



PRODUCTION HANDBOOK

**SCHOOL OF THEATRE AND DANCE
KENT STATE UNIVERSITY**

2010-2011



EXCELLENCE *in Action*

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INTRODUCTION

Mission of The School of Theatre and Dance

The School of Theatre and Dance provides students with liberal and professional education preparing them for careers in the performing arts as artists, scholars, and educators. The School of Theatre and Dance production season serves as the primary laboratory for the development of student artistic expression and technique. As performing arts, theatre and dance reflect and communicate cultural values and identities intrinsic to human existence. As such, the study of theatre and dance is central to the humanities curriculum.

The goal of the School of Theatre and Dance is to offer a curriculum that includes production opportunities affording students experience in performance, design, and technical aspects of theatre and dance through a diverse and stimulating learning environment that provides opportunities for every student to reach her or his potential. In accordance with the mission of the University, the curricular and production programs reflect and communicate diverse backgrounds, cultures, lifestyles and ideas, stimulate creative and critical thought and present quality theatre and dance performances for audiences of all types and ages.

One of the ideals of modern theatre is to achieve a "unity" of all production elements, a harmony of acting, dancing, directing, choreography and design in order to present a clear interpretation of a play or dance. Each member of the artistic and production staff may work on a separate aspect of the production, but the combined effort should create a single, artistically unified effect. This Handbook is your reference guide to participating in a Kent State University Theatre and Dance production. Read it completely before beginning your assignment. If your questions are not answered in the Handbook, ask your advisor, director, stage manager or the appropriate Department Supervisor. Do not let your questions go unanswered.

PROFESSIONAL BEHAVIOR

A Code of Ethics for Theatre Professionals

We all want to make the theatre a better place. We want to learn and have fun learning. Here are some ways to contribute to a positive learning environment:

1. Meet all deadlines and responsibilities as assigned. Be on time for all work calls, rehearsals, performance calls and classes. If, for any reason, you are not able to come to a scheduled class or production session, e-mail and call your instructor, supervisor or stage manager to let them know in advance that you will be late or absent. Work to keep ahead of schedule. Communicate daily with your advisor, as well as faculty and student collaborators to keep them apprised of your work progress.
2. Come to all class, rehearsal and performance sessions fully prepared and ready to participate.
3. Be generous in your participation, support the efforts of others and be polite and courteous to your fellow collaborators. When one succeeds, you all succeed.
4. Accept artistic responsibility and do not blame other cast members, co-workers or inanimate objects for your failures. Accept that you will not always succeed the first time but will learn so that you will succeed the next.
5. Because theatre is created in a public forum, understand that public criticism of your work is part of your education as an artist and a professional. Accordingly, understand that a note from a director (or faculty member) is not a personal criticism.

6. Be patient and avoid temperamental outbursts and defensive or argumentative behavior. Give and take criticism in a positive manner. Do not engage in caustic criticism of another's work in order to increase your own prestige. You will earn respect for your craft, and yourself, through my gracious acceptance of both praise and constructive criticism.
7. Observe backstage courtesy and adhere to and support the rules of the theatre in which you work. Observe all safety rules onstage and backstage. When you don't understand something, ask for guidance or direction.
8. Understand that the most respectful way to deal with problems is by direct communication with your faculty and student colleagues. Accordingly, keep your advisor and your faculty and student colleagues apprised of the progress of your work, and notify your advisor as soon as you encounter problems completing assigned tasks.
9. Avoid behavior that is detrimental to the well-being and reputation of yourself and others, and forego social activities that interfere with or compromise your ability to participate in rehearsals and work calls. Use "Social Media" (Facebook/MySpace/Twitter) for sharing positive experiences and refrain from negative comments about a production, the faculty or classmates.
10. Accept the director's vision of the production as a whole and they are responsible for creating a cohesive production. Understand your role is as a portion of that whole and that your vision is subordinate to the director's. Look upon the production as a collective effort that demands your utmost cooperation and support it with your artistry. Forego the gratification of your ego for the demands of the play.
11. Seize the opportunity to learn everything you can. Observe when you are not "doing." Volunteer to learn extra skills. Look for additional challenges.
12. Direct your efforts so that the theatre will be a better place for you having worked there.

PRODUCTION FACULTY AND STAFF

Contact Information

CAMPBELL, Suzy <i>Off:</i> B156 <i>Ext#</i> 2-0115 <i>Home:</i> 330/325-7926 <i>Cell:</i> 330/697-7187 scampbe2@kent.edu	Fac Theatre	MONDAY, Mark <i>Off:</i> B148 <i>Ext#</i> 2-0113 <i>Cell:</i> 706/247-3048 mmonday@kent.edu	Fac Theatre
COLES, Martha <i>Off:</i> D203 <i>Ext#</i> 2-0123 <i>Cell:</i> 330/524-8029 mcoles1@kent.edu	PT Staff Theatre	POTTS, Jason <i>Off:</i> B200 <i>Ext#</i> 2-7113 <i>Cell:</i> 216/533-3123 jpotts@kent.edu	Ltg & Snd Superisior Theatre
ERDMANN, Karl Production Manager <i>Off:</i> B111C <i>Ext#</i> 2-0118 <i>Home:</i> 330/678-9568 <i>Cell:</i> 330/687-2082 kerdmann@kent.edu	 Theatre	RICHIE, Charles Student Prod Coordinator <i>Off:</i> B144 <i>Ext#</i> 2-0109 <i>Home:</i> 330/678-9727 <i>Cell:</i> 330/714-7801 crichie@kent.edu	 Theatre
GATES, Rebecca Managing Dir <i>Off:</i> B150A <i>Ext#</i> 2-0103 <i>Cell:</i> 216/798-8269 rbalogh1@kent.edu	 Theatre	RUTH, Robin Costume Shop Supervisor <i>Off:</i> D203A <i>Ext#</i> 2-0121 <i>Cell:</i> 330/283-1764 rruth@kent.edu	 Theatre
GATES, Jason Scene Shop Supervisor <i>Off:</i> B111C <i>Ext#</i> 2-2122 <i>Cell:</i> 216-849-7497 jagates@kent.edu	 Theatre	SALLAK, William Fac/Dance Music Dir <i>Off:</i> D101L <i>Ext#</i> 2-2068 <i>Cell:</i> 330/310-5362 wsallak@kent.edu	 Dance
KARPANTY, Kimberly <i>Off:</i> D101E <i>Ext#</i> 2-0127 <i>Cell:</i> 330/618-7334 kkarpant@kent.edu	Fac Dance	SEO, Jakyung <i>Off:</i> B150 <i>Ext#</i> 2-2055 <i>Cell:</i> 513/833-1577 jseo1@kent.edu	Fac Theatre
KENT, Therese Fac <i>Off:</i> B142 <i>Ext#</i> 2-0107 <i>Home:</i> 330/541-2137 tkent@kent.edu	 Theatre	SHEARER, Andrea Dance Director <i>Off:</i> D101C <i>Ext#</i> 2-0124 <i>Home:</i> 330/673-8024 <i>Cell:</i> 330/289-2452 ashearer@kent.edu	 Dance
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Fac
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Theatre

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Fac

Theatre

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Theatre

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Dance

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ZAPYTOWSKI, Stephen
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Fac

Theatre

ORGANIZATION OF THE SCHOOL OF THEATRE AND DANCE

The School of Theatre and Dance is a single academic unit in the College of the Arts and is comprised of two divisions: the Theatre Division and the Dance Division. University rules and other documents referring to "department" apply to the School. The School Director, Production Committee, faculty and staff provide oversight for the production program and determine policies and procedures. Students have representation on the School's Production Committee.. The School's Production Season is funded through student fees and ticket sales.

The Faculty and Staff Production Organization

The mission of the School of Theatre and Dance Production Program is and to serve as a primary training resource for School students and to provide cultural service to Kent and surrounding communities. The School's faculty plans the production season so that it operates effectively as part of the School's curriculum.

Faculty and Staff Production Positions

Producing Director/School Director (Administrative Staff)

Is responsible for initiating the season selection process, contracting external artistic personnel.

- Provides fiscal oversight of the production program
- Provides artistic oversight of the production program

Managing Director (Professional Staff)

- Manage all Front of House operations, including Box Office, House Management, Ushers and Ticket Takers
- Secure rights to productions, purchasing scripts and renting scores and orchestrations
- Initiate grants
- Report data on attendance and ticket sales
- Monitor advertising and marketing budget
- Oversee creation and construction of Playbill
- Schedule archival documentation

Production Manager (Professional Staff)

- Provide general oversight for all aspects of the production process for Mainstage Productions, Student Productions, and Special Events,
- Create and Maintain budget and calendar for the School and Porthouse production seasons and each show in the mainstage season.
- Facilitate and schedule weekly production meetings.
- Coordinate the assignment, scheduling, and training of student crews for the run of the each show.
- Ensure all aspects of productions are moving forward as scheduled, resulting in a quality final product.
- Schedule and oversee maintenance of theatre and production facilities
- Oversee stock of scenery, paint and props

Director

Responsible for the overall artistic conception and execution of a theatrical production.

- Responsible for casting the show, setting the rehearsal schedule and making artistic choices.
- With the Production Manager and Stage Manager, the Director presides over the technical and dress rehearsals and will monitor performances through closing.

Musical Director

- Participate in auditions and make recommendations to director

- Collaborates with the other members of the Production Team in realizing the Director's concept of the show.
- Determines orchestration and selects orchestra members
- Rehearses musicians (band or orchestra) to create the mood, tempo, and rhythm of the musical score.
- Coaches the singers to realize the mood, tempo, and rhythm of the musical score and of the performance.
- Collaborates with the other members of the production team to determine placement of the band or orchestra, and technical requirements, i.e. mics, lights, stands, etc.)
- May be responsible for rehearsal accompaniment.
- May be responsible for conducting the musicians in performance and communicating any notes to the Stage Manager.
- Attends technical rehearsals. Give notes as requested by the director.

Artistic Director (Dance Concert)

- Oversees all creative aspects of the dance production.
- Coordinates the activities and communication of all design, technical, and performance personnel.
- Coordinates casting, rehearsal schedules, technical rehearsals
- Monitors performances
- Attends technical rehearsals and gives notes to cast, designers and crew.

Choreographer (Dance Concert)

- Develops, sets, and rehearses the choreography in a dance concert.
- Works with designers on the overall visual concept (in a dance production).
- Works with performers, designers and technical crew to realize vision
- Attends technical rehearsals and gives notes to cast, designers and crew.

Choreographer (Theatre Production)

- Participate in auditions and make recommendations to director
- In collaboration with the Director and Musical director, determine the rehearsal schedule for dancers.
- Meet with Director and Musical Director to determine what if any music will be cut or added. Also review and consider the requirements of the singing and dancing.
- Teach and rehearse choreography
- Attend rehearsals and technical and dress rehearsals as necessary and as scheduled by the director. Give notes as requested by the director.
- Help the actors, and dancers to avoid injury by teaching appropriate warm-up to prepare for rehearsal and performance.
- Incorporate the skills of the dancers involved. Throughout the rehearsal process, work closely with all other members of the production team towards creating a cohesive style for the production.

Vocal Coach

- Participate in auditions and make recommendations upon request of the director
- Provide individual and group vocal coaching to cast
- Help the actors/dancers to avoid injury by teaching an extensive vocal warm-up
- Aid the actor/dancers in the style of the production by teaching dialects and vocal techniques
- Attend rehearsals and technical and dress rehearsals as necessary and as scheduled by the director. Give notes as requested by the director.
- Throughout the rehearsal process, work closely with all other members of the production team towards creating a cohesive style for the production.

Fight or Movement Coach

- Participate in auditions and make recommendations upon request of the director
- Choreograph combat or movement in keeping with the vision of the director

- Help the actors, and dancers to avoid injury by teaching an extensive warm-up to prepare for bodywork.
- Help communicate vision and/or concept of the director through movement.
- Aid the actor in the style of the production by teaching proper use and handling of costumes and props.
- Attend rehearsals and technical and dress rehearsals as necessary and as scheduled by the director. Give notes as requested by the director.
- Throughout the rehearsal process, work closely with all other members of the production team towards creating a cohesive style for the production.

Resident (Faculty) Designers

- Responsible for maintaining overall artistic standards in their discipline
- Determines, in consultation with other Design/Tech faculty, student design assignments
- Meet with student designer/technicians regularly to monitor progress
- Provide oversight in the design and production process
- Attend technical and dress rehearsals
- Give advice and notes to student designers and crew

Resident (Faculty) Sound Designer

- Advises all graduate and undergraduate student sound designers and sound technicians.
- Works with colleagues to assign student designers for each mainstage production.
- Designs sound as needed in the mainstage season.
- Attends all production meetings of shows where sound design or reinforcement is required.
- Oversees the design, engineering, and execution of the sound design.
- Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and or technicians.

