



# Stage Manager Survey Report Mainland China 2018

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## **Foreword**

In July 2018, I published an online survey to Chinese Stage Managers with 42 questions about Stage Management hiring practice and work habits in China. This is the first survey and study of stage management ever in Mainland China.

When I was an undergraduate studying Theater Management in China, it was quite challenging to find theater and stage management related researches. Most of the Stage Management books were either about British or American Stage Management written in English or similar content in Chinese translation. I did not find information about the standardized rules, policies, or benefits of Stage Management in Mainland China, and there was no stage management undergraduate or graduate program available, which makes it difficult for me to visualize a broader picture of the current and the future of the industry and a potential career path.

Having a dream of becoming a professional stage manager and an advocate of Chinese theater, I traveled halfway across the world to the United States to search for opportunities to grow. While studying the more advanced and systematic Stage Management practical skill sets, career development, and theatrical union policies at CCM (College Conservatory of Music, University of Cincinnati), I realized the first step to making a change is to fully understand the ins and outs of the current situation in China. At the same time, I got to know the ongoing Stage Manager Survey of the United States launched by David McGraw in 2006<sup>1</sup>, which opened a door and led me to the path of creating the Stage Manager Survey of Mainland China.

Based on the previous Stage Manager Survey of the United States, the Mainland China version not only refers to some questions about universal issues such as salary, work hours, gender, etc. but also includes the concerns specifically for Stage Managers in China. With the generous help from my friends and colleagues, I finished the survey questionnaire at the end of my first year at CCM in 2018 and spread it via social media in China.

Surprisingly, the final number of the total effective respondents is 106, surpassing my original goal of 50. The 36-page survey report in the Chinese language was finished in June

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<sup>1</sup> Stage Manager Survey. <https://smsurvey.info>

2019, with 61 charts of the data. In the survey report, I demonstrate and explain the numbers and results in China, and also compare some data with the 2017 Stage Manager Survey by David McGraw to see the similarities and differences between Stage Management in both countries.

My original purpose in the survey report was to estimate the big picture via the data. However, it was difficult to prove the objectivity of the data samples and how accurately the data reflected the real situation, due to the lack of related professional research references. Instead of fixating on the limitation of the survey itself, I decided to emphasize the development of stage management in China by comparing the figures between different years, in order to have a better idea of the current situation and even to foresee the future. Similar to the Stage Manager Survey of the United States, the Stage Manager Survey of Mainland China is an ongoing project with the intention to conduct it every two years. The next survey will be launched in June 2020 for participation, as the *Stage Manager Survey, Mainland China 2020*. Most of the questions in the 2020 survey will be similar to 2018, while I may edit and add some questions based on the feedback from 2018, in order to have more representative, specific, and accurate results.



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- The name of the author (Yue Shi),
- The title of the work (Stage Manager Survey Report, China Mainland 2018),
- And the official website: [www.smsurveychina.cn](http://www.smsurveychina.cn)

**Survey supporting platform and data analysis:** 问卷星 (Wenjuanxing) [www.wjx.com](http://www.wjx.com)

**Survey chart makers:**

Map of China: AMCHARTS Pixel Map Generator

Cross Analysis charts: 问卷星 (Wenjuanxing) [www.wjx.com](http://www.wjx.com)

Pie charts and bar charts: Microsoft Excel

Survey opened for participation from July to September 2018

Chinese-version report finished in June 2019

English-version report finished in March 2020

## Introduction and Clarification

Before the Survey Report, I want to clarify the definition of stage management in China, the source of the survey data, and the purpose of research, in order to improve the objectivity and accuracy of the report.

### 1. Stage Management in China

The traditional Chinese theatre (Xiqu 戏曲, Chinese Opera) began in the 10<sup>th</sup> century, with the great emphasis on the costume, makeup, and the depth of acting and singing. While the settings on stage (scenic, props, and lighting) are relatively simplified, compared to the western opera, in order to avoid distractions from the essence of acting.

The birth of the modern theatre in China was later than western theatre. The development of making theatre has spotlighted on the visible and audible creative work such as directing, acting, playwrighting, and theatre design. The "invisible" or "less important" work such as props management, scheduling, taking rehearsal notes, and blockings were taken care of by either "production servants" (Chang Wu, 场务) or split by actors, director, or assistants.

Because of the increasing complexity of the productions, the importance of having a specific staff to “manage the rehearsal and stage” has become more necessary. With more and more international tours to China, western stage management (especially from Britain and the United States) has also been introduced to China. Some local theater companies have been learning from good examples and modifying stage management style to cater to their own cultural and actual needs. However, depending on regions, companies, and schools, the definition and responsibilities of stage management have varied broadly. Based on online job postings in China, most of the Stage Management jobs can be classified into three types: Stage Manager for Production, Stage Manager for Theater Facility, and Stage Manager for Project.<sup>2</sup>

**Stage Manager for Production** is the closest type to western stage management regarding responsibility breakdown and specific duties for rehearsal, performance, and daily maintenance. Most of them are usually hired per production, however some are hired for a

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<sup>2</sup> The definition of the three types of stage management jobs are rephrased and translated by Yue Shi, the author of this survey report, according to the original article *On the Stage Management Appreciate Day, Thank You 10!* by Leyu (Levine) Luo, posted on WeChat Official Platform “Backstage Jobs\_China”. Oct.10th, 2019.

season or the company. The specific duties may change based on the company's needs. Some companies require the stage manager to be bilingual (at least Mandarin and English) when it comes to cooperation with international artists or tours.

**Stage Manager for Theater Facility** is usually hired by the theater venues that rent their space to incoming productions, but do not produce theater productions. This type of stage manager is the coordinator between the venue and the visiting productions. They are very familiar with the technical details of the venue and provide support and solutions for load-in and strike.

**Stage Manager for Project** is currently the most common type of stage management in Mainland China. Their responsibility is similar to the combination of western stage management and technical direction. They are not only in charge of managing rehearsals, but also communicating and overseeing scenic building process, leading or assisting the coordination with the venue and technical needs, load-in, running tech, performance, and strike. They are usually hired for small productions or companies to save on labor expenses.

For more information about Stage Manager's responsibilities, please refer to *Section 3: Stage Management Work Requirement and Capability*.

## **2. Source of Data**

All the data from this survey report come from the Stage Management Survey published in July 2018 via online survey platform Wenjuanxing. (问卷星 [www.wjx.com](http://www.wjx.com)) The link to the digital survey was initially sent to theater colleagues and friends via WeChat, who then spread the survey to more theater workers and artists. Please note that the author was mainly based in Shanghai before moving to the United States. Such factor may affect the data distribution of the workplace, birthplace, age, education level, etc.

## **3. The Format and Purpose of the Survey Report**

This report is the collection of all the valid data and charts from 106 responses to the survey. The numbers are the kernel of the report, however some necessary descriptions and explanations are offered.



The purpose of this survey report is to demonstrate the figures from the Stage Manager Survey 2018 in Mainland China via the methods of gathering, filtering, comparing, and summarizing the information into clear, neutral and potential reference for the future study. I hope this Survey Report series can be a catalyst: No matter as a reference for a student paper, or as a stimulation for further related theater studies. Therefore, I have attempted to avoid any personal opinion while writing the report. At this point of the process of the survey, I would rather make it simple or even “superficial”, than elevate the so-called value without enough evidence and consideration.

#### **4. Information and Notes of the Survey**

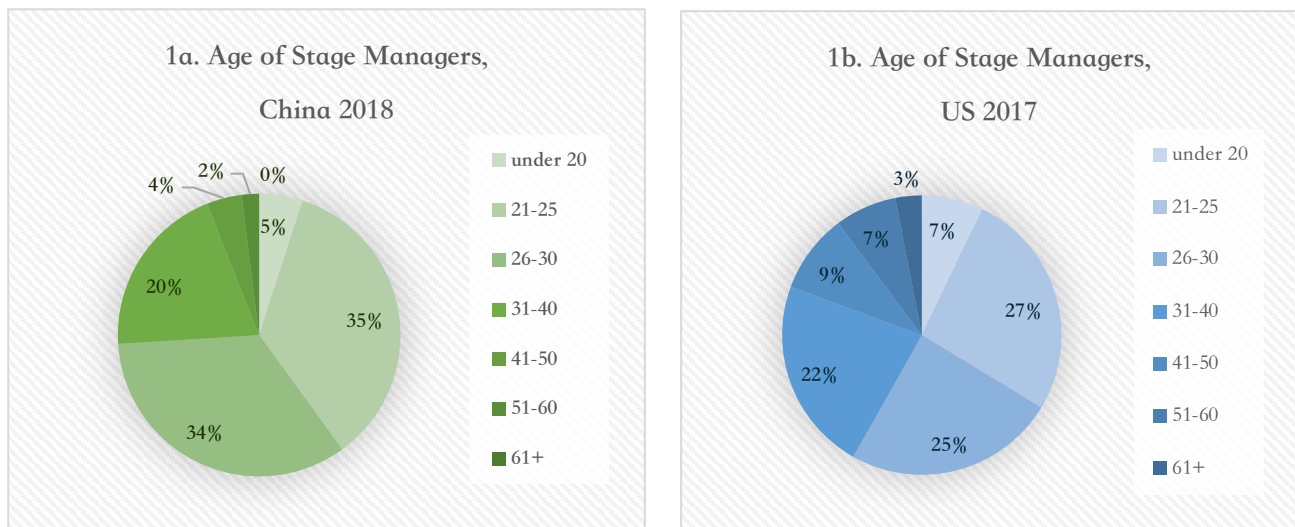
- a. All 106 respondents for the survey are anonymous and volunteer.
- b. There are 42 questions in the survey, including required questions and non-required questions.
- c. Some questions in the questionnaire follows the given skip logic, which means the question might be skipped based on the answer to the previous question. The questions that include skip logic usually have less feedback than the total number of the respondents.
- d. The non-required questions usually have less feedback than the total number of respondents.
- e. In order to make the survey easy to read and respond to, not every term, word and circumstance are explained or given an example in the survey. Therefore, the result may be affected based on the respondents' different interpretation. The report provides a further explanation of the design and the logic behind the questions.
- f. In order to eliminate deviation, the spread of the survey was restricted to 7% (eight respondents) at most within each theater company. The Chinese stage manager respondents working overseas (including Hong Kong, Macau, and Taiwan) are limited to no more than 5%.
- g. In order to seek the differences between countries, some selected data are compared to the Stage Manager Survey 2017 of the United States by David McGraw.

Official Website: <https://smsurvey.info>

## Section I: Stage Manager Demographic

**Figure 1: Age (Compared with US 2017)**

From the survey, nearly 70% of the respondents fall in the age range of 21 to 30. The following charts demonstrate the percentage of the Chinese Stage Managers and the American Stage Managers in different age distributions. 88% of the Chinese Stage Managers are in the age range of 21 to 40, only 6% are over the age of 40. Whereas, in the United States<sup>3</sup>, 72% are in the age range of 21 to 40 years old, and 19% are over 40 years old. (n=106)



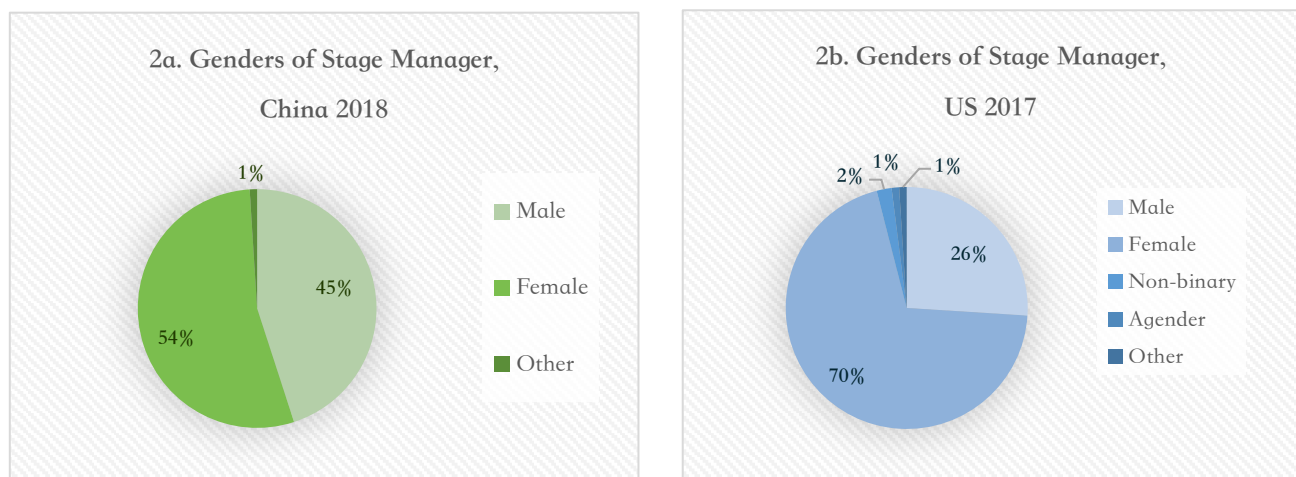
Age	China (2018)	United States (2017)
Under 20	5%	7%
21-25	35%	26%
26-30	34%	24%
31-40	20%	22%
41-50	4%	9%
51-60	2%	7%
61+	0	3%

<sup>3</sup> David McGraw, 2017 Stage Manager Survey United States, 2018, page 8

**Figure 2: Gender (Compared with US 2017)**

Based on the figure, there are more female stage managers than the sum of the other genders in both China and the United States. Chinese stage managers are more balanced in the *female to male ratio* than the United States (China: 1 to 0.83, US: 1 to 0.37). (n=106)

Although conscious gender bias in hiring have been reduced by many theater companies over the past decades, current job postings from some performing arts workplaces may still include the information such as "a male/female stage manager is preferred", instead of only noting neutral requirements such as "capable to lift weights of 30 kg", or "need to wrangle children actors".

**Figure 3: Cross Analysis of Age and Gender**

The following chart demonstrates the genders divided by age bracket. In China, under the age of 30, 58% of the stage managers are females and 42% are males. Above the age of 31, 41% are females and 59% are males. The age of 30 marks a turning point in the female-male ratio. One respondent chose "Prefer not to answer" for both the age and gender. (n=106)

In the 2017 US survey, in every age range under 60, over half of the population of Stage Managers are females. To be more specific, in every age range under 50, over 70% are female Stage Managers. Starting from the age of 61, male stage managers become a significant group of 72%.

