team before run.
- Need requirements lists from pageant contestants/musical interlude performers.
- Need finalized lighting design and cue lists from lighting crew before run.

## Assumptions

- SGA will responsibly show up to each production meeting.
- SGA will communicate their needs to us with enough advance notice.
- Actual run will closely adhere to blocked script with cue list.

## Dependency Linkage

- Sound cannot provide most accurate equipment (a non-superfluous setup) until we receive finalized list of requirements from contestants for talent segments and DJ.

## Risk

- SGA may make many last-minute changes to blocked script during day of run. Risk runs high: 9/10 on 1-10 scale. We will move lighting to a more “busking”-like mode and will need an experienced LBO who can call up changes and looks on the fly to go with the flow of historically chaotic SGA shows. Sound operators should also be prepared to cut mics in order to signal to people on stage that we need to move the show along.

## Risk Impact

- Financial impact will be minimal. Production Manager will have to spend more time with talent right before show to determine what kind of changes SGA wants and Stage Manager will have to block a new script last-minute.

## Stakeholders

- SGA, Entertainment Technology Department, CLTs.

## Measure of Success

- Did show run on time and adhere at least somewhat closely to original script hashed out during production meetings? Notes will be kept during run marking all deviations from plan and corrective actions taken to help SGA understand what we need to prevent from following shows, and how our team can wrangle their loose format.

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## Change/Communication/Resource/Procurement Management

- Production Manager will determine which changes SGA has made during production meetings with them, and communicate them back to lighting, sound, and stage management departments.
- PM should instruct departments to install respective systems favoring simplicity instead of complexity to enable them to accommodate last-minute changes.
- PM must work extra hard as constant liaison between SGA and Stage Manager during run to discern SGA changes so SM can scramble his teams appropriately.
- PM must make clear list of what SGA and talent is bringing themselves and what non-technical materials we may need to provide.

## Management Team Structure

- PM should work most closely with SGA before and during run, and APM should assist closely executing most of those production needs during run. SM will likely be busy making last minute changes to scripts and cues day of run to tend to any large production needs. APM should also tend to contestant/MC/DJ production needs.

## Project Controls

- Cost is not a factor, so PM will be responsible for driving along scheduled meetings with SGA. PM will report back from weekly SGA meeting and update APM and SM via OpenLab.