Resident (Faculty) Set Designer

- Advises all graduate and undergraduate student scene designers, scenic artists, and props masters.
- Works with colleagues to assign student designers, props masters, and scenic charges for each mainstage production.
- Reviews sketches, drawings, paperwork and design choices of student designers.
- Designs scenery as needed in the mainstage season.
- Attends all production meetings where there is scenery or props required.
- Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and technicians (Paint and Props).

Resident (Faculty) Lighting Designer

- Advises all graduate and undergraduate student lighting designers and lighting technicians.
- Reviews light plots, paperwork, cue placement and design choices of student designers.
- Works with colleagues to assign student designers, and technicians for each mainstage production.
- Attends all mainstage production meetings where stage lighting is required.
- Works closely with the Lighting and Sound Supervisor who supervises electricians in installing lighting equipment per the lighting plot for each mainstage production.
- Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and technicians.

Resident (Faculty) Costume Designer

- Advisor to all Graduate and Undergraduate student costume designers, craft technicians and any student interested in a special project or independent study in a particular area related to costume design or technology.
- Works with colleagues to assign student designers, assistant designers, cutter drapers, crafts artisans, and make-up and wig artists for each mainstage production.
- Reviews sketches, drawings, paperwork and design choices of student designers.

- Designs costumes as needed in the mainstage season.
- Attends all mainstage production meetings where there are costumes and make-up required.
- Attends technical rehearsals and dress rehearsals of mainstage productions to advise student costume designers.

Resident (Faculty) Technical Director

- Constructs a calendar of the scenery construction and painting.
- Conducts a cost analysis of the scenery and paint from preliminary and final designs to determine if the scene design is within budget.
- Constructs the final scenery budget and distributes it to the Production Staff.
- Oversees working drawings of scenery and props.
- Oversees the engineering and construction of the set and props by student and staff technicians.
- Works with the Scene Shop Supervisor to determine how scenery is shifted, personnel needed, and training of the run crews.
- Attends technical rehearsals and dress rehearsals of mainstage productions to advise student designers and technicians.

Scene Shop Supervisor

- Works under the supervision of the Production Manager
- Supervises the scene shop graduate assistants, practicum students, lab students, in the construction, painting, rigging, and finishing of the set and props.
- Maintains equipment and orders supplies for the Scene Shop and Props Shop
- Supervises the run crews for each production.
- Responsible for training of shop personnel.

Costume Shop Supervisor

- Oversees planning and execution of the construction of the costume design
- Maintains quality control of costume construction and professional standards in the costume shop work environment.
- Constructs a costume specific production calendar
- Supervises the costume shop graduate assistants, practicum students, lab students, and student employees.
- Supervises a crew of stitchers, cutters, drapers and craft technicians per production requirements.
- Supervises costume fittings.
- Maintains equipment, and orders supplies.
- Oversees costume run crews
- Maintains costume budgets.
- Oversees costume stock
- Handles costume rentals
- Attends technical rehearsals and dress rehearsals of mainstage productions as needed to advise student costume designers and run crews.

Lighting and Sound Supervisor

- Oversees planning and execution of the of the lighting and sound designs.
- Advises all graduate and undergraduate student lighting and sound designers and lighting technicians on technical aspects of the productions.
- Collaborates with production manager and technical director on the construction of lighting and sound specific production schedules.
- Attends production meetings to advise on technical issues in lighting and sound.
- Supervises the lighting and sound graduate assistants, practicum students, lab students, and student employees.
- Oversees lighting and sound run crews.
- Maintains lighting, sound, and projection equipment, and orders supplies.
- Oversees lighting and sound equipment stock.
- Handles lighting, sound, and projection equipment rentals.
- Attends technical rehearsals and dress rehearsals of mainstage productions as needed to advise student lighting and sound designers and technicians.

Marketing Coordinator (College of the Arts Administrative Staff)

- Schedule publicity photo shoots and other publicity and marketing activities
- Arrange for brochures, playbills, posters and other print material
- Arrange for all print and broadcast advertising
- Assist with special events

School Administrative Assistant (Classified Staff)

- Maintains the University's accounts for all Theatre and Dance production related fiscal activity. Monitors Budget.
- Maintains the production petty cash account.
- Supplies, tax exemption and petty cash forms.
- Arranges Purchase Orders
- Manages hiring processes and payroll for Theatre and Dance students, faculty and, staff.

SCHOOL OF THEATRE AND DANCE PRODUCTION POLICIES AND PROCEDURES

Production work is essential to the academic life of the School and is carried out in a variety of arenas, including mainstage and workshop productions and student or faculty-developed showcases. The School's faculty is primarily responsible for ensuring appropriate integration of production work with classroom experience and for developing policies to this end. The following are production policies currently in effect, generally applicable to all those in the School. These policies are administered by the Director of the School, in consultation with the faculty and/or Guest Artists-in-Residence.

Participation Policies

School of Theatre and Dance productions are open to any Kent State University student who desires to participate. Students are expected to follow all School of Theatre and Dance policies and procedures while participating in School productions. Failure to do so may jeopardize future participation in production work.

1. All B.F.A. Musical Theatre majors, B.F.A. Dance performance majors, and all M.F.A. Acting majors must audition for every mainstage production in their division; all M.F.A. Design majors are expected to participate in at least one mainstage production every semester and contribute to all productions.
2. Practicum performance or design/technical credit will only be awarded to undergraduates and graduates participating in mainstage productions that are directed by School of Theatre and Dance faculty, or Guest Artists in Residence.
3. Theatre and Dance majors must maintain at least a 2.50 overall grade point average in order to participate in School of Theatre and Dance productions.
4. No student will undertake major responsibilities (roles, designing, or technical work) in School productions whose rehearsal/production schedules overlap, without prior permission from the appropriate area(s).
5. No deregistered student or student on academic probation shall work in a School production unless that work is part of a course responsibility.
6. Students may choose to indicate the productions, roles and/or assignments for which they would wish to be considered. Although their wishes will be respected, it is important to realize that many other factors must be considered in the casting choices and design/technology assignments. These considerations may include, academic standing and performance, and the student's ability to commit the time required for the role or project assignment.
7. Actors or Designers and Technicians who accept a role in a production are expected to honor that commitment.
8. Failure to comply with all University and School policies may jeopardize future participation in School productions.

Auditions

Several productions, such as the Student Dance Festival, have contracts that students make with their faculty.

Theatre

1. Auditions and casting for all productions are generally conducted each semester. Auditions for fall semester productions generally take place early in the fall semester. Auditions for spring semester productions generally take place just prior to Thanksgiving.
2. Students in the MFA Acting and the BFA Musical Theatre concentrations are required to audition for all mainstage productions and accept roles as cast.
3. All main-stage productions with overlapping rehearsal periods will audition and make casting decisions together, whenever this can be reasonably accomplished. If necessary, casting disputes will be mediated by the School Director.

Dance

1. Company auditions for the Kent Dance Ensemble occurs in the spring semester preceding the participation year. Those auditioning must be Level II dancers or above.
2. Dancers wishing to audition for BFA Senior Projects and Student Dance Festival must be enrolled in a dance technique class (including studio courses).
3. Cast members for the Faculty Concert are generally chosen from the higher levels, although Professional Level I dancers are encouraged to audition for experience.
4. All B.F.A. Dance performance majors must audition for every mainstage dance production.

Casting Policies

The School of Theatre and Dance has established the following casting policy for productions presented by the department during the regular academic year.

1. The School of Theatre and Dance endorses the policy of non-traditional casting. Except in cases where race, ethnicity, or sex is an issue, casting is decided on the basis of ability alone.
2. All roles and production staff positions are open to any Kent State University student; however, preference for available roles and positions may be given to School of Theatre and Dance students, particularly when such positions may augment or support their academic program.
3. Final casting decisions will be made by the director of the production, in consultation with the Director of the School and appropriate faculty. Cast lists will be posted on the callboard.

Conflicts

In general, students are expected to complete assignments as indicated by faculty and the production director. Students must attend all rehearsals, performances, meetings, strikes and feedback sessions as described in job descriptions and as scheduled by the production manager and director or choreographer. Any conflicts must be stated in writing at the time of audition on the audition sheet. Students are excused from scheduled activities at the discretion of the director/choreographer and faculty advisor.

Computer Lab Policies

The School computer lab is intended primarily for students, faculty, and staff teaching production related software and students completing assignments for these courses. The lab is also intended to support production related computing needs. Those needs must take priority over other general computing activities such as checking email, general word processing, or Internet browsing not related to production courses.

Faculty, staff, and graduate assistants in design and technology have keys to the computer lab. Never leave the computer lab door propped open.

Problems with the equipment should be reported to the College of the Arts IT User Support Analyst, Matt Marquis. If there is a problem with supplies contact Jason Potts, Lighting and Sound Supervisor. See Production Faculty and Staff Contact Information.

For non-production related computing needs there is both MAC and PC computers for general use in the Performing Arts Library on the Ground Floor of the Music and Speech Building.

Key Policies

All keys and key cards are controlled and distributed by the Production Manager. Faculty and select staff members have complete access to the School of Theatre and Dance facilities, including access to the copy room. Keys are issued to Graduate Assistants based on their areas of supervision and/or instruction, and their need to access certain areas of the building. Students employed in the costume shop, scene shop, or elsewhere, may receive extra keys specific to their area of employment (i.e. a costume shop employee may receive a key to the costume storage area). Stage Managers and Guest Directors are issued keys for the duration of their production work. All other individuals (including students, titled supervisors, and employees) are given keys based on their production assignments and/or responsibilities in the department. Once assignments are completed (or employment ends), all keys **MUST** be turned in to the Production Manager. Some keys provide limited access to specific areas of the building, and are generally assigned for short periods of time. Student Directors and Choreographers are issued temporary key card access to rehearsal and performance spaces.

Theatre and Rehearsal Space Policies

All rehearsal and performance activities must be scheduled.

Theatre spaces must be requested in writing and scheduled through the Production Manager. Written requests can be made through the School's Website: www.theatre.kent.edu

- Wright-Curtis Theatre
- Stump Theatre
- Erdmann Zuccherro Black box Theatre

Acting Studios and Classroom requests must be made in writing online at www.theatre.kent.edu in the Student Resources section

- ⊖ Acting Studio D205
- Acting Studio D302
- Classrooms D206, D207, D303, D304, D305, D306

Dance Studios must be requested through the Dance Secretary

- D121
- D123
- D125

All areas are not available at all times, however, and use of rehearsal areas must be scheduled in accordance with departmental guidelines. The priority list for all rehearsal spaces is:

1. Mainstage Productions
2. Approved Showcases
3. Approved Lab shows
4. Class-related rehearsals and activities outside of class time.

To request a rehearsal space, go to <http://www.theatre.kent.edu/StudentResources/RoomScheduling.html>. Look online at the room schedules to determine the room is available. Fill out the form COMPLETELY, including the "alternate choice of space and time and hit "submit." You can also e-mail the School Clerical Specialist.

It is best to submit a request as early as possible, in order to ensure procuring the desired space and to avoid last-minute "emergencies." Available space in the School of Theatre and Dance is limited; consequently, the priority list will be observed when assigning rehearsal rooms. To determine if a request has been approved, either check back with the School Office, or check one of the "Online Calendars."

Rehearsal Policies

Rehearsals for School of Theatre and Dance productions must be in accordance with the following work rules:

1. Whenever possible, rehearsals will begin no earlier than one hour after the last regularly scheduled class ends, thus affording students an hour between class the start of rehearsal.
2. Rehearsals must end by 11:00 pm.
3. There will be one weekend day off each week.
4. During production week, there may or may not be a day off (according to the needs of the production) and rehearsals may, in extreme circumstances, extend to midnight, pending faculty consensus. Every attempt will be made to schedule a day off and to end by 11pm.
5. Whenever possible, theatre and dance rehearsals will not be held on the opening night of another School production in order to allow students to attend the opening night performance of their peers. In any event, rehearsal schedules will be developed to allow students appropriate opportunity to attend performances of their peers.
6. The Production Manager in consultation with the Director schedules the start of rehearsal. Rehearsals may not exceed six weeks in any given semester. Rehearsals are held between the hours of 7 and 11pm.
7. All persons involved in School productions are responsible for normal professional courtesies, such as
 - a. Being on time for all calls.
 - b. Notifying stage managers (or in dance, choreographers) of scheduling problems in advance.
 - c. Observing University and School policies regarding smoking.
 - d. Respecting the integrity of production choices and fellow artists (e.g., costume and makeup shall be worn as designed, blocking shall be performed as rehearsed) and so forth.
8. Participants in all productions are responsible for the spaces they rehearse and perform in, including restoring them daily for classroom use, returning any equipment or materials to the student production stock or other sources, and striking the set after the final performance.
9. Guest artists involved in School productions will be informed of these various production policies prior to being hired, and will be contractually obliged to observe them.