Please note that the current retirement age in China is 60 for male and 55 for female.<sup>4</sup>

<sup>4</sup> According to Wikipedia, Retirement age. [https://en.wikipedia.org/wiki/Retirement\\_age](https://en.wikipedia.org/wiki/Retirement_age)

Cross Analysis of Age and Gender, China 2018				
Age/Gender	Male	Female	Prefer not to answer	Total
Under 20	<1%	4%	0	5%
21-25	13%	22%	0	35%
26-30	16%	18%	0	35%
31-40	12%	8%	0	20%
41-50	3%	<1%	0	4%
51-60	0	2%	0	2%
61+	0	0	0	0
Prefer not to answer	0	0	<1%	<1%
Total	45%	54%	<1%	100%

#### Figure 4 and 5: Birthplace and Current Province

The 2017 US Stage Management Survey Report indicates that New York State has the highest number of stage managers in residency (20% of the survey respondents). Of the total respondents, 13% currently work in New York City, and another 24% have worked in New York City in the past. The second tier of the most populated states are California (11%) and Illinois (8%). Twenty-two states have fewer than 10 stage managers currently living in each.

The cities that are more populous usually have more theatres in general, which also attract more stage managers and theater workers. Similar conjecture can be applied to the distribution of the stage managers in China.

In order to compare the change of residency, there are two questions in the survey associated with "the area": the province where the respondent was born, and the province where the respondent currently resides. Based on the nature of Stage Management work, "Hard to say because of traveling" is also an option under the current residence. The survey focuses on Mainland China; therefore, the following chart and maps do not represent the situation in Hong Kong, Macao, and Taiwan Province. There is one survey respondent who was born in Taiwan Province but is currently working in Shanghai, which is recorded on the map. (n=106)

The word "provinces" in the survey and report means "Provincial-level administrative divisions in China." There are 34 divisions in total. Twenty-three of them are provinces, four municipalities (Beijing, Shanghai, Tianjin, Chongqing), five autonomous regions (Guangxi,

Inner Mongolia, Ningxia, Tibet, Xinjiang), and two Special Administrative Regions (Hong Kong, Macao).

The survey was spread primarily via the author, who had lived and worked in Shanghai for many years before she traveled to the US. Such factor may affect the result.

The scales of the population in the maps of "Stage Manager's Birth Province" and "Stage Manager's Current Residency Province" are different based on the data. The number of people in "Birth Province" ranges from 0 to "more than 9". The "Current Residency Province" ranges from 0 to 2, from 20 to 30, and more than 40. The number in "Current Residency Province" is not in continuity because no province has the Stage Manager's current residency population from 3 to 19 and from 31 to 39, which indicates the significant imbalance in Stage Manager's current residency population.

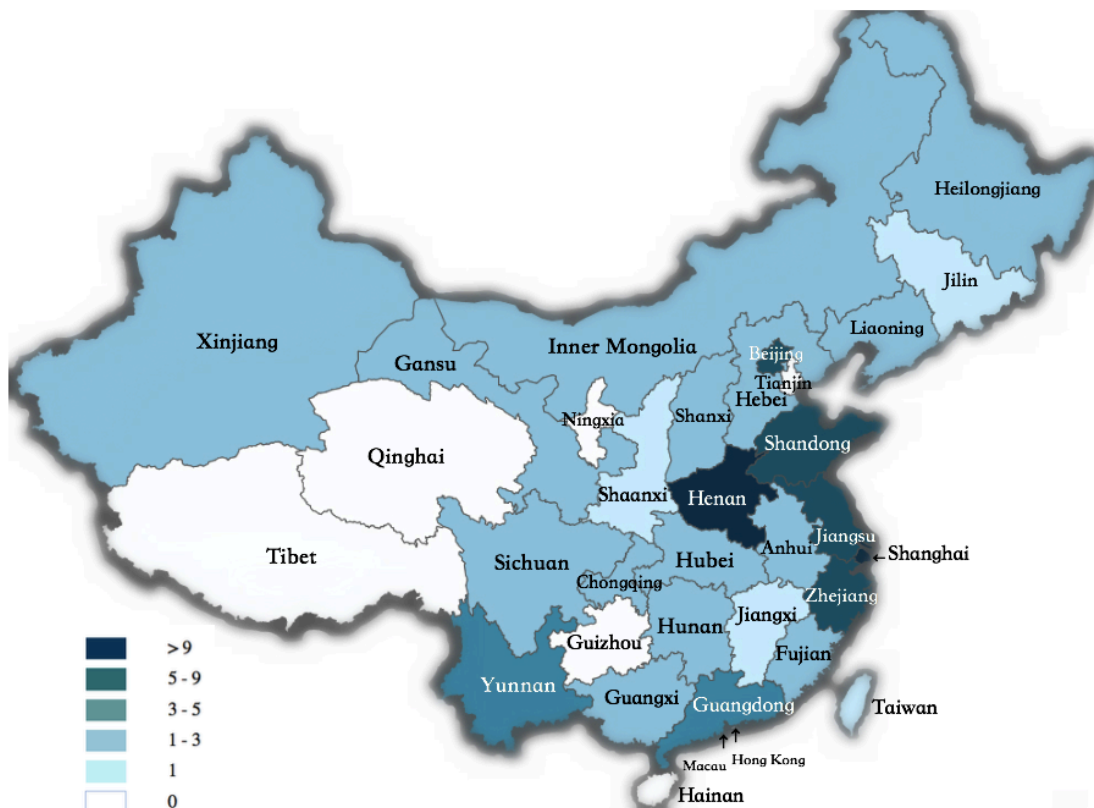
China is around the same geographical size as the United States. The population in China is 1.392 billion in 2018, while the number of US is 327.2 million, 1.06 billion fewer people than China.<sup>6</sup>

Rank	Stage Manager's Birth Province	Stage Manager's Current Province
1	Shanghai (13%)	Shanghai (50%)
2	Henan Province (9%)	Beijing (23%)
3	Beijing, Shandong Province (7%)	Hard to say because of traveling (12%)
4	Jiangsu Province(6%)	Fujian, Henan, Jiangsu, Sichuan, Overseas (2%)

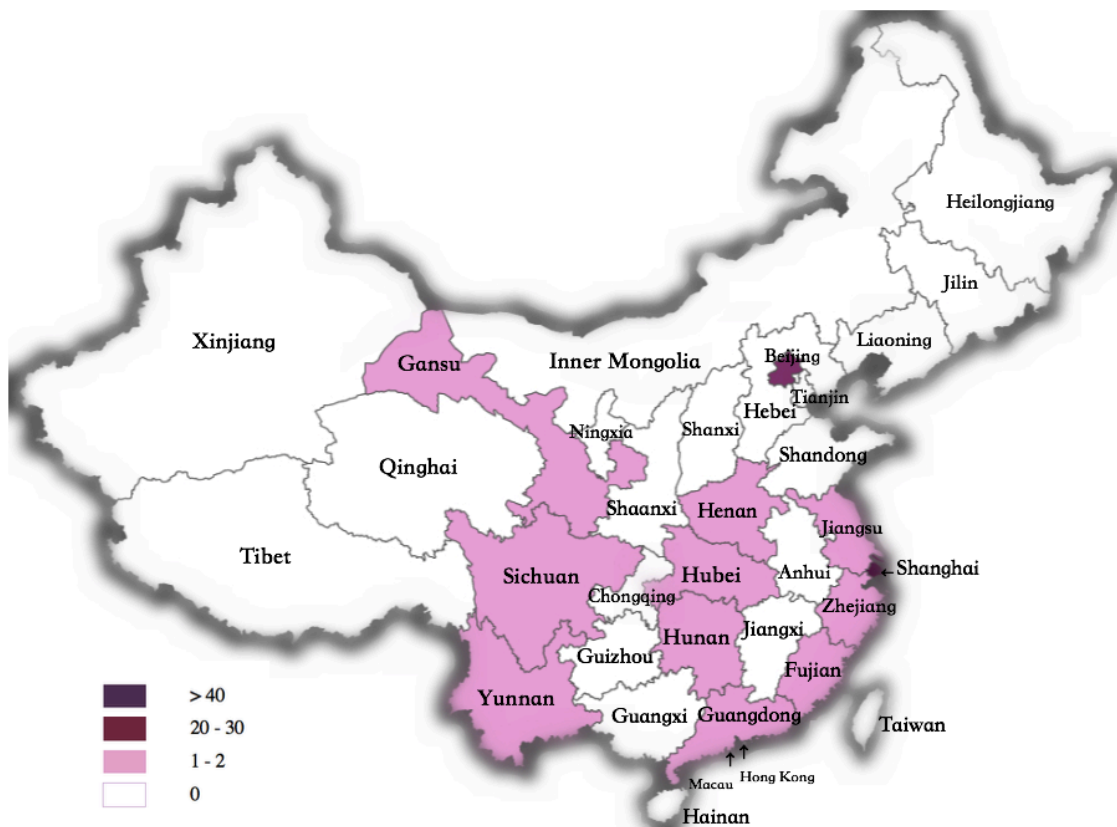
Rank	GDP: Province (2018)	Population: Province (2010 Census)	GDP: City <sup>5</sup> (2018)	Population: City (2010 Census)
1	Guangdong	Guangdong	Shanghai	Shanghai
2	Jiangsu	Shandong	Beijing	Beijing
3	Shandong	Henan	Shenzhen (in Guangdong Prov.)	Guangzhou (in Guangdong Prov.)
4	Zhejiang	Sichuan	Guangzhou (in Guangdong Prov.)	Shenzhen (in Guangdong Prov.)
5	Henan	Jiangsu	Chongqing	Tianjin
6	Sichuan	Hebei	Tianjin	Chengdu (in Sichuan Prov.)
7	Hubei	Hunan	Suzhou (in Jiangsu Prov.)	Wuhan (in Hubei Prov.)

<sup>5</sup>Top 10 Chinese cities with highest GDP in 2018, [https://www.chinadaily.com.cn/a/201902/11/WS5c60a841a3106c65c34e88cf\\_1.html](https://www.chinadaily.com.cn/a/201902/11/WS5c60a841a3106c65c34e88cf_1.html)

<sup>6</sup>Population and GDP data according to the World Bank Group, <https://data.worldbank.org/indicator>



4 – Stage Manager's Birth Province (2018)



5 – Stage Manager's Current Residency Province (2018)

## Figure 6: Highest Level of Education

In China, higher education is similar to the United States, in that pursuit of a Bachelor's Degree is usually completed in 4-5 years in an undergraduate college or university. The next higher level is the Master's and Doctorate Degree. Besides the university, high school students in China can choose to attend the Technical College for a shorter and more skill-based higher education with less competitive entrance exam scores. The Technical College is specific skill training for two to three years, depending on the major and school. Students usually have the opportunity to transfer from technical college to undergraduate college via high GPA and qualified scores of the entrance exams.

One of the biggest differences of the education system between China and the United States is that most of the schools, colleges, and universities (including all of the top schools and universities) are public schools/universities that receive significant public funds through the government. In general, there is no remarkable tuition difference between universities and technical colleges in China on average. Most of the colleges' full tuition range from 4,000 to 9,000 Chinese Yuan<sup>7</sup> per academic year without a scholarship or financial aid. A few majors may require over 10,000 Chinese Yuan per academic year, especially the ones with exchange programs.

In order to avoid misunderstanding of the question, the answers of the “Highest Educational Level” specify the degree and the status of “candidate”. For example, people who choose “Bachelor's Degree” indicate that they have finished the Bachelor level study and not in progress of pursuing a Master's or other levels of degree. Since the respondents can only choose one option under this question, the number of “Bachelor's Degree” is the sum of the “Bachelor's Degree” and “Master candidate.”

There are ten options under this topic: (from low to high) Middle School, High School, TC (Technical College) Degree Candidate, TC Degree, Bachelor's Degree Candidate, Bachelor's Degree, Master's Degree Candidate, Master's Degree, Doctorate Degree Candidate, Doctorate

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<sup>7</sup> 1 US Dollar  $\approx$  7 Chinese Yuan (February 2020).

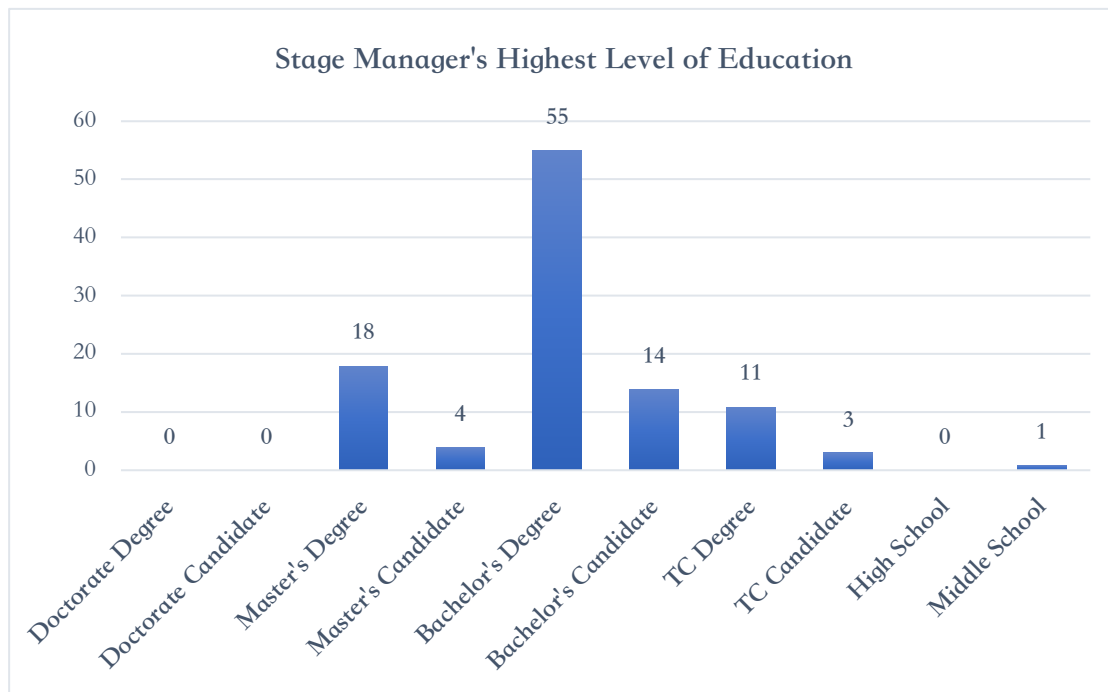
4,000 to 9,000 Chinese Yuan  $\approx$  572 to 1,286 US Dollar.

According to the Gross National Income (GNI) per capita at purchasing power parity (PPP) in 2018, China is 18,170 US dollars/year. United States is 63,690 US dollars/year. The world average is 17,869 US dollars/year.

Degree. The feedback not only indicates respondent's education experience in Mainland China. Twenty-four (23%) respondents have received overseas degrees or are in the progress of studying abroad. (More information in Figure 8)

In 2018, there was no Stage Management college program with a Bachelor's or Master's degree in Mainland China. As far as the author knows when writing this report, there are a few stage management related programs, such as Stage Engineering Design and Management at National Academy of Chinese Theatre Arts, Arts Administration (Theatre Management) program at The Central Academy of Drama, Arts Administration program and Theatre Management program (merged into Arts Administration in 2017) at Shanghai Theatre Academy etc. Some theater colleges have stage management courses, workshops, or seminars for Theater Design and Technology department students.

(n=106)





**Figure 7: The Major of the Highest Level of Education**

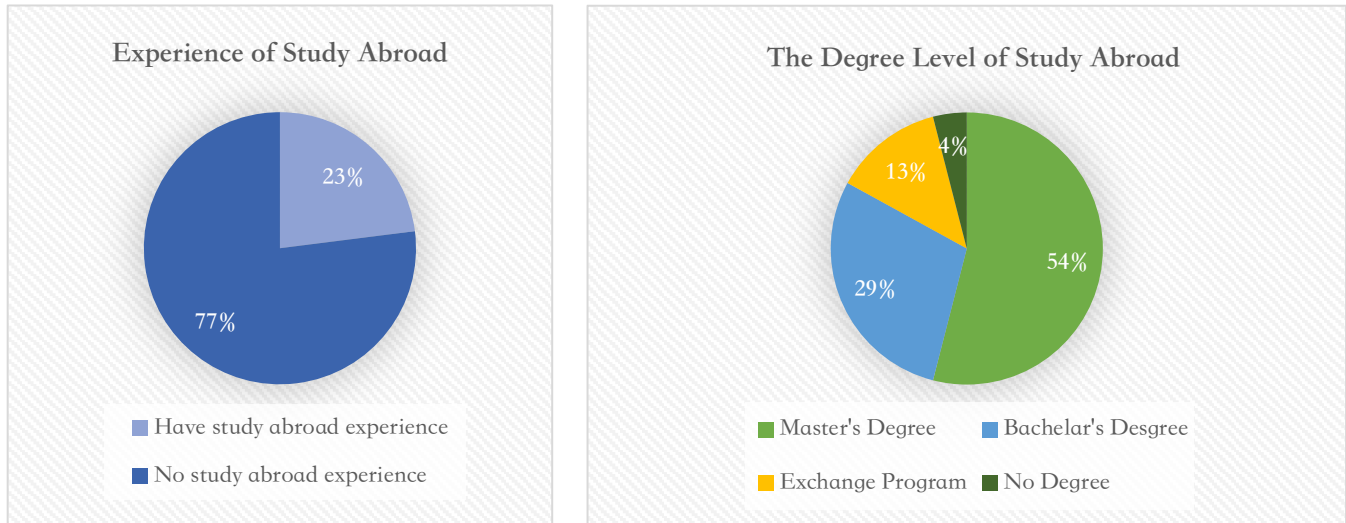
81% respondents reported their areas of study for the highest level of education in China or overseas experience. The following form lists all the majors and the number of the respondents.

(n=86)

The Majors of the Highest Level of Education for Stage Managers, China 2018					
Technical College Study		Undergraduate Study		Graduate Study	
Scenic Art Design	4	Stage Management	3	Stage Management	3
Public Administration	1	Stage Technical Management	3	Arts Administration	5
Architectural Engineering	1	Theater Technical Management	6	Production Management	1
Music and Sound Design	1	Arts Administration	10	Scenic Technology and Management	1
Producing	1	Theatre Management	1	Scenic Design	1
		Culture Industry Management	1	Film and Media	1
		Performance Production	1	Theatre Study	1
		Scenic Design	7	Theatre, Film and Television Study	1
		Lighting Design	2	Linguistics	1
		Lighting Technology	1	Communication and Media	1
		Theater Design and Technology	1	Musical Theater Study	2
		Theatre Study	3	History of Western Music	1
		Literature of Theatre, Film, and Television	2	International Cultural Policy and Administration	1
		Chinese Opera Direction	2	Art Theory	1
		Acting	4		
		Music Study/Musicology	2		
		Voice	2		
		Violin Performance	1		
		Applied Mathematics	2		
		English	1		
		Economics Management	1		

**Figure 8: Study Abroad and the Degree Level**

23% of the respondents reported they are currently studying abroad or have had study abroad experience. Among the respondents who have study abroad experience, more than half of them are pursuing or have received Master's Degrees for their overseas study. (n=106)

**Figure 9: Cross Analysis of Age and Highest Degree Level**

The highest degree level divided by age brackets (n=106)

X/Y	Middle School	High School	TC Candidate	TC Degree	Bachelor's Degree Candidate	Bachelor's Degree	Master's Degree Candidate	Master's Degree
Under 20	0	0	0	0	5%	0	0	0
21-25	0	0	2%	<1%	8%	20%	3%	<1%
26-30	0	0	0	4%	0	20%	<1%	9%
31-40	<1%	0	0	3%	0	9%	0	7%
41-50	0	0	0	3%	0	<1%	0	0
51-60	0	0	0	0	0	2%	0	0
61+	0	0	0	0	0	0	0	0
Prefer not to answer	0	0	<1%	0	0	0	0	0
Total	<1%	0	3%	11%	13%	52%	3%	17%

**Figure 10: Cross Analysis of Gender and Highest Level of Education**

Genders divided by the highest level of education bracket. (n=106)

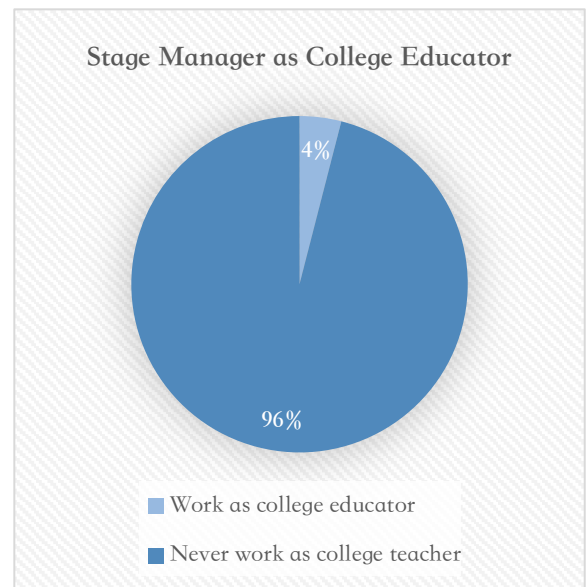
X/Y	Male	Female	Prefer not to answer
Middle School	<1%	0	0
High School	0	0	0
TC Candidate	0	2%	<1%
TC Degree	8%	3%	0
Bachelor's Degree Candidate	2%	11%	0
Bachelor's Degree	30%	22%	0
Master's Degree Candidate	0	4%	0
Master's Degree	5%	12%	0
Total	45%	54%	<1%

**Figure 11: Stage Manager as College Educator**

In the United States, some stage managers are also the educators for college stage management programs or classes. In my belief, in Mainland China, stage management educators are in great need. Some colleges fail to open stage management programs partly because of the lack of qualified or willing teachers.

From the survey, 4% stage managers are also college teachers and only 1% of those teach stage management class.

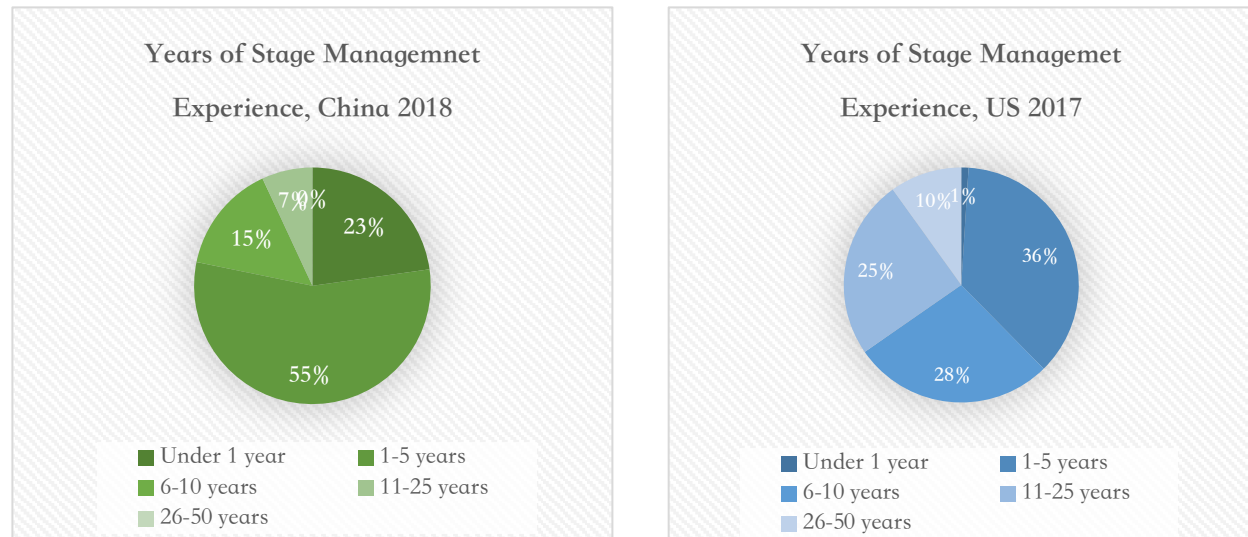
The courses that the rest of 3% stage managers teach are Basic Stage Practicum, Music, and Film Audio Lab. (n=106)



## Section II: Stage Manager Hiring Practice

Figure 12: Years of Experience (Compared to US)

(n=106)



Years of Experience	China 2018	The United States 2017
Under 1 year	23%	1%
1-5 years	55%	37%
6-10 years	15%	28%
11-25 years	7%	25%
26-50 years	0	10%

Figure 13: Cross Analysis of Age and Year of Experience

Years of experiences divided by age bracket (n=106)

X/Y	Under 1 year	1-5 years	6-10 years	11-25 years	26-50 years	Total
Under 20	2%	3%	0	0	0	5%
21-25	15%	20%	0	0	0	35%
26-30	4%	25%	5%	<1%	0	34%
31-40	2%	6%	10%	2%	0	20%
41-50	0	2%	0	2%	0	4%
51-60	0	0	0	2%	0	2%
61+	0	0	0	0	0	0
Prefer not to answer	0	<1%	0	0	0	<1%
Total	23%	55%	15%	7%	0	100%

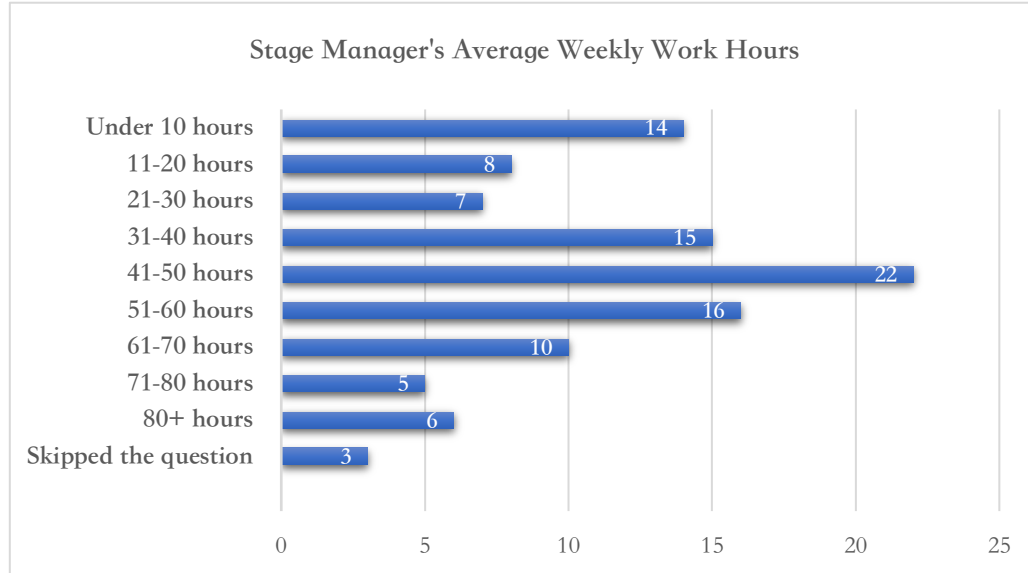
## Figure 14: Average Weekly Work Hours

(for the most recent project as a Stage Manager, n=106)

Most questions in the survey indicating a time range are standardized as either "the most recent project" or "within the past two years", in order to track the situation under the same circumstance. Since it is challenging to track average weekly work hours per year, the question is simplified to the most recent project as a stage manager.

95% of the respondents who chose "Under 10 hours" have less than five years' work experience, 29% of the "Under 10 hours" are students (Technical College, undergraduate, and graduate). 57% of the respondents' latest projects are non-school plays, 29% are school plays, 71% worked for every rehearsal for the latest project.

Among the respondents who worked over 80 hours per week, 50% have 1-5 years of work experience, 67% worked for non-school plays, the rest of them (33%) worked for musicals. 83% are Production Stage Managers, and all of them are also in charge of managing load-in<sup>8</sup>. No students work over 80 hours per week for their last production.



<sup>8</sup> See figures 37 and 38 for more information on Stage Manager load-in responsibility in China

**Figure 15: Average Weekly Salary****(for the most recent project as a Stage Manager, n=106)**

The respondents are required to calculate their weekly salary for the last project they worked as a stage manager. It is difficult to control variates in terms of comparing the income. People may get paid at a different range of time (weekly, biweekly, monthly, or per project) with different calculation and standard (by hour, by basic salary, by one-time, and over-time situation) for different occupations (only one job as Stage Manager or multiple titles under one supervisor/company or part-time) in different currency (especially international workers). Therefore a simple guideline for calculating weekly salary is listed in the survey questionnaire.

For the most recent project as a Stage Manager:

1. Pay by month:  $\text{Weekly salary} = \text{Monthly salary} \div 4$
2. Pay by day:  $\text{Weekly salary} = \text{Daily salary} \times \text{actual average workdays per week}$
3. Pay by project:
  - a. Project longer than a week:  $\text{Weekly salary} = \text{Salary} \div \text{number of workweeks}$
  - b. Project less than a week:  $\text{Weekly salary} = \text{Salary}$
4. Pay in foreign currency: Please exchange to Chinese Yuan (RMB) based on the current rate (in July-September 2018)

\* The guideline does not specify the pre-tax or post-tax salary, which may lead to the inaccuracy of the result.