Theatre Space Policies

1. Access to Wright-Curtis Theatre, Stump Theatre, and The Erdmann Zuchero Black Box Theatre must be scheduled through the Production Manager.
2. Designs for all performance spaces theatres must comply with current city and state fire codes. Designs in Stump Theatre must not in any way inhibit the operation of the fire curtain.
3. Wright-Curtis Theatre may be used in the Thrust or Arena setting. Consult with the Technical Director prior to changing the current set-up of the theatre.
4. No eating, drinking or smoking in the theatres or control booths is permitted.
5. On stage rehearsals are scheduled through the Technical Director and Production Manager and are usually scheduled at a production meeting. Every attempt will be made to allow the cast to rehearse on stage with the set as soon as possible. No scenery or equipment should be shifted or operated by production personnel unless proper training and the Technical Director or Scene Shop Supervisor gives permission.
6. The theatres should be locked at the end of the day, lights turned out and a ghost light left on. The Stage Manager is responsible for securing the theatre spaces at the end of the day.

Dance Space Policies

1. Consult the room schedules posted weekly on the bulletin board outside the dance studios. Determine and write down several possible days, times and locations that work into your schedule.
2. See the Dance Secretary and fill out a Studio Space Request form.
3. Room requests are due by 4:00pm on the Thursday before the week in which you want to use a studio.
4. Rehearsals for the B. F.A. Senior Concert and the Student Dance Festival are determined as a group, under the supervision of the faculty advisor.
5. Cancellations: Notify the Dance Secretary as soon as possible. Failure to notify or excessive cancellations may result in revoking the privilege of studio use.
6. The choreographer or person using the studio is responsible for maintaining its condition. Any problems should be communicated to the coordinator immediately via e-mail or phone. Choreographers should check the studio at rehearsal's end for any personal belongings, and restore the room to its original condition.
7. When rehearsals follow a class or another rehearsal, tradition dictates that the door will remain open for the next group unless there is no one present. If the next group is not present, the studio door should be shut and locked.
8. In cases where the studio door would be locked prior to a rehearsal, the choreographer will receive a key card to open the door. The key card is not transferrable. The card must be return by 10am the next morning.
9. It is recommended that someone in each rehearsal carry a cell phone with them to use in case of an emergency.
10. While KSU is considered a "safe" campus, maintain extra vigilance during late night and evening rehearsals. Travel in pairs and look out for one another. Report any unusual occurrences to campus security, the Dance Division Director and the School of Theatre and Dance director.

Matinee and Touring Production Policies

Students are expected to represent the School in a positive manner when interacting with public school students during matinees and tours. Stage managers will distribute "Field Trip" permission forms to all students participating in a matinee or tour. It is each student's responsibility to notify all instructors of classes missed for these activities.

Purchasing Policies and Procedures

The purchase of equipment and supplies is governed by State of Ohio and University policies, procedures and laws. Always ask before you purchase. Contact Linda Colby, Administrative Assistant prior to making any purchase.

Purchases

There are separate account numbers for School purchases, for Porthouse Theatre purchases, and for Theatre and Dance production purchases. There are four ways to purchase items for productions:

1. Through an arrangement with the vendor who will send an invoice
2. With the School's purchase card (less than \$2500)
3. With Petty Cash (less than \$100)
4. Through a Purchase Order (Over \$2500 but less than \$25,000)

All production purchases must be pre-approved by the Production Manager.

Vendor Accounts

The following procedures should be followed:

- Seek pre-approval for purchases from the Production Manager, Costume Shop Supervisor, Scene Shop Supervisor, or Lighting and Sound Supervisor
- Make sure the vendor has the appropriate account number and billing address and that no sales tax is charged (See Linda Colby, Administrative Assistant)
- Fill out a report form and attach invoice and give to the Production Manager, Costume Shop Supervisor, Scene Shop Supervisor, or Lighting and Sound Supervisor for entry into Production Spread Sheet

School Charge Accounts

The School has four purchase cards available for purchasing, designated for use by the Production Manager, the Costume Shop Supervisor, Scene Shop Supervisor and the Managing Director. Use of these cards is limited to faculty members, directing guest artists, or other authorized persons. These cards cannot be used to pay for food, travel expenses, or liquor and should not be held overnight unless specific authorization has been obtained to do so.

Faculty and staff using a charge card to make purchases should:

- Sign out card from the cardholder: Production Manager, Costume Shop Supervisor, Managing Director, and Dance Secretary. Obtain our tax-exempt number from Linda Colby, Administrative Assistant.
- Make sure purchases do not exceed \$2500 and that no sales tax is charged
- ALWAYS GET A RECEIPT. An order acknowledgement is not a receipt. Make sure you download and print all on line purchase receipts.
- Mark the purchase receipt(s) with the name of the production for which the purchase was made, and a description of the item purchased
- Fill out a report form and attach receipt and give to the Production Manager, the Costume Shop Supervisor, Scene Shop Supervisor, or Lighting and Sound Supervisor for entry into Production Spread Sheet

Students or other non-faculty persons who have been authorized to use a charge card must return that card, along with the appropriately marked receipt(s), to the person who gave them the card, once the necessary purchase has been made. The person who loaned out the card must ensure that the recording of the purchase (as outlined above) is completed.

Petty Cash

Purchases with petty cash should only be made in circumstances where vendors do not accept purchase cards for purchases of less than \$100. The School has a limited amount of petty cash available. Persons desiring to make a petty cash purchase should request the cash prior to making the purchase from the Production Manager. All area supervisors are able to request petty cash funds, or to approve others to make purchases for them by completing the "Petty Cash Authorization Form" available in the School Office from Linda Colby, Administrative Assistant. Persons making a petty cash purchase should:

1. Request LESS THAN \$100 cash from the Administrative Assistant by filling out a "Petty Cash Authorization Form." Obtain our tax-exempt number.
2. Provide the merchant with our tax-exempt number at the time of purchase.
3. Mark the purchase receipt(s) with the name of the production for which the purchase was made, and a description of the item purchased.
4. Turn in the receipt, and any leftover funds, to either the Scene shop supervisor (for scenery, props, sound, or lighting purchases), the Costume Shop Supervisor (for costume purchases), or the Lighting and Sound Supervisor (for lighting and sound purchases) in a timely manner for entry onto the Production Spread Sheet. Fill out a report form. Students in the costume area acting as Dance Coordinator or Assistant Costume Designers will be trained to enter purchases into the online spreadsheets.

Expense Reimbursements

Only KSU employees may be reimbursed for legitimate expenses. Remember, seek permission BEFORE you purchase. KSU will not reimburse you for sales tax. No reimbursements will be approved without an original receipt. Receipts older than 11 months will be reimbursed at the discretion of the School Director. Please submit your reimbursement requests in a timely manner. KSU uses an online expense reimbursement process. Please check with Linda Colby, Administrative Assistant, for instructions on how to complete the online form. Turn all receipts into Linda Colby or Karl Erdmann.

School of Theatre and Dance Box Office Policies

- Normal box office hours are Mondays through Fridays from 12 PM – 5 PM in the Roe Green Center Lobby.
- Most performances are Tuesday – Saturday at 8 PM and **Sunday at 2:00 PM.**
- The box office remains open for only a 1/2 hour (30 minutes) after curtain start time. When the box office is open the hour prior to the performance, box office staff is not able to take reservations for other performances due to space constraints, nor are they able to do comp tickets.
- Ticket Prices are **\$16** for Adults, **\$12** for Seniors (60+), KSU Faculty & Staff, and KSU Alumni, and **\$8** for all students under 18 or with any valid school ID.
- **All college students, including KSU students, must present a valid school ID (Driver's Licenses are not acceptable) in order to receive the student discount.**
- All Complimentary tickets must to be picked up no later than 15 minutes before curtain go time or the comp tickets will be released and re-sold to patrons on the waiting list.
- Purchased tickets are non-refundable. All sales are final, no refunds.
- Tickets can be exchanged but this must be done during normal business hours 24 hours before the day of the show and at a **cost \$1.00 per ticket** to be exchanged.
- Tickets can only be exchanged within the same production.
- Tickets may be ordered over the phone or in person at the box office window. Only regular full priced adult tickets are available on-line.

- The box office only accepts: cash, checks, MasterCard, Visa and/or Discover. NOT FLASHCASH!, Checks should be made out to KSU School of Theatre and Dance. Bills larger than \$20 are not accepted unless the total order is over \$40.
- Complimentary tickets not picked up **fifteen minutes before the show start time** will be re-sold to patrons on the waiting list. **Please** advise your guests when using your comp tickets of this policy.
- **Faculty and Staff: if you are requiring that your students have their tickets or program signed to verify their attendance, the house manager will do this at the very end of the show.**
- **USHERING: IS A GREAT WAY TO SEE THE SHOW FOR FREE!** The sign-up sheet to usher is on office door (B149) in the main Theatre office in a clear sheet protector. The list is for all shows this semester. Please ask students to come and sign-up to usher. The list is on the front of the door and accessible to all during normal business hours. Ushers **must** arrive 45 minutes before curtain go time, and stay for the entire performance and help clean up afterwards. We would like ushers to dress in a white top and black slacks or skirt. All clothing should look professional. Jeans, sweat pants, cut offs, bandanas, and baseball caps are not permitted.

School of Theatre and Dance Complimentary Ticket Policy

- One complimentary ticket to all Theatre and Dance **Majors** for each production in the season.
- Two complimentary tickets for all Theatre and Dance **Graduate** students for each production in the season.
- Two complimentary tickets for all **Faculty & Staff** of the School of Theatre & Dance for each production in the season.
- Two complimentary tickets for each cast/crew member of a production as *verified* by the official listing in the production's playbill/program. The maximum number of complimentary tickets one maybe eligible to receive is 4 comp tickets.
- The School Director must approve any additional comp tickets. If you reserve a complimentary ticket and then fail to use it, **you will not be issued a replacement** for another performance unless you cancelled your first reservation during normal box office business hours 24 hours **before** the original performance date chosen. *Normal business hours for the Box Office are Mondays through Fridays from 12 PM – 5 PM in the Stump Box Office.*
- All complimentary tickets must be reserved during normal box office business hours. Mondays – Fridays 12 PM – 5 PM **Complimentary tickets will not be issued the evening of a show.**
- The Box Office phone number is 330-672-2497. If you have any questions regarding these policies please contact Rebecca Balogh Gates, Managing Director at 330-672-0103 or rbalogh1@kent.edu

PRODUCTION DEPARTMENTS POLICIES AND PROCEDURES

General Shop Policies

The following policies and procedures are in effect in the School of Theatre and Dance in order to not only provide the most propitious environment for learning, but to ensure the safety of all students, participants, and employees.

General:

1. Record all practicum hours in the practicum log book in the Scene Shop. Costume practicum students have a separate book in the Costume Shop.
2. No one may work alone in the Costume Shop, Scene Shop, Props Shop, or theatre spaces or after 11pm.
3. The use of lifts, power tools, electrical and electronic equipment is prohibited unless properly trained in its use and faculty or staff is present or prior permission has been obtained. Do not use any equipment or perform any tasks that have not been explained to you by the area supervisor.
4. If you are afraid of heights or have any other conditions that might affect your work, please notify the area supervisor.
5. Absolutely no eating, smoking, or drinking in the shops, light booths, on stage, in the house or anywhere else in the theatre spaces.
6. Report all broken tools to the head of the appropriate shop, i.e. the Scene Shop Supervisor, the Lighting and Sound Supervisor. or the Costume Shop Supervisor.
7. At the end of each workday, return all tools and materials their proper places, and make sure all areas are left clean. The days clean up will start at 4:45 for ALL areas.

Safety:

1. Report all accidents and/or injuries to the head of the appropriate area Scene Shop Supervisor, the Lighting and Sound Supervisor. or the Costume Shop Supervisor.
2. Wear sturdy, rubber-soled shoes (sneakers are OK) to all work calls and appropriate work clothing to get dirty in. Open toes, sandals, and very thin-soled shoes are prohibited in the shops. Loose clothing or dangling jewellery is also prohibited for safety reasons.
3. Work gloves are strongly recommended when focusing instruments or operating the fly system. Rubber gloves are best for working with paint, dye, and other chemicals.
4. Working with electricity can be dangerous and should be treated with respect. Never change a lamp, repair an instrument, open up a dimmer board, or work on any piece of electrical equipment or power tool (including sewing equipment) while it is still plugged in.
5. Be sure you know the locations of all fire extinguishers, main power supply boxes and light switches, and closest exits in the event of fire or accident.
6. For your safety and the safety of others, Walkmans, MP3 players, and other personal stereos with headphones are prohibited while working in the theatre. If listening to music on the radio or stereo

when you are working in the shops or theatres, please keep volume at a reasonable level so that voices can be heard.