Interestingly, the most popular answers are the two extremes, "No salary" and "5,000+ RMB/Chinese Yuan".<sup>9</sup>

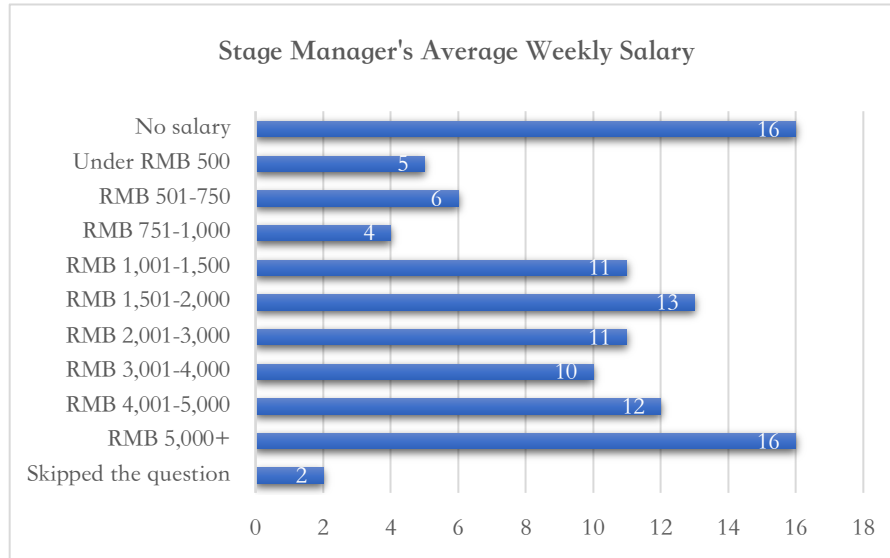
Among "No Salary", 75% are under the age of 25 with less than 5 years' experience, 69% are students (Technical College, undergraduate, and graduate), 56% whose most recent production is "school plays", the rest of productions are non-school plays, non-school opera, night gala, and non-school musicals. The weekly work hours of the unpaid respondents for the recent production range from 10 to 70 hours. 94% of the respondents did not receive contracts.

Among the respondents who was weekly paid "5,000 RMB/Chinese Yuan" for the most recent production, none of them are students, 56% are under the age of 25. 38% whose most recent

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<sup>9</sup> 1 US Dollar  $\approx$  7 Chinese Yuan (February 2020).

production is non-school musical, 25% is non-school play (including the immersive play), the rest of productions are non-school opera, non-school dance, circus, or live show. 88% are Lead or Production Stage Managers. The weekly work hours range from 10 to 80 hours. 81% of the respondents have signed the contract.



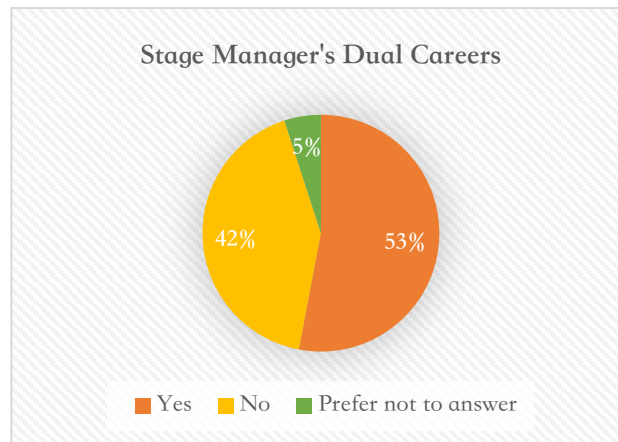
**Figure 16: Cross Analysis of Weekly Salary and Year of Experience**

Years of experiences divided by weekly salary bracket. Just a reminder, there were no respondents with the work experience for 26-50 years in this survey. (n=106)

X/Y	Less than 1 year	1-5 years	6-10 years	11-25 years	26-50 years	Total
No salary	8%	7%	0	0	0	15%
Under RMB 500	2%	2%	<1%	0	0	5%
RMB 501-750	<1%	5%	0	0	0	6%
RMB 751-1,000	<1%	2%	0	<1%	0	4%
RMB 1,001-1,500	<1%	7%	2%	<1%	0	10%
RMB 1,501-2,000	3%	8%	0	<1%	0	12%
RMB 2,001-3,000	3%	7%	0	<1%	0	10%
RMB 3,001-4,000	2%	7%	<1%	0	0	11%
RMB 4,001-5,000	<1%	4%	5%	2%	0	11%
RMB 5,001+	<1%	8%	6%	<1%	0	15%
Total	23%	55%	15%	7%	0	100%

**Figure 17: Dual Careers**

This question asks if the respondents have other occupations at the same time other than stage management. Fifty-one respondents reported their specific job titles, which are listed below. (Note: "Student" does not count as an occupation for this question.) (n=106)



Stage Manager's Dual Careers (n=51)			
Management and Production	Artistic and Technology	Creative	Other
Producer (8)	Scenic Designer (6)	Director (3)	Writer
Assistant Producer	Scene Designer	Assistant Director	Translator (2)
Director of Production	Prop Designer (3)	Revival Director	Teacher (3)
Program Planning	Lighting Designer	Playwright	Online Vendor
Deputy Musical Producer	Sound and Music Design	Actor	Advertisement Creativity
Production Consultant	Music Director		State-owned Enterprise Employee
Talent Agent	Music Maker		
Executive Production Manager	Multi-media Designer		
Executive Manager	Production Designer		
Production Assistant (2)	Lighting Technician		
Tour Assistant	Lighting programmer		
Theater Manager	Costume Assistant		
Client Manager	Technical Director (2)		
Production Service	Technical Manager (2)		
Arts Management	Technical Coordinator		
Coordinator	Film Artist		



**Figure 18: Cross Analysis of Weekly Salary and Dual Careers**

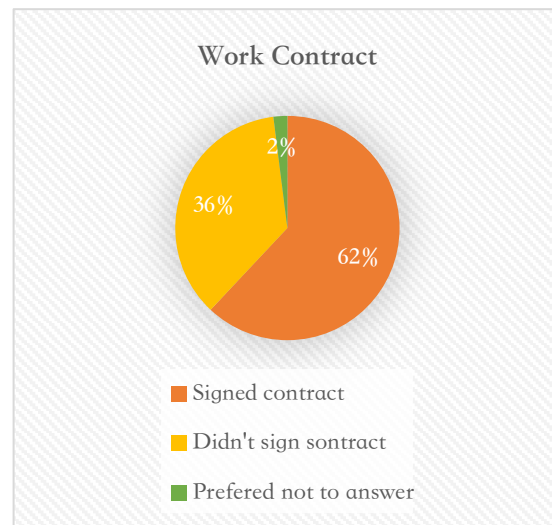
Dual careers divided by weekly salary bracket. (n=106)

X/Y	SM with dual careers	Only work as SM	Prefer not to answer	Ratio: Dual career to SM Only
No salary	4%	10%	2%	1 : 2.5
Under RMB 500	3%	2%	0	1 : 0.7
RMB 501-750	4%	2%	0	1 : 0.5
RMB 751-1,000	<1%	3%	0	1 : 3
RMB 1,001-1,500	7%	3%	1%	1 : 0.4
RMB 1,501-2,000	7%	6%	0	1 : 0.9
RMB 2,001-3,000	7%	4%	0	1 : 0.6
RMB 3,001-4,000	7%	3%	0	1 : 0.4
RMB 4,001-5,000	6%	5%	<1%	1 : 0.8
RMB 5,001+	10%	5%	<1%	1 : 0.5
Total	53%	42%	5%	

**Figure 19: Contract**

(for the most recent project as a Stage Manager, n=106)

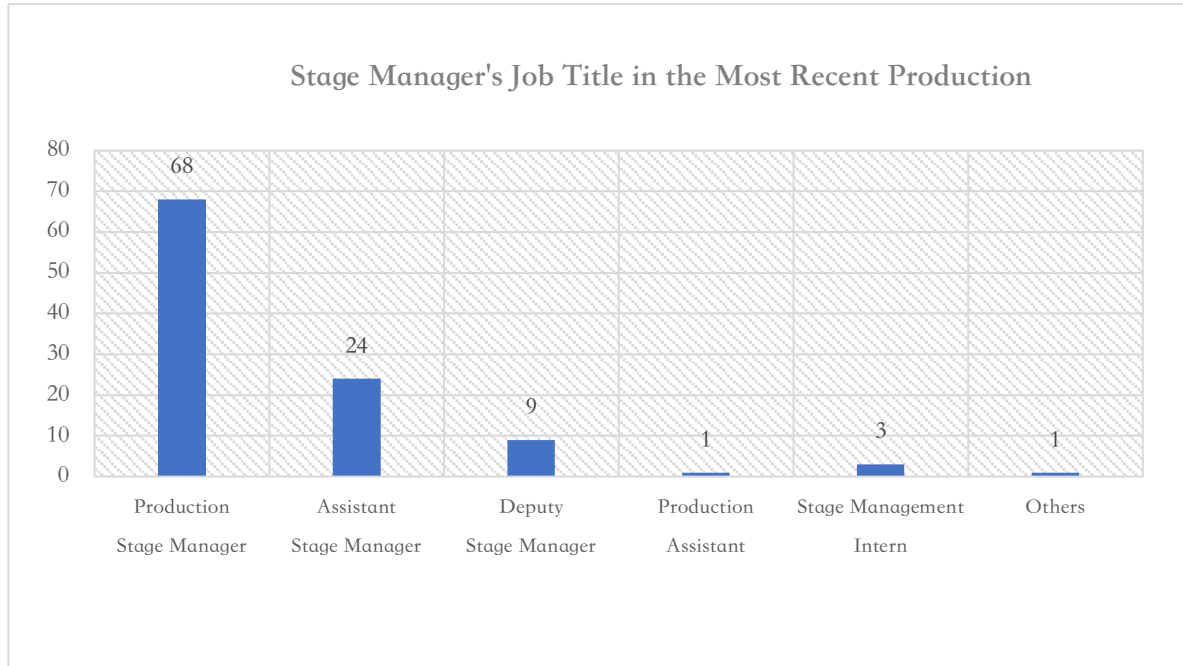
Among the respondents who received contracts for the most recent projects, 48% are for non-school plays (including immersive plays), 30% for non-school musicals, 5% are non-school opera.



### Section III: Stage Management Work Requirement and Capability

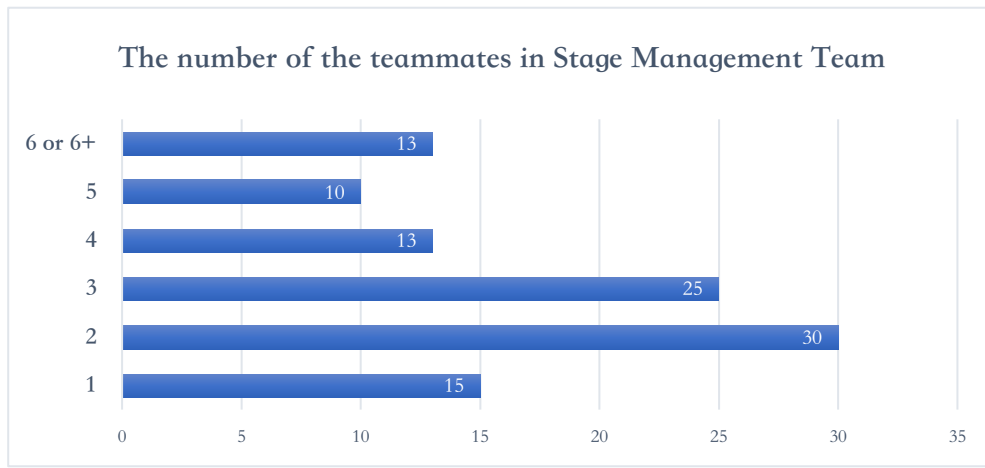
Figure 21: Stage Management Job Title

(In the Most Recent Production, n=106)



As mentioned in the Foreword, there are no standardized nationwide rules and responsibility breakdown of stage management in Mainland China. Different theatrical companies may have very different definitions and requirements of their stage managers. Since the respondents did not need to provide the information of the actual responsibility of their job titles, the information here does not indicate how different the work responsibility of the same titles between different companies, but showing different levels of stage management.

**Figure 22: The Number of the Teammates in Stage Management Team**  
(In the Most Recent Production, n=106)



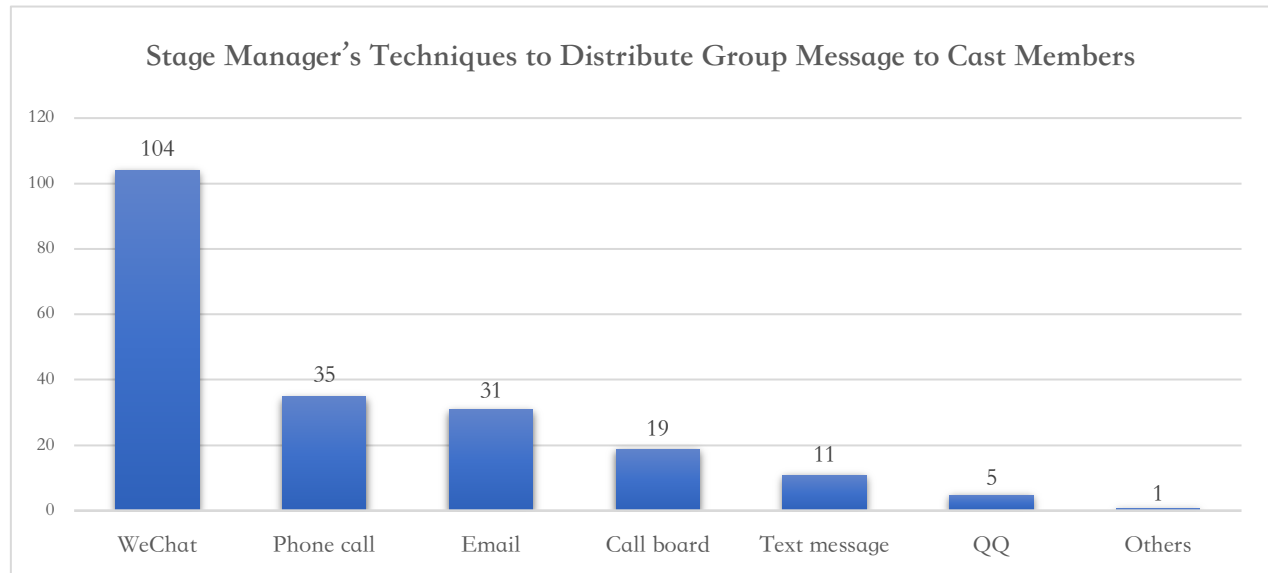
**Figure 23 & 24: Stage Manager's Techniques to Distribute Group Message**  
(In the Most Recent Production, n=106)

Stage Managers may use multiple media of communication for different purposes, information, and recipients. The respondents can select more than one choice for this question. There are two categories of this topic. Figure 23 focuses on the Stage Manager's techniques to distribute group messages to cast members. Figure 24 is about the techniques to distribute information to the production team.