7. All persons must wear eye protection all times in the Scene Shop. Your supervisor may ask you to wear additional safety equipment (hard hats, masks, etc.).
8. Do not use spray paint, or a pneumatic paint sprayer in the Scene Shop or Theatre Spaces when others are present. Use the Spray Booth in the Props Shop or take the items outside to spray. If that is not possible, (i.e. the object to be sprayed is too large to move) arrange to spray when there are few or no people in the space. Have all personnel spraying or in the area wear a respirator.
9. Pay attention to what is going on around you in the space. This is essential for your protection and the safety of others. NO HORSE PLAY!
10. Under no circumstances should students work alone in the theatre or shop spaces.
11. Be courteous, considerate, and mindful at all times. BE SAFE!

Working in the Air or Above Others:

12. When people are working above you in the theatre (grid/catwalk), you must wear a hard hat.
13. Before going up a ladder or the grid, empty all pockets of loose change, keys, etc.
14. When working above people, all crescent wrenches and other tools should have a safety tie line securely attached to the belt loop.
15. Use a fibreglass or wooden ladder, not metal, when focusing or doing any electrical work. Every ladder or lift with a technician on top must have technicians tending the bottom. Never leave a technician on a lift or ladder unattended.
16. Do not leave lamps, wrenches, gel frames, tools, paint buckets, brushes or any other piece of equipment on the catwalks, grid, ladders or in the bucket of the lift where it can fall on others below.
17. ANYTHING accidentally falling from above should be announced AHEAD OF ITS FALL by shouting, "HEADS!" or "HEADS UP!" to those working below.

Scene Shop

The Scene Shop is a laboratory facility for the School of Theatre and Dance courses and the preparation of the School's productions. Normal hours of operation are from 9am to 12pm and 1pm to 5pm Monday through Friday. Introductory technical theatre courses have scheduled labs between 3pm and 5pm. Practicum students may schedule hours with the Scene Shop Supervisor. Additional hours and/or calls are scheduled through the Scene Shop Supervisor and posted on the Production Call Board.

Props Shop and Storage

The props construction area is located in the newly renovated lower level of the Theatre Wing in the Music and Speech Building in room B046. Props Storage is located in "Freezer 96" of the Administrative Services Building. Normal hours of operation in the Props Shop are from 1pm to 5pm Monday through Friday. Practicum students in props schedule hours with the Faculty Scene Designer. Additional hours may be scheduled when special work calls are posted on the Production Call Board.

Scene Painting Area

The Scene Painting Area is located within the Scene Shop. Normal hours of operation in the Paint Area are from 1pm to 5pm Monday through Friday. Practicum students in paint schedule hours with the Faculty Scene Designer. Additional hours may be scheduled when special work calls are posted on the Production Call Board.

Electrics Shop

The Electrics Shop is a laboratory facility for the School of Theatre and Dance courses and the preparation of the School's productions. Normal hours of operation are from 3pm to 5pm Monday through Friday. Introductory technical theatre courses have scheduled labs between 3pm and 5pm. Practicum students may schedule hours with the Lighting and Sound Supervisor. Additional hours and/or calls are scheduled through the Lighting and Sound and/or the Season Master Electrician and posted on the Production Call Board.

Properties Policies and Procedures

1. Properties owned by the School of Theatre and Dance are available for use in Main stage Productions. Scene Designers, Prop Masters, and Stage Managers for those productions may get access to Prop Storage from the Scene Design Faculty or Scene Shop Supervisor.
2. The Stage Manager of each production is responsible for obtaining rehearsal props by arrangement with the production's Prop Master. A rolling storage box is provided for rehearsal prop storage. Stage Management is also responsible for returning all rehearsal props by the end of strike.
3. No prop or furniture may be altered in any way without permission from the Scene Designer Design Faculty.
4. Food or other perishable props may be prepared and stored in the Scene Shop break area where a sink, refrigerator and microwave may be used. Label all production perishables with date of preparation.

Costume Shop

The Costume Shop is a laboratory facility for the School of Theatre and Dance courses and the preparation of the School's productions. Normal hours of operation are from 9am to 12pm and 1pm to 5pm Monday through Friday. Introductory Costume courses have scheduled labs between 3pm and 5pm. Practicum students may schedule hours with the Costume Shop Supervisor. Additional hours and/or calls are scheduled through the Costume Shop Supervisor and posted in the Costume Shop.

Costume Fitting Policies and Procedures

1. The Costume Designer or Costume Coordinator arranges costume fittings. The Costume Designer will give a list of fittings to the Stage Manager and post a copy of the appointment schedule on the Call Board to remind actors of their commitment. Performers will also receive their fitting times by email. If less than 24 hours notice is given, performers will be contacted by phone or in person.
2. All fitting emails will be sent from the Costume Shop email on flash line.
3. Actors are expected to check their email at least once a day.
4. The Costume Shop email is costumes@kent.edu.
5. Actors will be emailed their fittings 24 hours in advance. Stage Management and the Costume Designers will be copied. Performers DO NOT need to respond to fitting emails. It is assumed that they will make their fitting.

6. A fitting list will be posted on the Costume Shop Callboard and in the small costume shop office.
7. If there is an unavoidable conflict, the performer should contact the Costume Shop BY PHONE OR IN PERSON ASAP.
8. The performer should call the Costumes Shop 330-672-0123, not the designers or assistant's personal phones.
9. The performer will only be contacted by phone for a fitting if it is less than 24 hours notice and the costume shop will speak with the performer to confirm.
10. Actors must arrive at their costume fittings with appropriate underwear and in a state of physical cleanliness. Actors with shoulder length or longer hair should come prepared to arrange it up and away from their necks.

Costume Shop Policies and Procedures

1. The Stage Manager is responsible for obtaining all rehearsal costumes. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain as many rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costume Shop Supervisor. A box is provided for this purpose.
2. The care of the costumes during the run of the show is of major importance. The cooperation of the actor is needed to preserve and care for the costumes. The actors should be reminded to refrain from any physical activity while off-stage which might wrinkle, soil, or in any way damage the costume. The actor must not eat, drink or smoke while in costume. The actor is expected to hang his/her costume neatly on the dressing room racks, with shoes beneath and hats on the shelf above or on tables provided. Wigs must be returned to the appropriate head form. The actor is also responsible for keeping the dressing rooms free of clutter and throwing away their trash in appropriate receptacles. Actors are required to provide their own foundation garments.
3. Actors asked to provide clothing items (except contemporary underwear, dance belts, character shoes) may be provided a minimal rental fee for cleaning and/or repair costs. The Costume Shop Supervisor will determine this fee. The actors will be asked to fill out a rental invoice provided by the Costume Shop.
4. Actors may be asked to provide their own character shoes for rehearsal and production. All actors and dancers must provide their own dance belt for use as an undergarment. The costume shop will provide dance belts only when they are used as a "costume".
5. The Costume Shop Supervisor will train the wardrobe crew prior to the First Dress Rehearsal.
6. For security purposes, the Dressing Rooms will be locked after all actors have been called to the stage. If there are costume changes that take place in the dressing room, a wardrobe crew person with keys will escort the actor to the dressing room and lock the room when the change is complete.
7. A Dress Parade may be scheduled for several days prior to the first Technical Rehearsal. The Director, Costume Designer, and if the designer is a student, the student's faculty advisor for the production, will view and discuss each costume.

8. Each actor must provide his or her own make up. Make Up kits are available at Mr. Fun and vary from \$16.50 to \$60.00. The Costume Shop will provide any specialty items. In some instances, make-up kits can be ordered on-line or by phone through the make-up class supplier. A Make Up and/or Quick Change session is held in the morning of the Saturday of the First Technical Rehearsal, or on a day prior to tech week.
9. Hair styles/wigs are usually added at the First Dress Rehearsal. Make up is added at the Second Dress Rehearsal. Complicated or elaborate make up or hair styling may also affect the Call Time of actors.
10. If the production has one or more quick changes, a Quick Change Rehearsal may be scheduled as part of the Saturday Make Up Session. Additional Quick Change Rehearsals may take place as a part of the Second Technical Rehearsal but need to be scheduled separately.
11. The Costume Designer will make dressing room assignments. The Stage Manager should make sure that quick-change areas are set up and properly illuminated with running lights.
12. The cast must be informed that they should leave all valuables at home. Valuables are not collected by Stage Management since the Dressing Rooms are locked by the Wardrobe Supervisor after all actors have been called to the stage. Neither the Costume Shop, Wardrobe Supervisor, nor any member of the Wardrobe Crew is responsible for any loss of personal property.

COMMUNICATION

Clear communication is essential to an effectively functioning production team. The following established channels of communication are used throughout the production process. Make sure you communicate daily with your production team.

Call Boards and Posting Notices

Every School of Theatre and Dance production is assigned a segment of the Production Call Board outside the Green Room. The Dance Production Call Board is outside the rehearsal studios in the Dance Corridor. The following information is displayed on all callboards:

- The name of the production
- A cast list (names only, no addresses or phone numbers)
- A current rehearsal schedule
- Current notices and information
- Daily rehearsal reports

Written Communication

All written documents related to any production should include:

- The name of the producing organization (The School of Theatre and Dance)
- The name of the production
- The title of the document
- The date of the document (and/or revision date)
- The initials or name of the person who created the document

Written communication should be distributed by e-mail with single copies of rehearsal reports posted on the callboards. Dance students should check the Vista Callboard.

Phone Communication

The Stage Manager generates and circulates an accurate contact sheet for production staff the day after the first production meeting, as well as an accurate contact sheet for cast members one day after the first read-through. These contact sheets are periodically updated throughout the rehearsal process.

Electronic Communication

Meeting notices, school news and information, and rehearsal reports are e-mailed on a daily basis. All production personnel are required to check their e-mail daily. If you believe you should be getting e-mails that you are not, contact the Stage Manager for the production. All normal costume fitting requests will be done by e-mail using the costumes@kent.edu account.

PRODUCTION CALENDAR TEMPLATE

All dates in the Production Calendar Template are target dates. The working calendar for each production is established at the first design meeting--"Due Dates" will vary with each production. Many productions do not have the luxury of a 16-week process and will be shortened to accommodate an accelerated schedule.

Production Calendar Template

Week/day Prior to Opening	Action	Production Meeting
6-12 weeks	Auditions are held and cast lists posted Note: Auditions are held at the end of the semester prior to the production.	
12-14 weeks	Director's Concept Review production calendar, budgets, And Due Dates	Design Meeting #1 (Director, Designers, TD, SM)
13 weeks	Preliminary Set Design Preliminary Costume Design Discuss Color	Design Meeting #2 (Director, Designers, SM)
12 weeks	Preliminary Prop List Designer conferences with Director Preliminary Scenery Budget Due	
11 weeks	Final Set Design Ground plan/model/rendering Final Costume Design Color costume rendering/working drawings Lighting Design Presentation	Design Meeting #3 (Director, Designers, SM, TD)
10 weeks	Design Drawing complete Costume pulling/shopping list/yardage estimates	
9 weeks	Technical/Construction Drawings complete Final Scenery Budget Due Scenery Construction Calendar Due Finalize costume build schedule/swatching Paint Elevations complete Discuss Run Crew Needs	Production Meeting #1 (Director, Designers, TD, SM, Props Master)
7-8 weeks	Set Construction Begins Costume construction begins	
6 weeks	Preliminary Sound plot Discuss special effects Preliminary Lighting Plot	Production Meeting #2
5-6 weeks	Rehearsal Begin First Read-Through Design Presentations made to cast	

	Preliminary fittings	
5 weeks	Rehearsal Props/Rehearsal Clothes to rehearsal Preliminary Sound Tape Preliminary Prop Viewing Lighting Designer and Asst. Lighting Designer Watch Rehearsal	
4 weeks	Progress Report	Production Meeting #3
29 days	Lighting Plot Due by 1PM	
4 weeks	Program Copy Due Lighting Prep/Color Order	
24 days	Designers Attend "Stumble-Through"	
24 days	Final Sound Plot Due Light Plot Due	
3 weeks	Final Fittings Lighting Prep Week	
2 weeks	Light Hang	
18 days	Sound Hang	
16 days	Set Load In	
13 days	Lighting Focus	
2 weeks	Finalize Prop List	Production Meeting #4
	Review Tech Schedule	(Director, Designers, TD, SM,
Review Crew List	Props Master, Master Electrician)	Master Electrician)
	Solve Problems Paper Tech	
2 weeks	Proof Program Copy	
14 days	Designer Run-through Orchestra Rehearsals	
11 days	Final Prop Viewing Publicity Photo Call Follow Spot run crews attend rehearsal	
11 days-7days	Light Levels	
8-9 days	Rehearse on Stage Dress Parade Review Tech Schedule Discuss Tech Procedure	Production Meeting #5
8 days	Crew Run Through and Orientation Paint Floor	
7-8 days	Sitz Probe Light Levels EQ Sound/Sound Levels Paper Tech/All cues to Stage Manager	

6 days	1st Tech 9-12 Make up Session/Quick Change Rehearsal Tech 12-5/6-10	Production Staff Meets immediately after all Tech/Dress Rehearsal
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Note: All productions should have one weekend day off during the technical rehearsal process

4 days	2 nd Tech/1st Dress 6-11 (wigs and hats, no-make-up)
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3 days	2nd Dress 6-11
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2 days	3rd Dress 6-11
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1 day	Final Dress 6-11 Archival and Designer Photo Shoot
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OPENING

Final Performance	Strike and Clean Up All cast and crew attend
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1-2 Weeks Post	Post Production Wrap Up
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OVERVIEW OF THE DESIGN AND PRODUCTION PROCESS

The process of making theatre and dance can be divided into three broad categories: conceptualization, visualization, and execution. All members of the production “team” go through these processes both as individuals and as a group. Directors, designers, actors, dancers, choreographers, technicians and stage crew all participate in and contribute to the process--and on opening night, the audience begins to participate as well.