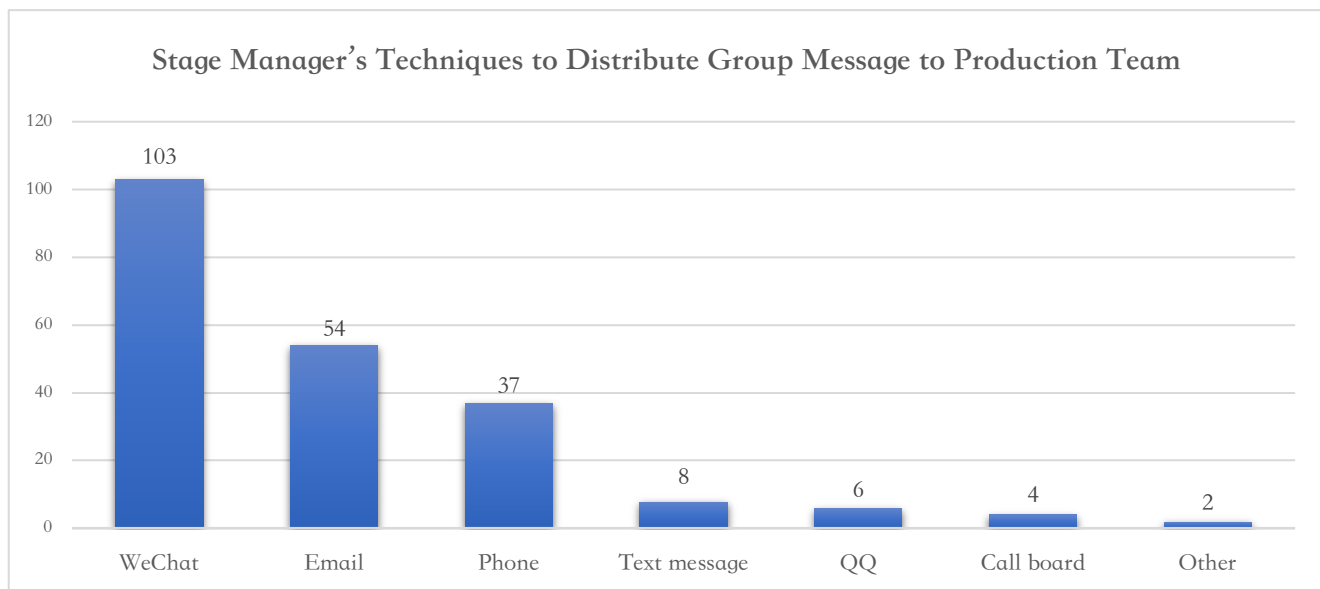
From Figure 23, 98% of the respondents have used WeChat in the most recent production (104 out of 106). For the two respondents who did not use WeChat, one lives out of China, and the other one lives in Hong Kong. 63% of the respondents chose at least two techniques. Among the respondents who were only using one technique, 97% of them were using WeChat. One respondent also used WhatsApp besides the given choices.

WeChat is a Chinese multi-purpose messaging, social media, and mobile payment app developed by Tencent. It was first released in 2011 and became one of the world's largest standalone mobile apps in 2018, with over 1 billion monthly active users.<sup>10</sup>

<sup>10</sup> <https://en.wikipedia.org/wiki/WeChat>

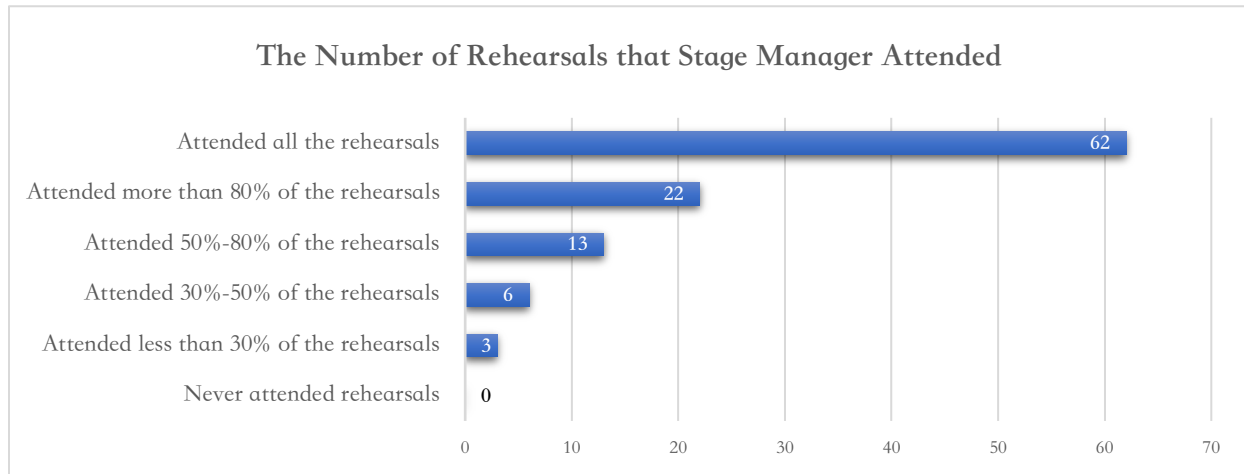
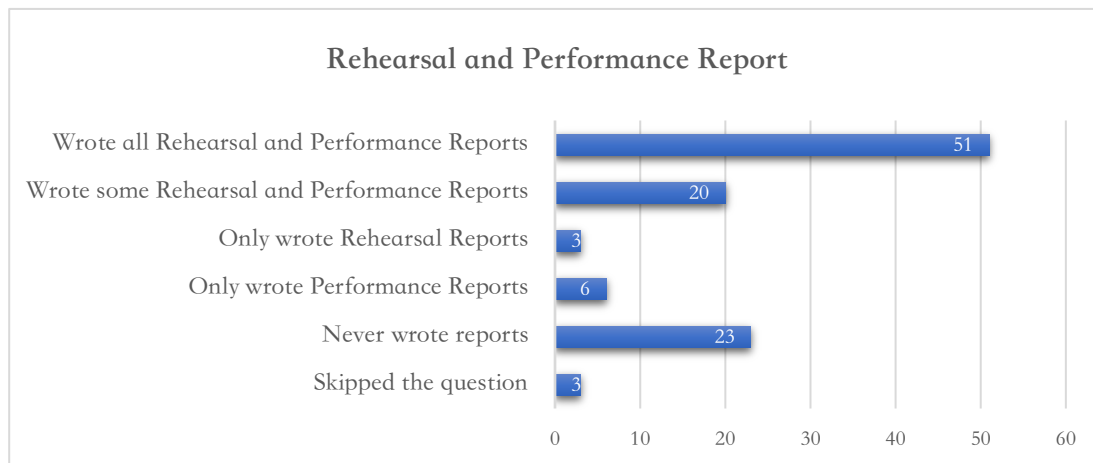


Communication with the production team still highly relies on WeChat. 63% of the respondents chose at least two techniques, which is the same number as communication with cast members. For the two "Other", one answered WhatsApp, and the other was meeting.

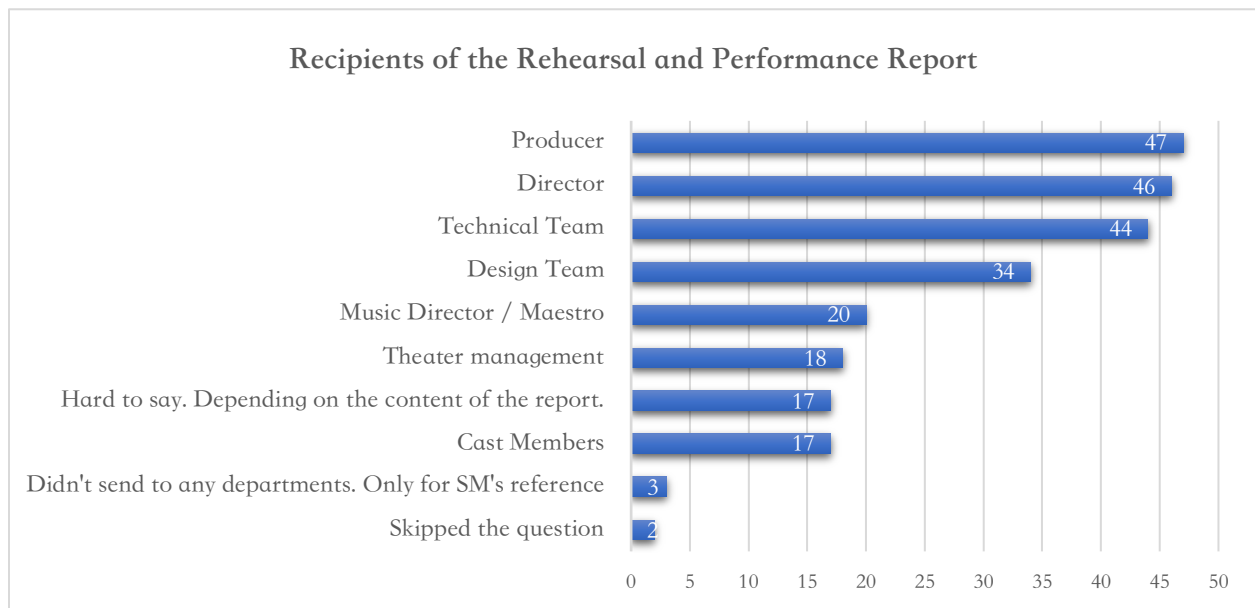


**Figure 25: Attending Rehearsals****(for the Most Recent Project)**

In the United States, Equity Stage Managers must be present at all rehearsals. In Mainland China, Since there is no union for stage managers nor standardized rules, the requirement of attending rehearsals vary in different individuals and the productions. (n=106)

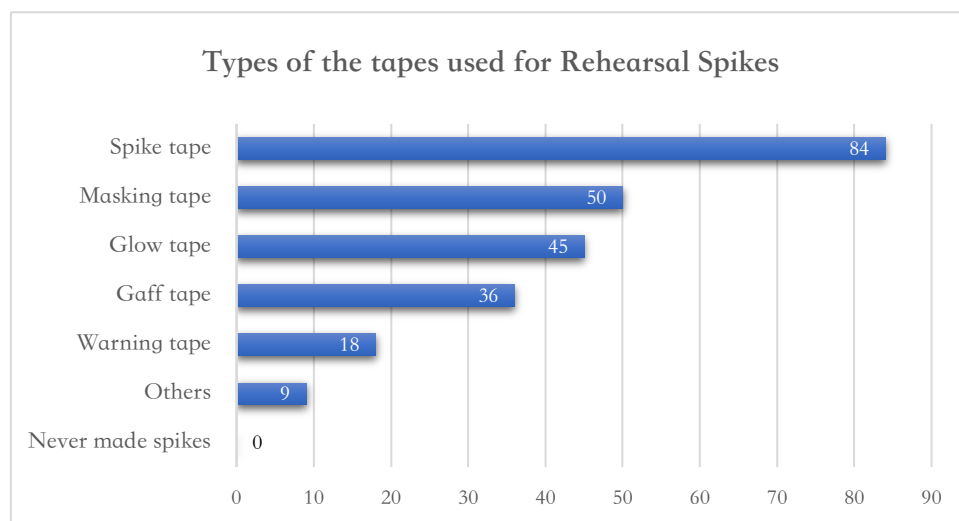
**Figure 26: Rehearsal and Performance Report****(for the Most Recent Project, n=106)**

**Figure 27: Recipients of the Rehearsal and Performance Report**  
(for the Most Recent Project, n=83)



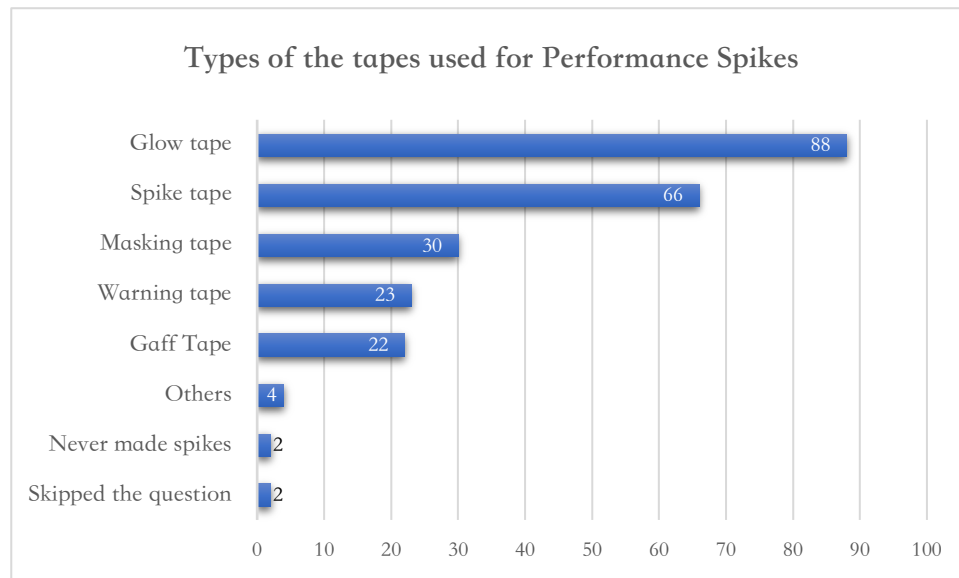
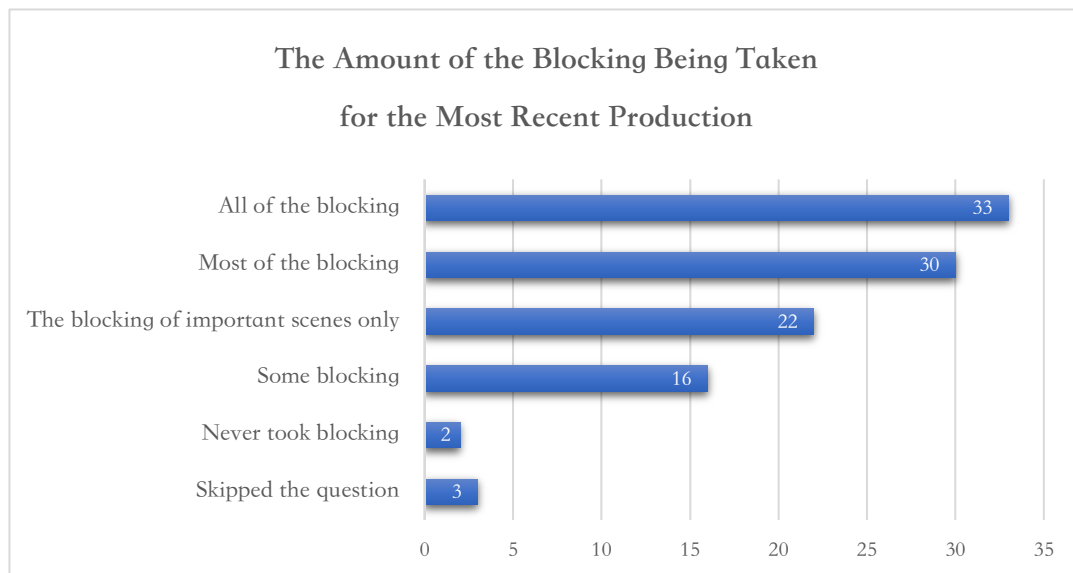
**Figure 28: Rehearsal Spikes**  
(for the Most Recent Project)

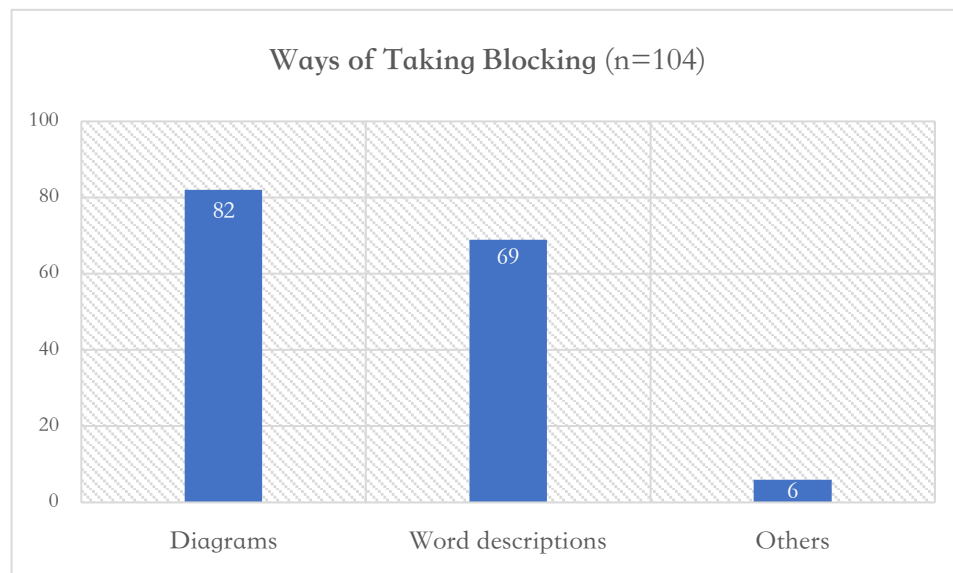
From the nine respondents who chose "Other", seven of them were using electrical PVC tapes, and one was using permanent paint markers for rehearsal spikes in the rehearsal room.  
(n=106)



**Figure 29: Performance Spikes****(the Most Recent Project)**

The four respondents who chose “Other” were all using electrical PVC tapes for performance spikes on stage. (n=106)

**Figure 30 & 31: Blocking and Ways of Taking Blocking****(the Most Recent Project, n=106)**



Among 104 respondents who provided their methods of taking blocking: 46 people used Diagrams and Word Descriptions to take blocking, 33 used Diagrams only, and 19 Word Descriptions only.

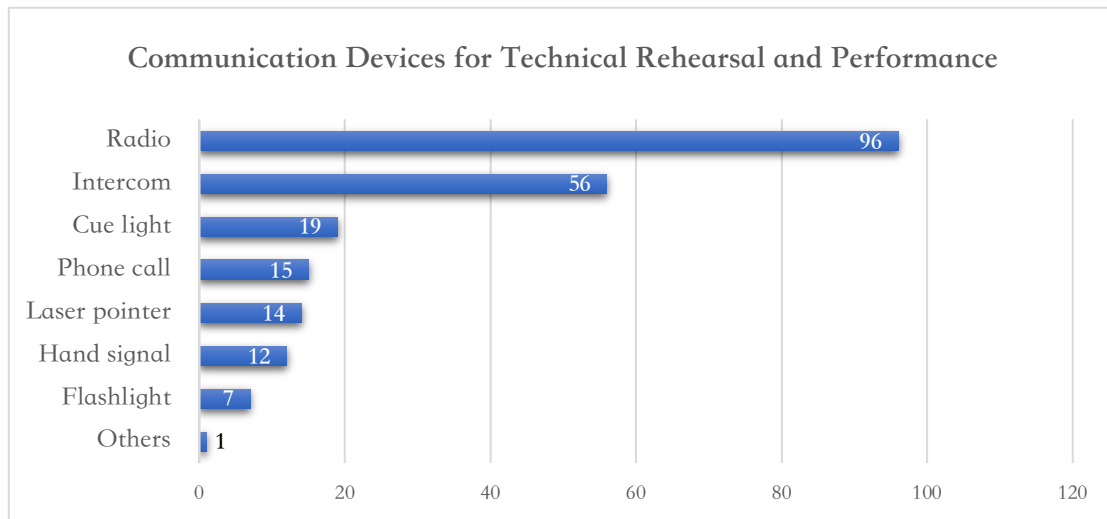
Two people chose all three selections and notated their third method: one used Diagrams, Word description, and Photos, the other used Diagrams, Word Description, and Videos. Two people chose Word Description and Other, one used Word Description and Symbols; the other did not specify the "Other".

One person chose Diagram and provided the other method as "brain (memory)".

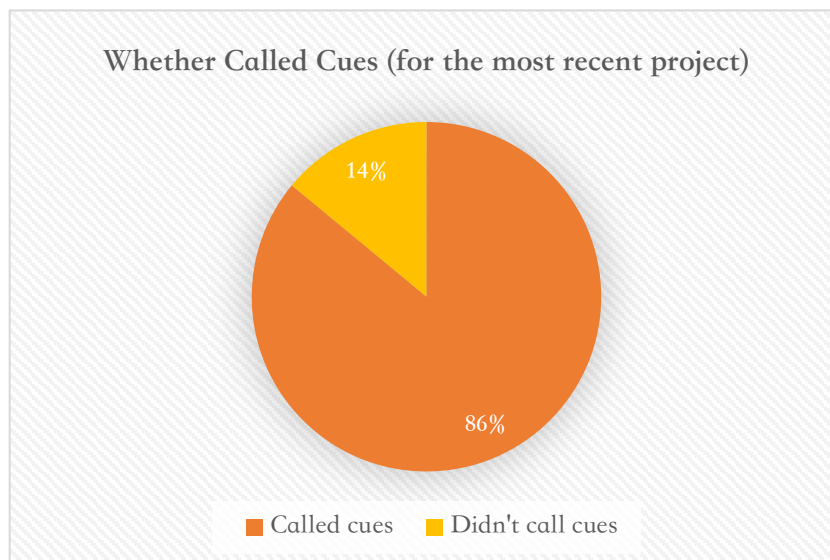


**Figure 32: Communication Devices for Technical Rehearsal and Performance**  
(for the most recent project)

Please note that “God Mic” was mistakenly missing in the options, which may affect the result. (n=106)



**Figure 33: Whether Called Cues**  
(for the most recent project, n=106)



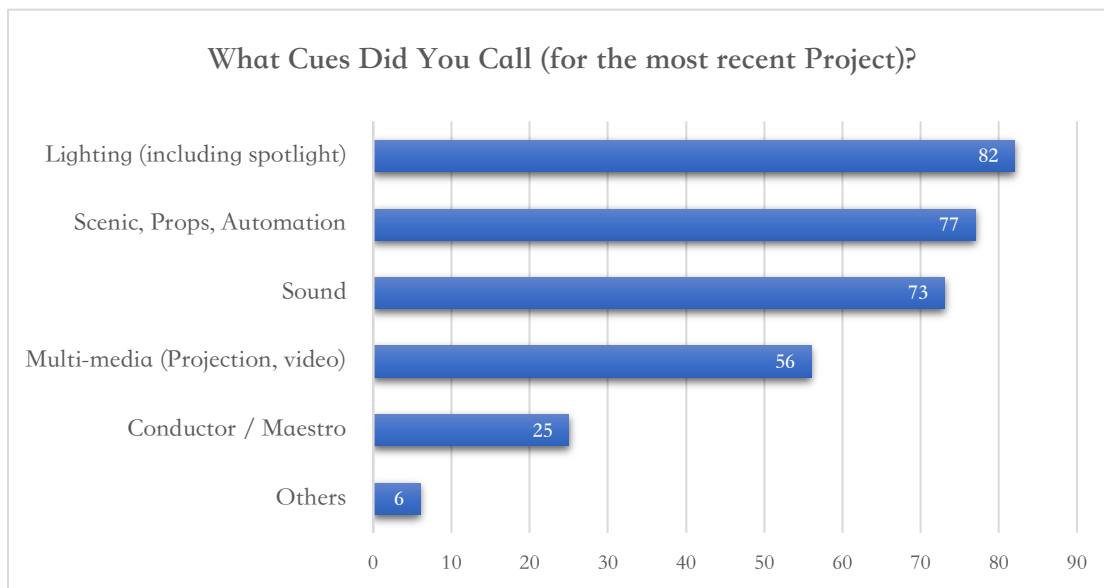
Among the 91 (86%) respondents who called cues for the recent production, 66 (73%) were Production Stage Managers, 14 (15%) were Assistant Stage Managers, 8 (9%) Deputy Stage Managers, 2 (2%) Stage Management Interns, and 2 (1%) Productions Assistant.

Among the 15 respondents who did not call cues, 3 (20%) were Production Stage Managers, 10 (67%) Assistant Stage Managers, 1 (7%) Deputy Stage Manager, and 1 (7%) Stage Management Intern.

### Figure 34a: What Cues Did You Call?

(for the most recent project, n=91)

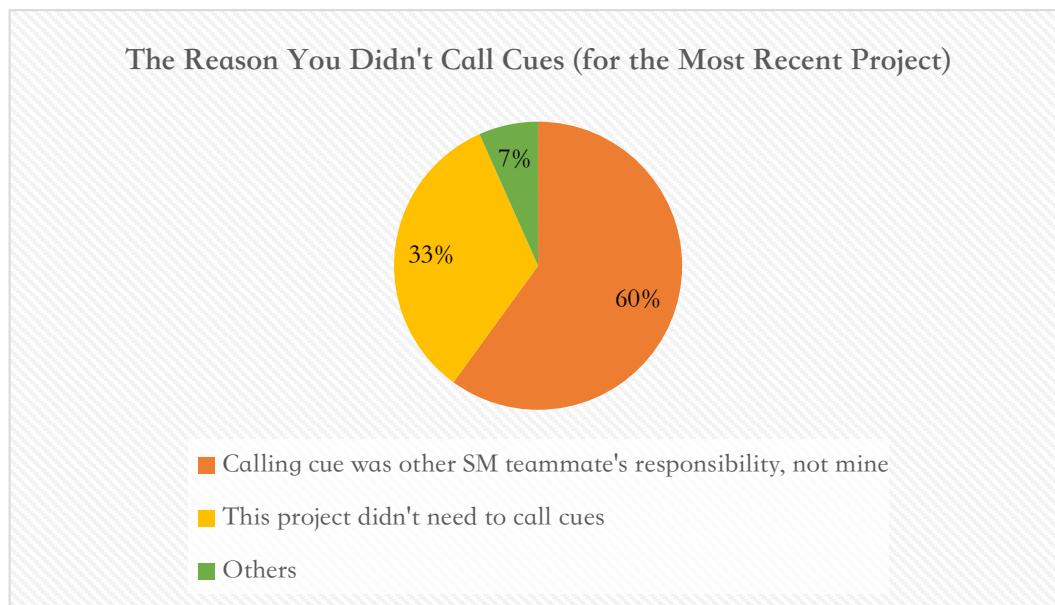
Six (6%) respondents who chose "Other" specified the cues they also called were "Opera Singer", "Cast entrance in some scenes", "Special Effects and Divers", "Fly cues", and "Automation". (Fly cues and automation cues should be counted as "Scenic, Props, Automation" selection.)



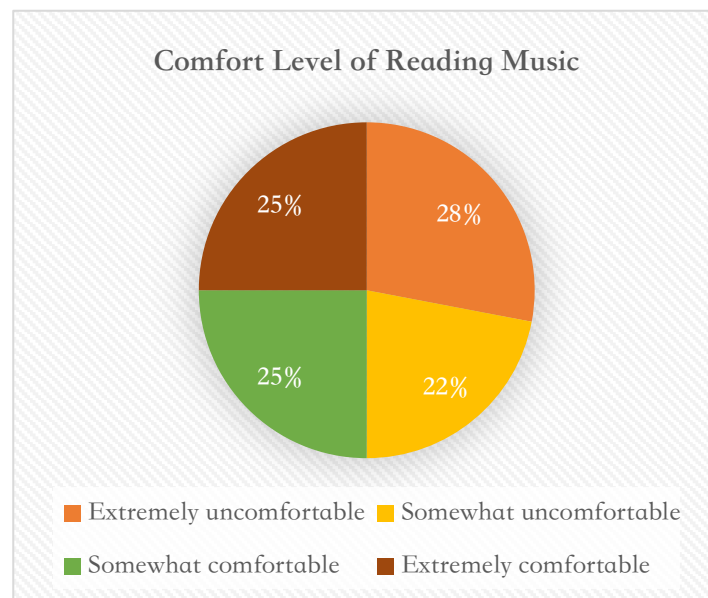
**Figure 34b: The Reason You Did Not Call Cues**

(for the Most Recent Project, n=15)

One (7%) respondent who chose “Other” has specified the reason as “Each department is in charge of calling other own cues”

**Figure 35: Comfort Level of Reading Music**

(n=106)

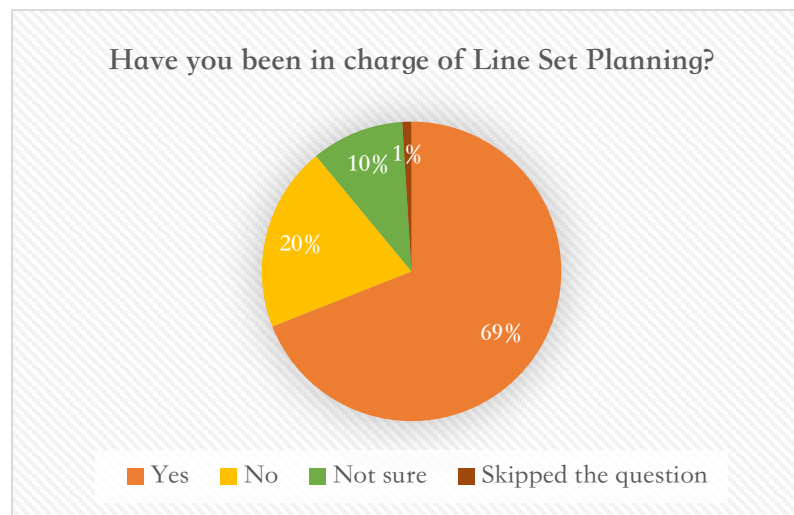


\*From Figure 36 to 39 are the duties might be taken by some Stage Managers but not all of them, depending on the production needs. Such duties vary from company to company and are atypical in other countries.