Each artist learns through an individual process; directors, actors, designers, choreographers, stage managers all have unique creative processes. The production process must assimilate all of these individual processes into one, unified creative process, which is the foundation of theatre as a collaborative art form. All individual processes must ultimately conform to the parameters (deadlines, budget, resources) of the production. The School of Theatre and Dance includes the following processes:

Selection of the Production Season

The production of a play or dance is usually the decision of a producing company--in our case the School of Theatre and Dance. Every fall, the School initiates a democratic process to determine the Production Season. A list of production possibilities is formulated and passed out at a Production Committee meeting sometime mid-semester. This list includes the titles of plays and musicals seriously considered in previous years, as well as new submissions from faculty and students. (The student representatives to the Production Committee introduce Student submissions.)

A play selection subcommittee considers the particular needs of the upcoming season: diversity and gender issues, production capabilities, director and performer capabilities, budgetary concerns, and performance opportunities for students, etc. Upon meeting in the spring, the Committee generates a narrowed-down list of possibilities, which is then distributed for final consideration by the Production Committee as a whole. Shortly thereafter, the Committee determines and announces the Production Season for the following year.

The Conceptual Process

Once the season selection process is complete, the School Director assigns directors and choreographers, who research the play/dance and begin to develop ideas regarding how they might present the play/dance to an audience. They ask questions such as “What is this play/dance about?” “What are the ideas presented by the author?” “How do I want to present those ideas to an audience?” The director then forms a Production Concept and presents this concept to the designers and, later, the cast and crew. This production concept is the guideline by which the play/dance is realized.

Director's Concept Statement. At the first production meeting for each show, the director presents a prepared, written concept statement to the production staff. This may include anything that he/she feels will aid in the understanding of the concept.

Budget and Parameters Outlines. At the first production meeting for each show, the Production Manager presents an overview of the budget for each design area and the schedule for the production. In consultation with the School Director, he/she also identifies the specific parameters under which the production is to be planned.

The Design Process

Set, Costume, Lighting, Sound and Special Effects designers are a part of a collaborative team. They each have their own individual processes but they also “share” their ideas along the way with other members of the design team. They ask themselves the question, “What is the visual and aural world of the play/dance?” The design process can be described as follows:

Research and Analysis. The play/dance is carefully analyzed for clues that would inform the visual/aural world of the play. Time period, location, clothing, furniture, and style are carefully researched. Designers also research the social, economic, political and historical background of the play/dance and its author. They share this research at design meetings with each other and the director. This information serves as a foundation for discussions about how the world of the play/dance looks, sounds, and feels.

Preliminary Designs. Each designer will then go on to sketch out a preliminary design for further discussion. For the Set Designer, these include thumbnail sketches or a rough sketch, a preliminary prop list, a ground plan and/or an unpainted “white” model. For the Costume Designer, these include sketches, some swatches, and/or a storyboard and costume plot. For the Lighting Designer, these include an angle/color design approach and some visual images. For the Sound Designer, these include a preliminary menu of sound effects and samples of sound cues and a sound plot. This information as well as sound cue samples are shared at a Design Meeting, where the Director and the Designers refine the details of each design. They also discuss other issues, such as how the designs might interact and support each other and the performers in color, timing, movement and flow. The Technical Director then begins to budget the production.

Preliminary Set Design. The following items are presented at the production meeting:

- A drafted floor plan and section
- Pencil sketches and/or white models of the set
- Color samples of the set and major props
- Sketches of any special or unusual units, either set props
- Designer's initial prop list (including set props and dressing)
- Other special items requested by the Technical Director to aid in the budgeting process

Student set designers must have their project adviser's signature on all drawings and related design material prior to submission to the production staff. No construction should proceed without the sign-off indicating that the student and the adviser have discussed the design and any changes made throughout the process.

Preliminary Prop List. The Properties Master for the production will make a preliminary prop list in conjunction with the Set Designer, Director and Stage Manager. This list includes:

- All props called for by the script, props the director envisions for blocking and action during the production (including the cutting of any props)
- Items that fall under the props department specified by the Set Designer.
- Consumables (such as food, cigarettes, etc.) are especially important to list at this time. This list should be distributed to the Stage Manager, Director, Scene Designer, and Technical Director at or before the production meeting it is due. Any cost issues should be raised at this time.

Preliminary Costume Design:

On this date, the costume designer presents:

- A concept board of his or her approach to the design
- Sketches of all costumes and costume pieces in the production, including personal props. Each sketch or board includes a note explaining whether the pieces will be pulled, rented, or built, as many color swatches as possible and any special craft related pieces like fat pads, prosthetics, etc.
- At this time, the designer will have a “Bible” in place that will contain:
 - X and O Chart or Character Scene Breakdown
 - Line by Lines for each character
 - Character Analysis for each character
 - Research packet covering silhouette, etiquette, movement, music, architecture, etc.

Preliminary Lighting Design:

The preliminary lighting design shall include:

- A written paper outlining the designer's approach

- A floor plan showing the major acting areas as broken down into lighting areas
- An angle/color diagram
- Any visual images
- Scene Breakdown
- Discuss Special Effects with production team.

Preliminary Sound Cue List. This list should include the sound cues that the director feels are necessary for his/her action and concept. It should include a brief description of each cue and an approximate length needed. In the case of underscoring, pre-show, intermission, and post-show sound, the description may be as specific as individual songs or as general as the period which the sound should evoke.

Preliminary Scenery Budget Deadline. Following approval of a preliminary design, the Technical Director will prepare and submit the following:

- Preliminary materials estimate by scenic unit
- Preliminary labor estimate
- A list of stock items to be used
- A list of suggested materials and techniques to be used

If the design is within the allotted resources, the Technical Director will give approval for continued progress toward the final design stage. If the budget is not within the resources, the team of designers, director and technical director strategize possible solutions. Agreement will be reached among the director, designers and the Technical Director as to what changes are necessary before progressing to the final design stage.

In all design areas, to budget the productions accurately the design preliminaries must be on time and as complete and accurate as possible.

Final Designs. Each designer then submits final designs. Each design should be approved by the director and faculty advisor PRIOR to submission for budgeting and execution.

- For the Set Designer, these include a painted model or full color rendering, prop list including set dressing, ground plan, section and a full set of design drawings and painter's elevations.
- For the Costume Designer, these include full color renderings of each costume, a costume plot, swatches and construction details.
- For the Lighting Designer, these include a light plot, hook up and other documentation, cue list and magic sheet.
- For the Sound Designer, these include a Sound Plot, an riser diagram, a cue list, and a Digital File, or CD of the rough cues for rehearsal purposes.

It is important to note that each designer is responsible for supplying all of the information needed to execute the design. More information than the above may be required. The Technical Director completes the budgeting process, and recommends appropriate adjustments should the production exceed budget limitations.

The final designs are presented to the director and, once approved, the various crews and shops begin construction of the designs. Student designers must work closely with their advisors during the design process, meeting with them regularly and showing work in progress. Final designs require the approval of the design advisor as well as the director.

Final Set Design Drawing Deadline. On this date the completed set design will be presented. It shall include as a minimum:

- Finished, drafted floor plan in $\frac{1}{4}$ " or $\frac{1}{2}$ " = 1'0" scale. Hand drafted or plotted CAD drawing.
- Rendering or Color Model (for students determined with design adviser)
- Drafted designers' elevations of all scenic units
- Detailed drawings of any unusual units to be built
- Full furniture plots including notes on whether items are to be built or found
- Hanging section ($\frac{1}{4}$ " or $\frac{1}{2}$ " = 1'0")

- Final prop list, including director's updated list, sketches of all items, and notes as to whether items are to be built or found
- Cut sheets and/or drafted plans of all props
- Painter's elevations of all painted scenery.
- Other items as requested by the Technical Director.

Set Technical/Construction Drawings Complete: The following are included:

- Technical Ground Plan and Section in 1/2" = 1'-0" scale
- Rigging plot
- Technical elevations and construction details with pertinent cutting lists
- Shift plot
- Materials/Cost estimated budget
- Labor estimate
- Construction schedule

Final Scenery Budget Due and Construction Calendar Due. The technical director provides copies of these items to the production Scene Design, Scenic Artist, Props Master, the Production Manager, and the Scene Shop Supervisor.

Set Construction Begins. The production technical director shall meet with the Scene Shop Supervisor and Assistant Technical Director and outline the production, make assignments, and assemble all needed materials. The first "to-do" list should be submitted to the supervisor at this time. Weekly updates and adjustments should take place each week following.

Final Costume Design Complete. The final costume design shall include full color renderings of each costume with appropriate fabric swatches, a written costume plot, and specific notes on unusual construction or fabrics, and other items as requested by the resident costume designer.

Costume Construction Begins. The production costume designer shall meet with the resident costume designer and costume shop supervisor to outline a calendar for the execution of the costume designs, crafts etc., make assignments, and assemble all needed materials. Weekly updates and adjustments should take place each week following in consultation with the resident costume designer and costume shop supervisor.

Final Prop List. This is the final list of properties; prepared by the Props Master in collaboration with the director, set designer and stage manager. It should be as complete as possible and include numbers as well as detailed descriptions of all items.

Final Lighting Design:

The design must include:

- A light plot with accurate line plot and trims indicated--1/2" = 1'0"
- A section plot—1/4" = 1'0"
- Complete Hook Up, and Instrument Schedule, and instrument count
- Weight Chart with instrument inventory per position
- Color and Template list
- Equipment List
- Rough magic sheet
- A preliminary cue list.
- Plot due to RLD, LD, and RME. ME and TD
- Printing lighting plot, section plot and channel hook-up for RLD, RME, and ME by Thursday 1PM in their mailbox.

Final Sound Plot:

This shall include:

- A riser diagram indicating hook up of all equipment, and a sound plot that indicates physical placement of all equipment in the theatre and related areas.
- A Cue List that includes the cues from the director's sound cue list as well as additional cues that the sound designer envisions after discussions with the director.
- Written cue sheets indicating operation and placement should be completed.

Design Presentations:

Each Designer in the Production Team will make a design presentation to the cast during the first read-through of the play or musical and no later than the end of the first week of rehearsal.

THE CONSTRUCTION/REALIZATION PROCESS

Each design is realized by a group of technicians who will execute the design. The production staff communicates with each other during the process through a series of production meetings, daily rehearsal reports issued by the Stage Manager, and daily “check-ins” by the Stage Manager with every department.

Set Design. The Technical Director oversees the engineering and construction of the set by the Scene Shop crew that is directly under the supervision of the Scene Shop Supervisor. The set construction process generally follows this outline:

1. The Technical Director provides construction drawings for the crew and develops a detailed construction calendar and a budget. This includes a paint and props schedule.
2. Daily communication among the Production Manager Scene Designer, Technical Director, the Prop Master, Scenic Charge Artist and the Stage Manager is necessary in order that the work in the shop and theatre coincide properly with what is happening during the rehearsal process.
3. The Technical Director plans and engineers scene shifts based on information supplied by the set designer and stage manager. Moving scenery, props, special scenic effects are integrated into the rehearsal process during Technical Rehearsal.

Prop Design and Build. The Prop Master will consult with the Stage Manager and provide rehearsal props. A locked cabinet is provided for each production. The Props Master will integrate the actual props into rehearsal as soon as they are ready. The Props Master must consult daily with the Stage Manager and frequently attend rehearsal.

Prop Viewing. The director, stage manager, prop master, scenic designer and technical director will meet to look at all properties which have been pulled and or built based on the initial prop list. At this time specific choices will be made as to props for use in the production.

Final Prop Viewing. The director, stage manager, prop master, scenic designer, and technical director will meet to look at all final properties prepared for the production. No additions are to be made following this viewing and cuts that prove to be necessary will be made at this time.

Painting. The Technical Director, Set Designer and Scenic Change will schedule paint calls. Painting takes place both during the construction process in the shop and after the set has moved into the theatre. It is important that painting and construction keep pace so as to keep the production on schedule. Painting of the theatre floor should be scheduled at a Production Meeting in collaboration with all design departments.

Load-in. All scenic elements will be taken from the scene shop and placed in their proper location on stage. Once installation is complete and safe, the Technical Director will inform the director and stage manager and rehearsals may move onto the set. Prior to this date, no guarantee is made that the stage will be rehearsal ready.

Lighting Design. The Master Electrician oversees the engineering and execution of the lighting design and supervises a crew of electricians. The lighting process generally follows this outline:

1. The Master Electrician provides an equipment list and develops a plan for “hooking up” or “circuiting” the light plot, and develops a detailed calendar and budget.
2. The Master Electrician works closely with the Technical Director in scheduling the light hang and focus.

3. Once the light plot is hung, the Lighting Designer focuses the lights. This requires most, if not all, of the scenery to be in place and the theatre must be dark.
4. Daily communication among the Technical Director, the Master Electrician and Stage Management is necessary in order that the work in the shop and theatre coincide properly with what is happening during the rehearsal process.
5. The Lighting Designer develops a cue list after seeing rehearsal and then composes lighting cues.
6. The lighting cues are integrated into the rehearsal process during Technical Rehearsal.

Light Cue Writing. The Lighting Designer writes the light cues (at least in rough form) prior to the paper tech. The Lighting Designer also arranges time in the theatre to set preliminary light cues.

Sound Design. The Lighting and Sound Supervisor oversees the engineering and execution of the sound design and supervises a crew of technicians. The sound process generally follows this outline:

1. The Sound Designer provides an riser diagram that shows the hook-up of all the audio equipment, a sound plot that locates all equipment in the space and rack layout diagrams, and develops a detailed calendar and budget. The Sound Designer records all sounds for playback and determines the source of every sound, whether “live” or “recorded”.
2. The Sound Designer works closely with the Technical Director in scheduling the sound hang and hook-up.
3. Once the sound plot is hung, the Sound Designer “EQ’s” (Equalizes) the space. This requires a quiet time in the theatre.
4. Daily communication among the Technical Director, the Sound Designer and Stage Management is necessary in order that the work in the shop and theatre coincide properly with what is happening during the rehearsal process.
5. The Sound Designer develops a cue list and sets “sound levels” in the theatre. This requires a quiet time in the theatre.
6. The sound cues are integrated into the rehearsal process during Technical Rehearsal

Sound Cue Writing. The Sound Design writes sound cues (at least in rough form, prior to the paper tech. The Sound Designer also arranges time in the theatre to set preliminary sound levels.

Costume Design. The Costume Shop Supervisor oversees planning and execution of the costume designs and supervises a crew of stitchers, cutters, drapers and craft technicians. The costume construction process generally follows this outline:

1. The Costume Shop Supervisor develops a detailed calendar for construction and a budget.
2. The Costume Shop provides period rehearsal costumes for use in the rehearsal process.
3. The Costume Shop will provide show specific rehearsal costumes as needed such as hats, coats, and accessories.
4. Each performer is expected to provide his or her own appropriate rehearsal shoes, socks or tights, and knee pads. For modern dress, women will provide an appropriate skirt or slacks, and men a jacket if necessary.

5. The Costume Designer, along with the Costume Shop Supervisor, schedules the actors for preliminary and final costume fittings.
6. The Costume Designer develops a detailed costume plot and, along with the Wardrobe Supervisor, determines if “quick changes” are necessary and makes dressing room assignments. The Costume Designer or Assistant Costume Designer develops all wardrobe (Costume Run Crew) related paperwork such as wardrobe check-in sheets and dresser track sheets.
7. Daily communication among the Costume Designer, the Costume Shop Supervisor and Stage Management is necessary in order that the work in the shop and theatre coincide properly with what is happening the rehearsal process.
8. The Costume Designer gives a make-up orientation to the cast prior to Technical Rehearsal. Quick changes are rehearsed.
9. A Dress Parade may be scheduled for several days prior to the first Technical Rehearsal. The Director, Costume Designer, and if the designer is a student, the student’s faculty advisor for the production, will view and discuss each costume.

THE REHEARSAL PROCESS

Each director/choreographer has his/her own process. Rehearsal processes can vary with the nature of the play/dance, the skill level of the cast, and the time available for rehearsal. Elements common to most production processes include the following:

Auditions. Auditions for theatre productions take place at the beginning of the fall semester for fall productions and at the end of the fall semester for spring productions. Auditions for dance productions take place the same semester of the dance concert. The Audition process generally includes:

The announcement of an open audition call for each production. Auditions for both the dance and theatre division productions are announced in the School Calendar. In addition, audition notices (including a list of audition requirements and a sign-up sheet for audition times) are usually posted on the appropriate Call Board. Two weeks before theatre division auditions are scheduled to begin, perusal scripts are made available in the School Office. These may be signed out by the hour.

Callbacks. If necessary, callbacks may be conducted by the director and/or choreographer over a two- to three-day period. A list of those called back is posted on the Call Board, along with the times and requirements for the callback.

Cast List. Cast lists are posted on the Call Board after approval by the School Director. The date and time of the first rehearsal is also posted. Scripts may be picked up from the Stage Manager.

Rehearsal. The Production Manager in consultation with the Director schedules the start of rehearsal. Rehearsals may not exceed six weeks in any given semester. Rehearsals are held between the hours of 7 and 11pm. (See the section on "School of Theatre and Dance: Production Policies" for more information regarding rehearsal policies.) Rehearsal schedules are displayed on the appropriate section of the callboard (outside the Green room), in addition to any specific notices. Daily rehearsal or Performance reports are also posted on the Call Boards. Most rehearsal processes for theatre consist of:

Read through/Sing through. Production concepts and design presentations are normally made at the first rehearsal. Designers are expected to attend the actors' first read/sing through the play. Rehearsal schedules and contact sheets are passed out, and actors are informed of the director's requirements and applicable theatre policies.

Blocking/Choreography/Music. The actors learn the play. The Director and/or choreographer "sets" movement for each performer. Each actor is responsible for recording their own blocking in their script and memorizing their lines, choreography and music. The Stage Manager records all movement of performers in the production as well. Rehearsal clothing, rehearsal props and rehearsal furniture is added as it becomes available.

Working Sections. After the performers have memorized lines and movement, work continues on timing, characterization, continuity and style.

Working Scenes. The director continues to work on larger chunks of the production. Designers often come to these rehearsal to get information about how the actors are using the space, movement, use of props, etc. The actors may be able to use the set during some of these rehearsals.

Run-Throughs. The Director schedules run-throughs of acts and of the entire show so that designers may meet their final deadlines. The stage manager notifies the production designers, production property

master, and technical director, so they may attend these run-throughs. Some or all of these run-throughs may take place on the set.

Crew Orientation. The last Thursday prior to the first technical rehearsal is Crew Orientation. This is a run-through for the technicians and the run crew, so that they can see the show and be oriented to their duties. All designers and run crew must attend this rehearsal.

TECHNICAL/DRESS REHEARSAL PROCESS

All design and technical elements are integrated into the rehearsal process during Technical and Dress Rehearsals. The Technical rehearsal process may include the following:

Paper Tech:

A Paper Tech is a session where the director, all designers, the Technical Director and the Stage Managers discuss the technical elements of the show from beginning to end. Each cue is “talked through” and recorded in the Stage Manager’s prompt book. These include scene shifts, special effects, lighting and sound cues, and quick changes.

Crew Orientation:

This is a run through on stage that gives the crew members their only chance to watch the production. Cast and crew introductions will be made, and the director’s concept repeated prior to the start of this run through. Crew members will be introduced to their positions and given a detailed orientation by the Stage Manager and taught how to run equipment and handle scenery, props and costumes by their appropriate designers or supervisors.

Sitzprobe:

This is a rehearsal with actors and orchestra. It is the opportunity for the cast to acclimate themselves to the orchestration. This is sometimes done with body mics. The priority of the rehearsal is music.

Dress Parade:

A Dress Parade is a separate event showing (usually on the production set) each costume to be worn in the production. This gives the Director and Costume Designer (and the Resident Faculty Costume Designer if the Costume Designer is a student) an opportunity to address and aesthetic or practical issues with the costumes prior to first dress rehearsal. A Dress Parade is normally scheduled during the week prior to the date of first technical rehearsal for the production. Often the costumes are shown individually or in pairs in the order in which they appear in the production. However, a director may also wish to see different groupings of actors together on stage to gauge how the costumes “work” in different scenes. Generally, an hour should be scheduled for Dress Parade.

Technical Rehearsal:

Technical Rehearsal is a concentrated rehearsal period usually lasting two days. The Stage Manager will produce shift plots and run sheets in conjunction with the designers and Assistant Stage Managers. Scene shifts, special effects, lighting and sound cues, and quick changes are slowly integrated into the stage action by the Stage Manager. Problems are solved, and actors learn to integrate the technical elements into the performance. There are several types of Technical Rehearsals. At the production meeting prior to the first technical rehearsal, the Production Staff determines which type of rehearsal the First Technical Rehearsal will be:

Dry Tech. This tech involves only technicians and actors involved in shifting scenery. A Dry Tech is not always necessary. The purpose is to solve problems in timing and coordination of cues, to choreograph and rehearse shifts, and to establish placement of cues. A Cue-to-Cue rehearsal may be held instead of, or in conjunction with, the Dry Tech date of the Master Production Calendar.

Cue-to-Cue. This tech involves both technicians and actors. The purpose is to polish timing and accuracy. This type of tech is recommended for those productions that have a moderate to large number of simple cues. The rehearsal proceeds from cue-to-cue, skipping large volumes of dialogue in between, utilizing the “Stop and Go” procedure.

Stop and Go. This tech involves both technicians and actors. The purpose is to work on timing, accuracy and create a performance sense of the production. The tech proceeds through the entire production,

stopping only if there is a problem. (Should cue problems arise that are too complex for the Stop and Go, the Cue-to-Cue procedure is adopted.)

Following the First Technical Rehearsal, subsequent Technical Rehearsals are Stop and Go's or runs, as actors and crew learn their jobs and work for timing and smooth integration of all elements with the action on stage. The production staff meets with the Director after each rehearsal to solve problems and determine the work schedule for the next day.

Dress Rehearsals:

Dress Rehearsals are usually "runs" for the four days prior to opening night. Costumes are added to the process after at least one Technical Rehearsal. Quick changes are rehearsed in context and problem quick changes will be scheduled for additional rehearsals outside of the context of the run. The Assistant Costume Designer is also the Wardrobe Supervisor and supervises the wardrobe crew backstage during dress rehearsals and performances. Make-up and Wigs (or hair styles) are normally added at the Second Dress Rehearsal. Exceptions may be made to move this earlier on the calendar if technical considerations (i.e., movement, quick changes, or cues) require more rehearsal time.

THE PERFORMANCE PROCESS

Finally, the Stage Manager develops a "Pre-show Schedule" for the actors and stage crew to follow, which is refined during the rehearsal process and becomes part of the show's "routine." The Stage Manager coordinates the addition of an audience to the production with the House Manager. Performance Reports for every performance should be submitted and distributed by the Stage Manager.

THE STRIKE

All performers (graduate and undergraduate) in the production, all Design and Technology graduate students, design and technology production staff of the production, and run-crew for the show are required to attend strike. Also, area heads, such as Props Master, Assistant Costume Designers, etc., are expected to participate in strike. You are not released from strike until your area supervisor releases you. If you are unsure if you are required to be at strike, it is your responsibility to check with the faculty or staff member in your area for clarification. Wear appropriate clothing. You will need to be able to move (kneeling, bending, climbing and carrying). No open-toed shoes, no open-backed shoes, no skirts, no loose jewelry. Long hair should be tied back. Be prepared to get dirty.

THE POST-PRODUCTION REVIEW MEETING

The Post-Production Review approximately one week after the show closes. All Design and Technology production staff and show production team should attend. These Review Meetings are viewed as an opportunity for reflection about the various *processes* involved in the production, and as a chance to discuss the particular successes and failures of those processes. This meeting is held during the next-scheduled Production Committee meeting following the show's closing, and the bulk of the meeting time is dedicated to discussion of what worked and what didn't, and suggestions as to how to address problems areas or to continue to develop improvements in future productions. It is in the in this Post-Production Review Meeting that the creative process of academic theatre comes full circle.