### Figure 36: Have you been in charge of line set planning?

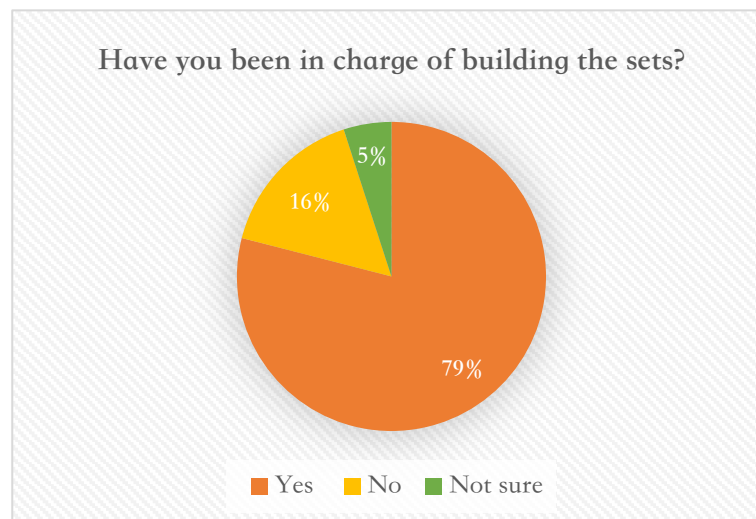
(from all your Stage Management experience, n=106)

As mentioned in the Foreword, many stage management jobs in China require technical load-in duties. “Line set planning” is done by Stage Managers in some productions. The duty is to decide which line set is for hanging which scenic fly pieces and lighting fixtures before load-in, based on the Line Set Plot, Lighting Plot, and Scenic Design Plot/Ground Plan.

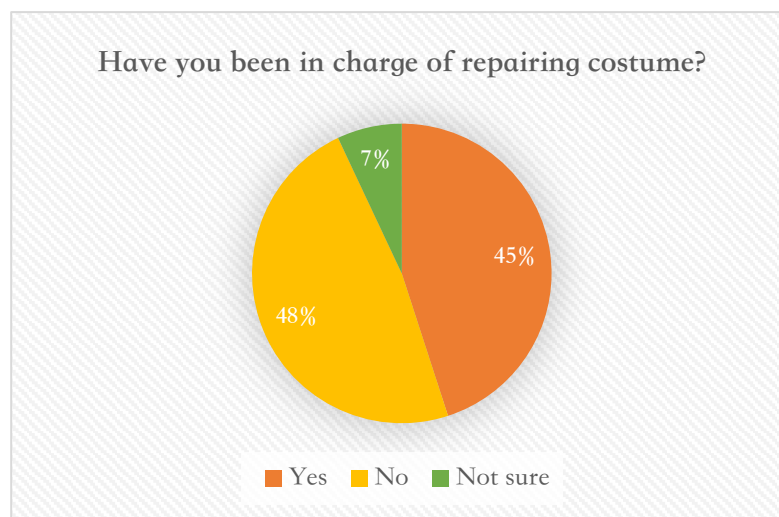
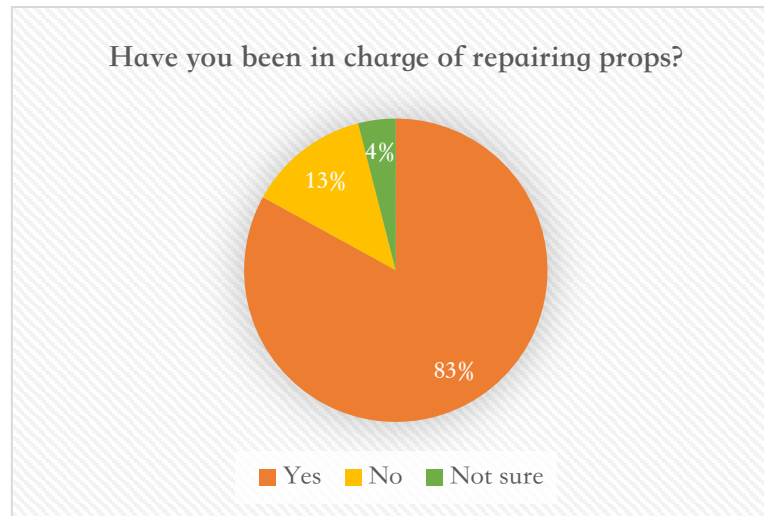


### Figure 37: Have you been in charge of building the sets?

(from all your Stage Management experience, n=106)



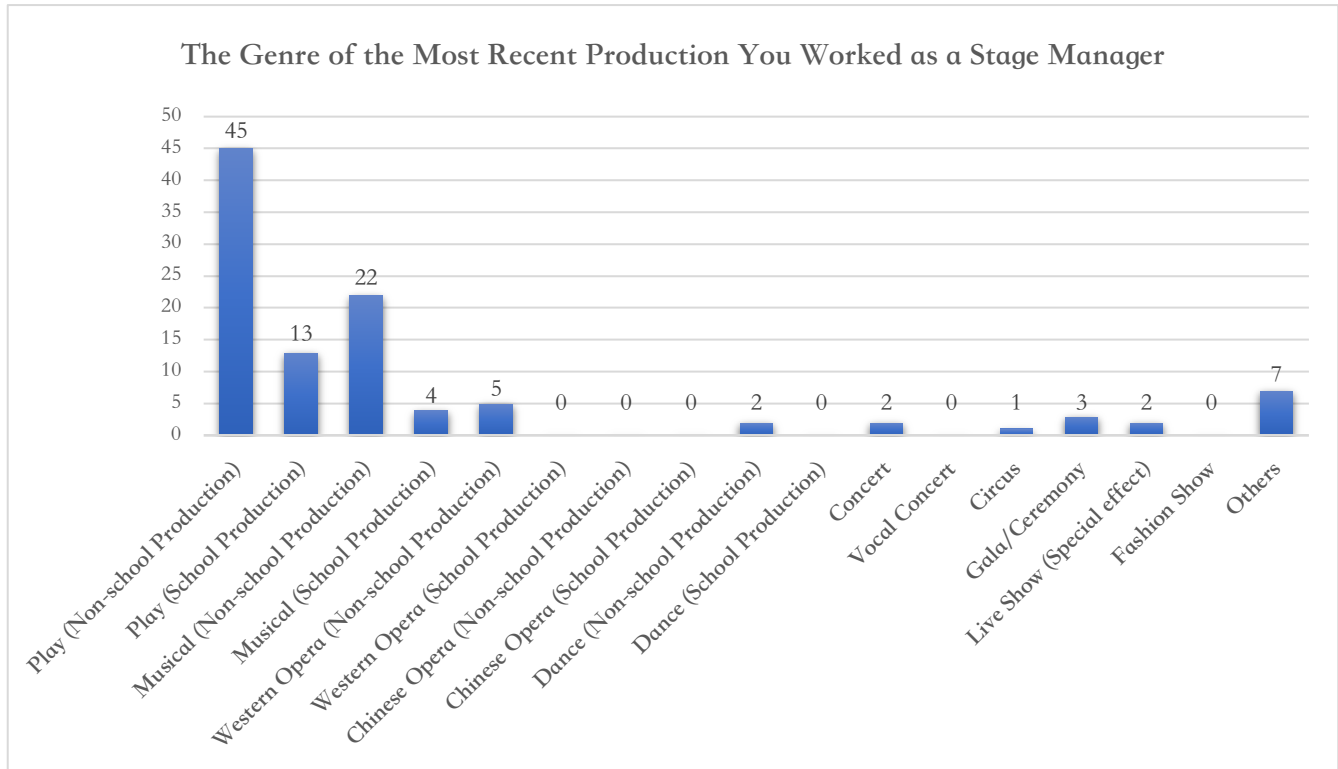
**Figure 38 & 39 Have you been in charge of repairing props and costume?**  
(from all your Stage Management experience, n=106)



## Section IV: General Information of the Theater Productions

Figure 40: The Genre of the Most Recent Production

(that you worked as a Stage Manager, n=106)



Many questions in the survey have the same prerequisite of “The Most Recent Productions” in order to narrow down the range and make it more convenient to cross-analyze. The followings are the cross-analysis of Figure 41 and the selected figures as mentioned. Please note that the figures and analysis are only from this survey, and do not necessarily reflect the big picture of the industry, especially for some theatrical genres that only had a small number of respondents.

### a. The size of the Stage Management Team divided by Different Theatrical Genres

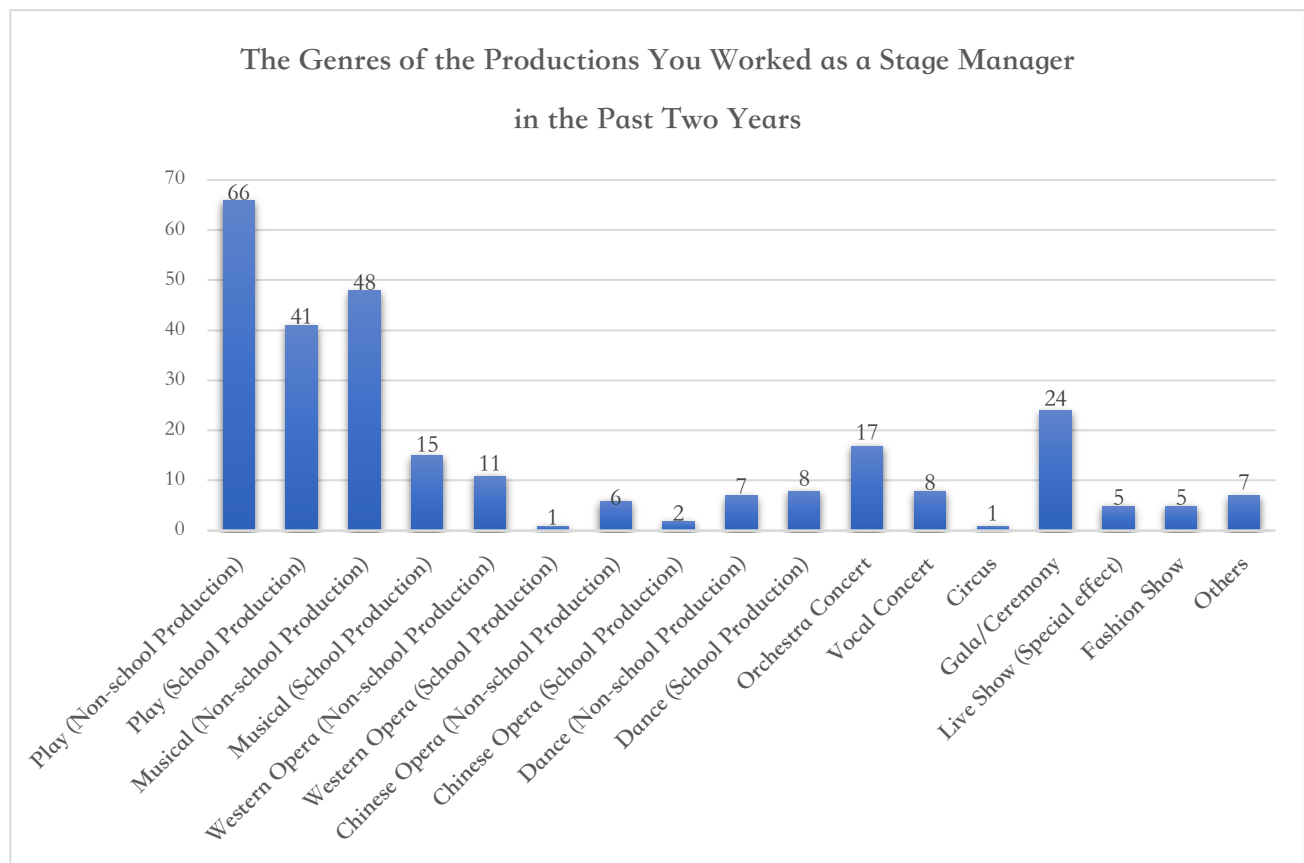
- **School and non-school Plays:** Range from 1 to 6 Stage Managers
- **Non-school Musicals:** Range from 1 to 6 Stage Managers
- **School Musicals:** At least 3-person Stage Management Team
- **Non-school Opera:** At least 4-person Stage Management Team

- **Non-school Dance:** At least 4-person Stage Management Team
- **Concert:** 2-person Stage Management Team
- **Circus:** At least 6-person Stage Management Team
- **Gala/Ceremony:** 33% of 1-person Stage Management Team, 67% 4-person Stage Management Team
- **Live Show (Special effects):** 50% 3-person Stage Management Team, 50% at least 6-person Stage Management Team

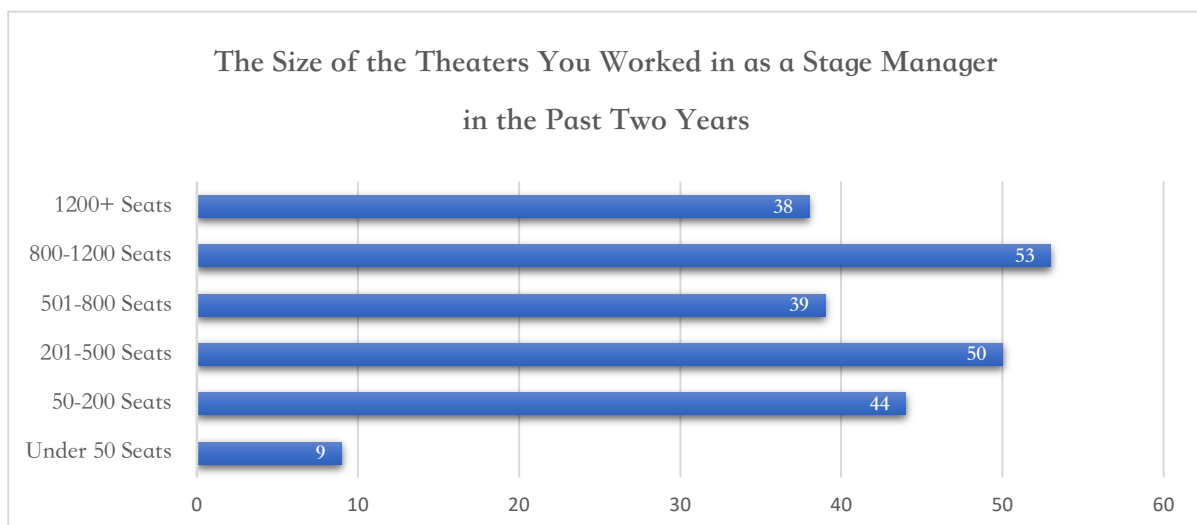
b. Stage Managers' Weekly Salary divided by Different Theatrical Genres

- **Non-school Play:** Range from RMB 0 to more than RMB 5000 per week. The two most common ranges are RMB 1001-1500 and RMB 2001-3000. Followed by RMB 501-750, RMB 1501-2000, and RMB 3001-4000.
- **School Play:** Most were No Salary. 15% received RMB 1501-2000. Both RMB 751-1000 and RMB 4001-5000 take up 8%.
- **Non-school Musical:** Range from RMB 1001 to more than RMB 5000 per week. 27% earned more than RMB 5000, then RMB 1501-2000 (18%).
- **School Musical:** 50% No Salary. Both RMB 751-1000 and RMB 1501-2000 are 25%.
- **Non-school Opera:** 40% earned RMB 4001-5000. No Salary, RMB 3001-4000 and above RMB 5000 are all 20%.
- **Gala/Ceremony:** 33% of No Salary, 33% of under RMB 500, and 33% of RMB 501-750.
- **Non-school Dance, circus and Live Show (special effects):** All got paid more than RMB 5000. (1 respondent reported for each)

**Figure 41: The Genres of the Productions in the Past Two Years**  
(that you worked as a Stage Manager, n=106)



**Figure 42: The Size of the Theaters in the Past Two Years**  
(that you worked in as a Stage Manager, n=106)





## **Conclusion**

On the questionnaire submission page, I wrote my contact information to see if any survey respondent was interested in following up or had questions with the survey. Within two weeks, I received around 25 new friend requests directed from the survey: stage managers from the famous public theaters, student stage managers from college theater groups, theater students considering changing their career to stage management, former stage managers who have quit stage management recently or years ago, etc.