STUDENT DESIGN/TECHNOLOGY POSITIONS

The production component of the School of Theatre and Dance Co-Curricular Program is both dependent on, and beneficial to, student involvement in productions. As such, student participation in School productions often falls under the auspices of Practicum coursework. The following guidelines provide descriptions of the various jobs and areas of participation open to students, the duties and responsibilities involved, and the expectations and criteria for assessment that pertain to students who participate for Practicum credit. These guidelines are NOT a replacement for the specific syllabi provided by course instructors, but, rather, are included in this handbook as a supplement available for instructors teaching those courses, and as an aid to students desiring specific information about what is required of them should they volunteer for any of the following positions.

Scenery

Position: Scenic Designer

Advisor: Faculty Scenic Designer

Eligibility Requirements: Introductory Scenery, Theatrical Drafting, Scene Design, And Scene Painting. : Assignment preference is given to BFA Design/Tech Students.

Learning Objectives: To get practical experience in the design and execution of scenery.

Pre-Production Duties:

1. Attend all Production Meetings
2. Provide conceptual statements and sketches and research concept board.
3. Provide a props list including all set dressing.
4. Provide a color rendering and a white model, or a full color model.
5. Provide painter's elevations for all scenery and props.
6. Provide all drafting and information required by the production team, including:
 - a. Ground plan
 - b. Theatre section
 - c. Elevations (front, side, section and plan views)
 - d. All necessary detail drawings, including props.
7. Meet all deadlines as defined in the production calendar.
8. Continue to maintain contact with the Director. *Meetings with the Director should always include the student's advisor.*
9. Daily contact should be made with Stage Manager, Designers, Advisor, Technical Director, Properties Master and Scenic Artist.
 - a. Check in with the Scene Shop and Technical Director on a daily basis during the build process.
 - b. Check with the Properties Master daily.
 - c. Check with the Scenic Artist on a daily basis during the paint process.
10. Attend Paint Calls.
11. Meet with the Design Advisor at least once a week.

Production Duties:

1. Attend First Read Through to present designs.
2. Attend Run-through rehearsals.
3. Attend all Technical and Dress rehearsals and end of night note sessions.
4. Compile of list of notes in conjunction with Technical Director and Props Master.

Post-Production Duties:

1. Attend Strike and Post-Production Review.

Position: Assistant Scene Designer

Advisor: Faculty Scenic Designer

Eligibility: Scene Design, Theatrical Drafting

Work in any and all of the above (Scene Designer Section) stated activities as directed by the Scene Designer and/or Faculty Scenic Designer.

Position: Scenic Artist

Advisor: Faculty Scenic Designer

Eligibility: Scene Painting course or other relevant painting experience. : Assignment preference is given to BFA Design/Tech Students.

Learning Objectives: To get practical experience in the painting of scenery.

Pre-Production Duties:

1. Attend design presentation meeting.
2. Study painter's elevations/full-color model to determine medium, color, techniques, texture, etc.
3. Create a list of any questions for the Scenic Designer.
4. Keep the painter's elevations clean and safe. These must be returned to the Scenic Designer in the same condition as received.
5. Meet with the Scenic Designer to discuss all surface treatment. Refer to list of questions for clarification of color, techniques, texture, and desired effect.
6. Meet with the Scene Shop Supervisor daily to coordinate paint activities with other shop functions.
7. Mix test samples of show colors and techniques for approval of the Scenic Designer.
8. Create a list of paint colors, texture medium, tools, etc. needed to complete the assignment. Compare this list to the available stock of supplies.
9. Estimate the coverage area of surface treatment.
10. Create a list of paint and materials to be purchased. Present a copy of this list to the Technical Director and Scene Shop Supervisor.
11. Discuss the build schedule with the Technical Director to determine how, where and when the scenery will be painted.
12. Meet with the Technical Director, Lighting Designer, Production Manager and Stage Manager to schedule floor painting.
13. Determine if there is a need for Paint Calls outside of normal shop hours. If so, create a schedule of where, what day, and what time the Paint Calls will occur. Consult with the Production Manager about the times and locations of these calls. Post this information!
14. Mix and label show colors.
15. Paint the scenery!
16. Supervise the Paint Crews and Paint Calls.
17. Maintain a clean, safe, and organized paint area throughout the process.
18. Attend a tech rehearsal to get notes from the Scene Designer and to see the show under light.
19. Attend all Technical Rehearsal note sessions.

Production Duties:

1. Maintain a touch-up kit for the run of the show.
2. Read the Production and Performance reports daily, and take care of any requested touch-up notes.

Position: Technical Director

Advisor: Faculty Technical Director

Eligibility: Introductory Scenery, Theatrical Drafting, and Scene Design

Learning Objectives: To get practical experience planning, scheduling, engineering, and building scenery for mainstage theatre and dance productions.

Responsibilities of the Technical Director include:

1. After receiving drawings from designers, be responsible for estimating the cost of the show, cost if all built new and cost of using stock.
2. Provide necessary working drawings, work orders, and cut lists for carpenters once a show is approved for production.
3. Assist in ordering necessary materials.
4. Create construction schedule.
5. Participate in the build on a daily basis to answer questions and provide guidance.
6. Attend all special work calls for scenery construction and rigging.
7. Supervise rigging and load-in of show.
8. Attend production meetings and keep track of changes and advise on costs of changes.
9. Coordinate construction scheduling with Charge Artist, Master Electrician, and Props Master.
10. Attend shift, technical and dress rehearsals.
11. Maintain show during run.
12. Supervise strike.
13. Total actual expenses involved in show after run and make report.
14. Attend Strike and Post-Production Review.

Position: Assistant Technical Director

Advisor: Faculty Technical Director

Eligibility: Introductory Scenery, Theatrical Drafting

Learning Objectives: To get practical experience planning, scheduling, engineering, and building scenery for mainstage theatre and dance productions.

Responsibilities: Assisting the Technical Director with duties outlined in the Technical Direction section above which may include:

1. Work on special projects as assigned by Technical Director.
2. Adhere to construction schedule and advise Technical Director on progress.
3. Be available regularly during construction and production.
4. Be at all special work calls.
5. Stand in for Technical Director in his/her absence at meetings.
6. Assist with rigging, load-in and show maintenance.
7. Construct any special or difficult items.
8. Help with the strike.

Position: Master Carpenter

Advisor: Faculty Technical Director

Eligibility: Introductory Scenery, Theatrical Drafting

Learning Objectives: To get practical experience leading the scenery construction for a mainstage production.

Responsibilities of the Master Carpenter include:

1. Work with the Technical Director and Assistant Technical Director on setting up schedules and projects for the student workforce.
2. Adhere to construction schedule and advise Technical Director and Scene Shop Supervisor on progress.
3. Be available regularly during construction and production.
4. Be at all special work calls.
5. Stand in for Technical Director in his/her absence.
6. Assist with rigging, load-in and show maintenance.
7. Construct any special or difficult items.
8. Help with strike.

Position: Flyman

Advisor: Faculty Technical Director/Scene Shop Supervisor

Eligibility: Introductory Scenery, Theatrical Drafting

Learning Objectives: To get practical experience in rigging and flying scenery in mainstage productions.

1. Works with Technical Director to establish number and types of flying pieces
2. Establishes a cue sheet in conjunction with Technical Director and Stage Manager.
3. Assist Technical Director with rigging, load-in and show maintenance.
4. Check all presets.
5. Run show.
6. Help with strike.

Position: Prop Master

Advisor: Faculty Scenic Designer

Eligibility: Props and Crafts, or Wig and Make-up course.

Learning Objectives: To get practical experience leading the props construction and acquisition for a mainstage production.

The Props Master is the head of the properties areas and has the following responsibilities:

1. Work with the director to establish the props list for the show.
2. Work within the confines of the budget allowance for the show.
3. Take responsibility for all properties, this includes rehearsal, final, rented, borrowed, and created props. Animals and the care of them also fall under this area.
4. Attend all production meetings
5. Attend run through rehearsals to ensure that props are working and to ensure their proper use.
6. Work backstage, if necessary, to help handle all prop needs.
7. Purchase all food items for use by the first dress rehearsal.
8. Oversee all repairs in a timely manner.
9. Oversee the safe return and storage of all props after the run of the show.
10. Inform the TD of props which are borrowed for program credit.
11. Assign duties of props to the prop crew, this includes the washing of dishes.
12. Provide the Director and Designer with a showing of final properties one week prior to the first technical rehearsal.
13. Work with and coordinate work schedule of props employees to ensure efficient use of time.
14. Provide secure areas for safe storage of props; this includes rehearsal props.
15. Research props as necessary and provide design assistance.
16. Attend all technical and dress rehearsals including strike.

Position: Set/Props Run Crew

Advisor: Faculty Scenic Designer, Production Manager, or Technical Director

Eligibility: No experience necessary.

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production by preparing and handling all props and/or scenery used during technical rehearsals and performances.

Pre-Production Duties:

1. Attend Crew Orientation.
2. Give all of your telephone numbers to the Stage Manager and the Run Crew Chief, including home and work.
3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:
 - a. Presetting and/or shifting props or scenery
 - b. Executing back stage cues or special effects such as fog, smoke, or other devices or effects.
 - c. Preparing the stage (sweeping, mopping, cleaning)

- d. Checking in/out of props and/or scenery
- e. Storing props/scenery at the end of show

Production Duties:

1. Be on time to all rehearsal and performance calls and sign-in on the posted sign-in sheet.
2. Should you become ill (or through some mishap be late), call and speak *personally* with the Stage Manager.
3. Be present for all shift or preset calls and assist with setting up/taking down of the scenery or props.
4. Execute any Check List or Preset items assigned to you by Stage Manager, Run Crew Chief or Technical Director.
5. Perform a run test on any machinery or special effects at least 20 minutes prior to House Opening. (Troubleshoot if necessary.)
6. Shut down any stage equipment after the house clears and you get permission from the stage manager. Check in and store scenery and props to their assigned locations.
7. Report any problems you encountered with the show or the equipment to the Stage Manager and the Run Crew Chief or Technical Director. If you are unable to contact the Technical Director, report problem to another member of the Design/Tech faculty.

Post-Production Duties:

1. Assist on Stage Crew at Strike.

Costume

Position: Costume Designer

Advisor: Faculty Costume Designer

Eligibility: The following criteria will be used to determine design assignments:

1. Have the appropriate gradepoint-3.0 in the school, 2.5 overall.
2. Have the general approval of the technical faculty after being put forward as meriting a design in the costume area.
3. Have successfully completed one summer at Porthouse as an intern.
4. Have functioned as an Assistant Designer and Wardrobe Head for a main stage production
5. Have successfully completed the following course sequence:
 - a. Practicum 22092
 - b. Stage Makeup 21016
 - c. Costume Design 31524
 - d. Script Analysis
 - e. Intro. to Scenery or Lighting
 - f. Intro. to Costume
 - g. Costume Technology or appropriate Individual Study
6. Have demonstrated through a portfolio presentation the necessary organization, design, painting, technical, and pattern drafting/draping skills required in design an actual production.
7. Assignment preference is given to BFA Design/Tech Students.

Learning Objectives: To get practical experience in the design and execution of costumes.

Responsibilities:

Pre-Production Duties:

1. Read and analyze the script; develop a concept statement and concept board or collage; develop a line by line, character analysis, and buzzwords for each character.
2. Attend all production meetings, meeting all deadlines as established by the faculty advisor and staff costume.
3. Construct a character scene breakdown and a wardrobe plot or garment breakdown.
4. Maintain a calendar or to do list of deadlines for construction, pulling, shopping etc. Set up a shop calendar with the faculty advisor and staff costumer.
5. Prepare sketches for director's approval with color chips or other materials to indicate color, texture, or weight of fabrics.
6. Discuss budget breakdown, building and pulling with the faculty advisor. A definitive number of costumes will be assigned as "to be built" per this discussion.
7. Prepare color renderings for the director's approval. A show will not be worked on by the costume shop until the director and faculty advisor have approved roughs and/or color renderings.
8. Construct "Bible" with the faculty advisor.
9. Meet the deadlines for pulling, shopping, fabric modification, wig dressing, rehearsal clothes, etc.
10. Obtain approval from faculty advisor for the use of and alteration of stock costumes.
11. Attend first read-through, and one rehearsal weekly.
12. Attend necessary run-through rehearsals to become familiar with costume usage and to check the wardrobe plot for accuracy regarding quick changes, hand props, etc.