When I was designing the questions, I tended to think abstractly: big pictures, imaginary situations, macro tendencies and numbers, and possible answers. While reading their stories, looking at those names and profile photos, I was deeply impressed.

Each number has a name. Each number is a life.

One of the stage managers texted me, “I was chatting with my theater colleagues two days ago about stage management in China. We didn’t understand the situation. We didn’t know how many people are doing it and how. There are so many things to explore and learn…… Then today, someone forwarded this survey to me. What a coincidence! What a blessing!”

I avoided leaving any promise or evidence in the questionnaire on intention of writing a survey report for the industry based on the figures. My original thought sounds a little selfish when I look back: just an exploration for my personal study. After reading through all those inspiring messages, I realized I should do more. I started to study the numbers, to think, to write, to struggle, to try to find a little time from my tight school schedule every week. And here it is—the first edition of Stage Management Survey of Mainland China.

I really appreciate all the respondents who have contributed to our survey project, no matter big or small, from helping design the survey questionnaire to promoting the spread of the survey, or from filling the questionnaires to proofreading my reports. As the Chinese proverb goes, when many help to gather the firewood, the flames shoot high. (众人拾柴火焰高。)

Without all the voluntary support, I could never imagine walking through this journey by myself.

I would like to thank all my MFA thesis committees for their support and valuable advice: Sharon Huizinga, Michele Kay, David McGraw (author of the US Stage Manager Survey), Mandy Powell, Matt Tibbs, and Thomas Umfrid.

Special thanks to Michele Kay, my professor, who keeps motivating me on the path of being a better stage manager and, more importantly, a better human being.

## About the Author

Yue Shi (Jenny) is a bilingual Stage Manager for American and Chinese theater productions and special events. Her career goal is to become an advocate of stage management education in China. She was the winner of the USITT Stage Management Award sponsored by Clear-Com Communications Systems in 2020. She is proudly from Shanghai, China.

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- The name of the author (Yue Shi),
- The title of the work (Stage Manager Survey Report, China Mainland 2018),
- And the official website: [www.smsurveychina.cn](http://www.smsurveychina.cn)

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## 2018 Survey Questionnaire

The purpose of this survey is to reflect the general work situation, work habits and the understanding of Stage Management in Mainland China. Approximately 12 mins to finish the survey.

\* is the question you must answer.

---

\*1. How many years have you been working as a Stage Manager? (Single Choice)

- ☐ less than 1 year
- ☐ 1 – 5 years
- ☐ 6 – 10 years
- ☐ 11 – 25 years
- ☐ 26 – 50 years

**\*2. The genre/art forms of your most recent production (only one production): (Single Choice)**

- ☐ Drama (Non-school Production)
- ☐ Drama (School Production)
- ☐ Musical (Non-school Production)
- ☐ Musical (School Production)
- ☐ Opera (Non-school Production)
- ☐ Opera (School Production)
- ☐ Chinese Traditional Opera (Non-school Production)
- ☐ Chinese Traditional Opera (School Production)
- ☐ Dance (Non-school Production)
- ☐ Dance (School Production)
- ☐ Concert
- ☐ Vocal Concert
- ☐ Circus
- ☐ Gala/Ceremony
- ☐ Live entertainment/Firework show/E-media show
- ☐ Fashion show
- ☐ Other, \_\_\_\_\_

**\*3. The genres/art forms of your recent productions in the last two years: (Multiple Choice)**

- ☐ Drama (Non-school Production)
- ☐ Drama (School Production)
- ☐ Musical (Non-school Production)
- ☐ Musical (School Production)
- ☐ Opera (Non-school Production)
- ☐ Opera (School Production)

- ☐ Chinese Traditional Opera (Non-school Production)
- ☐ Chinese Traditional Opera (School Production)
- ☐ Dance (Non-school Production)
- ☐ Dance (School Production)
- ☐ Concert
- ☐ Vocal Concert
- ☐ Circus
- ☐ Gala/Ceremony
- ☐ Live entertainment/Firework show/E-media show
- ☐ Fashion show
- ☐ Other, \_\_\_\_\_

**\*4. The capacity of the theaters you worked at in the past two years: (Multiple Choice)**

- ☐ less than 50 seats
- ☐ 50 – 200 seats
- ☐ 201 – 500 seats
- ☐ 501 – 800 seats
- ☐ 801 – 1200 seats
- ☐ more than 1200 seats

**\*5. For your most recent production, how many members in your Stage Management Team? (Single Choice)**

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6, or more than 6

**\*6. For your most recent production, what's your role in the Stage Management Team? (Single Choice)**

- ☐ Production Stage Manager/Stage Manager
- ☐ Assistant Stage Manager/Second Stage Manager

- ☐ Deputy Stage Manager
- ☐ Production Assistant
- ☐ Stage Management Intern
- ☐ Other, \_\_\_\_\_

**7. For your most recent production, your weekly work hours as a Stage Manager? (Single Choice)**

- ☐ Less than 10 hours
- ☐ 11 – 20
- ☐ 21 – 30
- ☐ 31 – 40
- ☐ 41 – 50
- ☐ 51 – 60
- ☐ 60 – 70
- ☐ 71 – 80
- ☐ More than 80

**8. For your most recent production, your weekly salary? (as a Stage Manager, unit: RMB) (Single Choice)**

- ☐ 0
- ☐ less than 500
- ☐ 501 – 750
- ☐ 750 – 1000
- ☐ 1001 – 1500
- ☐ 1501 – 2000
- ☐ 2001 – 3000
- ☐ 3001 – 4000
- ☐ 4001 – 5000
- ☐ more than 5000

**\*9. Do you have other jobs other than Stage Manager at the same time? (Single Choice)**

(Student doesn't count as a job.)

- ☐ Yes
- ☐ No

- ☐ Prefer not to answer

10. Besides Stage Manager, what are your other jobs? (Jump from 9. "Yes")

\_\_\_\_\_

\*11. For your most recent production, did you sign the contract with the company? (Single Choice)

- ☐ Yes
- ☐ No
- ☐ Prefer not to answer

\*12. Can you read music? (Single Choice)

- ☐ No, I can't
- ☐ I can read a little bit. But it's difficult for me to follow the music.
- ☐ I can almost read music. I can follow the music.
- ☐ I'm proficient in reading music.

13. For your most recent production, Stage Management team spread group messages to the Cast via \_\_\_\_\_ (Multiple Choice)

- ☐ WeChat
- ☐ QQ
- ☐ Message
- ☐ Phone
- ☐ Email
- ☐ Call Board
- ☐ Other, \_\_\_\_\_

14. For your most recent production, Stage Management team spread group messages to the Production Team via \_\_\_\_\_ (Multiple Choice)

- ☐ WeChat
- ☐ QQ
- ☐ Message
- ☐ Phone
- ☐ Email

- Call Board
- Other, \_\_\_\_\_

15. For your most recent production, did Stage Management Team oversee/manage the rehearsal?

(Single Choice)

- Yes, all the rehearsals
- Yes, most of the rehearsals (> 80%)
- Yes, some of the rehearsals (50% - 80%)
- Only oversaw the important scene (30% - 50%)
- Seldom oversaw the rehearsal (< 30%)
- Never oversaw the rehearsal

16. For your most recent production, did Stage Management Team write rehearsal and performance report? (Single Choice)

- Yes, all the rehearsal and performance reports (1)
- Yes, some of the rehearsal and performance reports (2)
- Only wrote rehearsal reports (3)
- Only wrote performance reports (4)
- Never wrote reports

17. For your most recent production, the reports were sent to \_\_\_\_\_ (Multiple Choice) (Jump from 16. 1/2/3/4)

- Director
- Company Manager/Producer
- Design Team
- Tech Team
- Cast
- Theater Management
- Maestro/Music Director
- Hard to tell. Depend on the content of the reports
- Didn't send to any department. Only for Stage Management's reference.



18. For your most recent production, what kind(s) of tapes were used to make the spikes for the rehearsal (in the rehearsal room)? (Multiple Choice)

- ☐ Spike tape
- ☐ Masking tape
- ☐ Glow tape
- ☐ Warning tape
- ☐ Gaff tape
- ☐ Other, \_\_\_\_\_
- ☐ We didn't make spikes

19. For your most recent production, what kind(s) of tapes were used to make the spikes for the onstage performance? (Multiple Choice)

- ☐ Spike tape
- ☐ Masking tape
- ☐ Glow tape
- ☐ Warning tape
- ☐ Gaff tape
- ☐ Other, \_\_\_\_\_
- ☐ We didn't make spikes

20. For your most recent production, did Stage Management Team record blocking? (Single Choice)

- ☐ Yes, all the blockings of all the cast (1)
- ☐ Yes, most of the blocking (2)
- ☐ Yes, only the important scenes (3)
- ☐ Seldom (4)
- ☐ Never

21. For your most recent production, what's the form of the blocking? (Multiple Choice) (Jump from 20. 1/2/3/4)

- ☐ Diagram
- ☐ Words
- ☐ Other, \_\_\_\_\_

22. For your most recent production, after move to stage, Stage Management Team communicate with other departments via \_\_\_\_\_ (Multiple Choice)

- ☐ Intercom
- ☐ Walkie-talkie
- ☐ Mobile phone
- ☐ Hand sign
- ☐ Cue light
- ☐ Flashlight
- ☐ Laser pen
- ☐ Other, \_\_\_\_\_

\*23. For your most recent production, did you call cues? (Single Choice)

- ☐ Yes
- ☐ No

\*24. For your most recent production, what kinds of cues were you calling? (Multiple choice) (Jump from 23. "Yes")

- ☐ Lighting (including Spotlight)
- ☐ Sound
- ☐ Scenic (including flies, props, automation)
- ☐ Video/Projection
- ☐ Maestro
- ☐ Other, \_\_\_\_\_

\*25. The reason you didn't call cues was that \_\_\_\_\_ (Single Choice) (Jump from 23. "No")

- ☐ The performance didn't need to call cues.
- ☐ It wasn't my job to call the cues.
- ☐ Other, \_\_\_\_\_

26. In all of your Stage Management experiences, did Stage Management Team help to assign the fly pieces on the rigging according to the design & theater ground plan? (Single Choice)

- ☐ Yes
- ☐ No
- ☐ Not sure

27. In all of your Stage Management experiences, did Stage Management Team help to build the set?

(Single Choice)

- ☐ Yes
- ☐ No
- ☐ Not sure

28. In all of your Stage Management experiences, did Stage Management Team ever repair props?

(Single Choice)

- ☐ Yes
- ☐ No
- ☐ Not sure

29. In all of your Stage Management experiences, did Stage Management Team ever repair costume?

(Single Choice)

- ☐ Yes
- ☐ No
- ☐ Not Sure

\*30. Your highest level of education background\_\_\_\_\_ (Single Choice)

- ☐ Middle school
- ☐ High school
- ☐ Technical high school
- ☐ Technical College
- ☐ Bachelor's Degree Candidate
- ☐ Bachelor's Degree
- ☐ Master's Degree Candidate
- ☐ Master's Degree
- ☐ Doctor candidate

- ☐ Doctor Degree

31. What's your technical skill college major? \_\_\_\_\_ (Jump from 30. "Technical College")

32. What's your major in college? \_\_\_\_\_ (Jump from 30. "Bachelor's Degree Candidate" and "Bachelor's Degree")

33. What's your major in grad school? \_\_\_\_\_ (Jump from 30. "Master's Degree Candidate" and "Master's Degree")

34. What's your major in doctor? \_\_\_\_\_ (Jump from 30. "Doctor candidate" and "Doctor Degree")

\*35. Did you ever study abroad? (Single Choice)

- ☐ Yes
- ☐ No

36. Your highest level of overseas education \_\_\_\_\_ (Single Choice) (Jump from 35. "Yes")

- ☐ Exchange Student
- ☐ Bachelor
- ☐ Master
- ☐ Doctor
- ☐ Visiting Scholar
- ☐ Artist Diploma
- ☐ Didn't get degree/qualification
- ☐ Other, \_\_\_\_\_

\*37. Are you a college teacher?

- ☐ Yes
- ☐ No

38. What's your academic/research orientation as a college teacher? \_\_\_\_\_ (Jump from 37. "Yes")

\*39. Your gender

- ☐ Female
- ☐ Male
- ☐ Prefer not to answer

**\*40. Age**

- ☐ Under 20
- ☐ 21 – 25
- ☐ 26 – 30
- ☐ 31 – 40
- ☐ 41 – 50
- ☐ 51 – 60
- ☐ 61 or older

**\*41. Birthplace (province)**

Anhui | Beijing | Chongqing | Fujian | Gansu | Guangdong | Guangxi | Guizhou | Hainan | Hebei | Heilongjiang | Henan | Hong Kong | Hubei | Hunan | Jiangsu | Jiangxi | Jilin | Liaoning | Macau | Inner Mongolia | Ningxia | Qinghai | Shandong | Shanghai | Shanxi | Shaanxi | Sichuan | Taiwan | Tianjin | Xinjiang | Tibet | Yunnan | Zhejiang | Overseas

**\*42. Current Residence (province)**

Hard to say because of traveling | Anhui | Beijing | Chongqing | Fujian | Gansu | Guangdong | Guangxi | Guizhou | Hainan | Hebei | Heilongjiang | Henan | Hong Kong | Hubei | Hunan | Jiangsu | Jiangxi | Jilin | Liaoning | Macau | Inner Mongolia | Ningxia | Qinghai | Shandong | Shanghai | Shanxi | Shaanxi | Sichuan | Taiwan | Tianjin | Xinjiang | Tibet | Yunnan | Zhejiang | Overseas