13. Coordinate the costume accessories/props needs with the prop master, scenic designer, and director.
14. Provide the lighting designer with color swatches to use for developing his or her light plot.
15. Provide the scenic designer with color swatches to use for comparison to scenic elements and painting.
16. Provide necessary rehearsal items as determined in conjunction with the director. All rehearsal items are to be listed in the "Bible" and given to the Stage Manager, who assumes responsibility for the items. All items are to be retrieved from the stage manager the day of first dress rehearsal.
17. Supervise the purchase of costumes, fabrics, supplies, or rentals of costumes. All purchases require the prior approval of the faculty advisor. Keep accurate budget records.
18. Arrange all fitting calls with the staff costumer and faculty advisor so that the faculty advisor may attend first and final fittings.
19. Coordinate or design all hairstyles and makeup for the actors with the faculty advisor.
20. Attend all dress rehearsals and interact with the director and cast to fine tune the production.
21. Handle publicity photo call, ensuring that actors selected for the shoot have costumes done and ready to wear.
22. Make quick-change sheets and coordinate with the run crew and stage manager their execution.
23. Prepare a list of ten shots for archival photo call for the stage manager for during technical rehearsals.
24. Be prepared to take your own photos for archival purposes of processes and final garments on actors.
25. Prepare makeup charts and a makeup review session the Sat. before technical rehearsals begin to instruct the run crew and the actors on the how-to of makeup and hairstyles for the production.
26. Attend publicity photo shoot.
27. Go over purchasing procedures with the staff costumer, with the understanding that all purchases are approved by the faculty advisor.

Production Duties:

1. Check in with wardrobe head periodically to determine the proper handling and maintenance of costumes during the run of the production.

Post Production Duties:

1. Supervise costume strike with wardrobe supervisor.
2. Make sure dressing rooms and backstage change areas are cleaned and that all make-up and hair supplies are put away.
3. Sort all costumes into four categories:
 - a. Laundry-Sort according to machine and hand wash; then by color (whites, colors, darks)
 - b. Dry Cleaning-Place the dry cleaning on the rack towards the front of the costume shop. Inventory the pieces and label rack "To Be Dry Cleaned"
 - c. Check in all accessories and return to stock location.
 - d. Disinfect all footwear and return to stock location.
 - e. Rentals-Prepare all items rented for return. Box up all items that require shipping and prepared for FEDEX scheduling by the Costume Shop Supervisor. Make proper arrangements for the return of items not to be shipped.
 - f. Ensure that the costume shop is back in order after the strike of the show.
4. Prepare a final budget statement for the faculty advisor and arrange a meeting to review your process and discuss future projects.

Position: Assistant Costume Designer

Advisor: Faculty Costume Designer

Eligibility: The following criteria will be used to determine the assistant design assignments:

1. Have the appropriate gradepoint-3.0 in the school, 2.5 overall
2. Have the general approval of the technical faculty after being put forward as meriting a design in the costume area by the Resident Costume Designer and the Costume Shop Supervisor.
3. Have successfully completed the following course sequence:
 - a. Practicum 22092
 - b. Stage Makeup 21016
 - c. Costume Technology 31525 or appropriate individual studies or experience.
 - d. Script Analysis
 - e. Introductory Lighting or Scenery
 - f. Introductory Costume
4. Have demonstrated the necessary organization, understanding of design principles, painting or fabric modification, technical, and pattern drafting/draping skills required to assist a designer.
5. Assignment preference is given to BFA Design/Tech Students.

Learning Objectives: To get practical experience to learn the process of designing and execution of the design of costumes.

Responsibilities:

Pre Production Duties:

1. Read and analyze the script; develop a line by line; develop a costume plot; and a character scene breakdown.
2. Attend all production meetings, assisting the costume designer in meeting all deadlines established by the faculty advisor and staff costumer. Take minutes at all production meetings and publish them in typed format for the bible.
3. Maintain a calendar or to do list of deadlines for construction, pulling, shopping etc in tandem with the costume designer, staff costumer, and faculty advisor. It is the assistant designers job to notify all parties of problems with deadlines.
4. Design a group of characters assigned by the faculty advisor.
5. Design and maintain the budget and the bible. Go over all purchasing procedures with the staff costumer.
6. Ensure that the costume shop has all pertinent information necessary to complete construction of the costumes.
7. Accompany the designer on shopping trips or shop alone for certain items; do all phone and catalog shopping; and ensure that purchased items that are not going to be used are returned promptly.
8. Schedule fittings and post them.
9. Pull all rehearsal clothes and check them out to stage management
10. Assist the costume designer with all pulling.
11. Assist the costume shop with construction when necessary and appropriate, building one garment for portfolio purposes.
12. Create and update all wardrobe paperwork such as "Garment Break Downs", "Quick Change Plots", and "Costume Check-in Sheets".
13. Document processes in the shop with photographs.
14. Attend and assist with the photo call.

15. Act as the wardrobe head for the show. Establish the care and maintenance of the costumes for the run of the show.
16. Assist the costume designer during technical rehearsals.
17. Assist the costume designer in developing makeup charts and hairstyles for the production.
18. Attend the makeup/quick change rehearsal for the production.
19. Assist the costume designer in supervising strike.

Production Duties:

1. The Assistant Costume Designer is also serves as the Wardrobe Supervisor and oversees the wardrobe crew backstage during dress rehearsals and performances.
2. Ensure that any problems with the costumes come to the attention of the designer and staff costumer and are resolved.
3. Supervise the costume run crew.
4. Make sure all dressing rooms and the costume shop are locked at the end of the performance.
5. Make sure all costumes are checked in at both the beginning and end of the performance and all costumes are returned from the stage area to the dressing rooms.
6. Instruct the wardrobe crew in presetting of costumes and any quick changes.
7. Oversee hair and make-up styling.
8. Oversee laundry collection and putting in the assigned wash at the end of the performance.

Post Production Duties:

1. Supervise costume strike with costume designer.
2. Make sure dressing rooms and backstage change areas are cleaned and that all make-up and hair supplies are put away.
3. Sort all costumes into four categories:
4. Laundry-Sort according to machine and hand wash; then by color (whites, colors, darks).
5. Dry Cleaning-Place the dry cleaning on the rack towards the front of the costume shop. Inventory the pieces and label rack "to be dry cleaned".
6. Check in all accessories and return to stock location.
7. Make sure dressing rooms and backstage change areas are cleaned and that all make-up and hair supplies are put away
8. Rentals-Prepare all items rented for return. Box up all items that require shipping and label for return. Make proper arrangements for the return of items not to be shipped.
9. Ensure that the costume shop is back in order after the strike of the show.
10. Prepare a final budget statement for the faculty advisor and arrange for a meeting to review your process and discuss future projects.

Position: Costume Run Crew

Advisor: Costume Shop Supervisor

Eligibility: No prerequisites.

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production by assisting actors with their costumes during technical rehearsals and performances and maintaining costumes throughout the run.

Responsibilities:

Pre-Production Duties:

1. Attend Crew orientation.
2. Give all of your telephone numbers and email to the Stage Manager and the Costume Run Crew Chief, including home and work for the contact list.
3. Receive training in the skills necessary to execute the assigned tasks for this production.
4. Attend all run-throughs and Tech/Dress rehearsals.

Production Duties:

1. Be on time for every call. Stay close to your assigned area. Do not leave the building during your call.
2. Sign in on the production call board. Sign in early enough to start your crew work on time.
3. Check in with the wardrobe supervisor upon arrival and before leaving at the end of your call.
4. Stay close to your assigned area. Do not leave the building during your call.
5. Notify the Stage Manager or Costume Shop Supervisor IN ADVANCE if you cannot avoid being late or missing a call. Only the Faculty Costume Designer, or Costume Shop Supervisor can excuse your absence.
6. Complete individual assignments in a mature and responsible manor. These may include, but are not limited to:
 - a. Check in all costume pieces before each dress rehearsal or performance.
 - b. Pass out any clean laundry that is left in the dressing room laundry baskets and place it at the actor's seat or in their garment bag.
 - c. Take any assigned costumes to the stage and placing them in the appropriate places for "Quick Changes". (Presets)
 - d. Fix any problems cast members might have with their costumes that cannot wait until the next day.
 - e. Write down on the "Repairs" list any repairs or special cleaning that needs to be done by the costume shop during the day.
 - f. Help cast member get ready as needed and, as you are able, with hair, wigs, and make-up.
 - g. Assist cast members in getting into their first costume. Subsequent costume changes will normally be handled backstage during the show.
 - h. Help backstage with any assigned costume quick changes required during the show.
 - i. After the rehearsals and performances, check the set and backstage for any misplaced or forgotten costume pieces and return them to the dressing rooms.
 - j. When they return to the dressing rooms, help cast members out of their costumes at the end of the rehearsal/performance.
 - k. Keep the Dressing Rooms and Costume Shop clean and picked up, putting all make-up and hair supplies back in the correct cabinets at the end of the night.
 - l. Make sure all electrical appliances such as curling irons, and hot rollers are unplugged and put away.
 - m. Remind cast members to keep their places clean and take home their personal property.
 - n. Collect the dirty laundry at the end of each night and place the baskets on the washers.
 - o. Check back in all costume pieces at the end of each dress rehearsal or performance.
 - p. Make sure all Costume Shop and Dressing Room lights are off and doors are locked at the end of each dress rehearsal/performance.

Post-Production Duties:

1. Attend and assist in Strike.

Lighting

Position: Lighting Designer

Advisor: Faculty Lighting Designer

Eligibility: Introductory Lighting, Lighting Design, Lighting Practicum Moving Lighting Programming, Advanced Lighting Technology. Assignment preference is given to MFA/BFA Design/Tech Students.

Learning Objectives: To get practical experience in the design and execution of lighting.

Responsibilities: A Lighting Book is required of all designers, ALDs, and MEs.

The Lighting Book should consist of the following items:

- Complete script (ALL)
- Production Schedule & Contact Sheet (ALL)
- Inventory List (ALL)
- Budget/ Expenses (ALL)
- Concept notes & Any music CD (LD & ALD)
- Visual Research & Costume Rendering (LD & ALD)
- Channel Hook up, Instrument Schedule, Circuit Hook up, Magic Sheet, Color & Template List (ALL)
- Scenic Information (ALL)
- Costume Rendering

Pre-Production Duties:

Before Loading In:

1. Furnish all appropriate phone numbers to the Stage Manager and your advisor.
2. Obtain a production schedule and list of DUE DATES from the Technical Director.
3. Attend all production meetings.
4. Obtain a 1/2" Ground Plan and Section from the Scene Designer. A Xerox copy of his/her set rendering may also be useful.
5. Obtain a grid or theatre plan and lighting inventory from the Resident Lighting Designer.
6. Obtain Costume fabric swatches from the Costume Designer.
7. Develop a written Lighting Design Concept based upon the Director's Production Concept, and in consultation with Resident Lighting Designer. Provide a concept board or other visual research to Director and fellow designers.
8. Attend rehearsals as necessary to watch movement and note how actors are using the stage space.
9. Meet with the Director as necessary to discuss lighting color and angle choices and to discuss lighting cue placement and composition.
10. Experiment (if necessary) in the Light Lab with color and angle choices. Clean up and restore lab to its initial configuration.
11. Consult Resident Lighting Designer for a review of light plot and color choice. It is necessary to obtain the approval of the Resident Lighting Designer before the plot is hung.
12. Furnish Master Electrician with 1/2" Lighting Plot and Hook Up on the Light Plot after the Resident Lighting Designer has approved the plot.
13. Work with Master Electrician to answer questions he/she might have in circuiting, special effects, practicals, etc.

14. On weekday (Monday through Friday) prior to lighting plot due date, review with the show TD and TD advisor and RLD about the lighting plot and the line schedule. Be sure your paperwork and your drafted lighting positions agree with reality.
15. Confirm microphone and speaker placement with SD and Sound Design Advisor prior to hang.
16. Discuss all practicals and special wiring needs (additional circuits, scenery over floor pockets, etc.) with RLD, RME and your lighting team members. And the show TD and props designer prior to Plot due date. Arrange for these items to be dealt with and by whom.
17. Pre-plan with the show TD and TD advisor any set/ scenic moves, which may affect your hang or your wiring/ cabling needs.
18. Plan for Paper Tech.

After Loading in: Before FOCUS

19. Attend all Hang and Focus Calls.
20. Assist with the training of the Light Board Operator in the operation of the light board.
21. Furnish light cues to the State Manager AT LEAST THREE DAYS in advance of the first technical rehearsal. Schedule session to explain and place the cues in the stage manager's book.
22. Before focus, with TD, SD, RLD, set trim on electric pipes and borders.
23. With the SM, spike specials on the stage.

During Focus:

24. Have electricians pull shutters completely open and fully open the iris before starting to focus.
25. Determine type of beam (soft edge and hard edge).
26. When focusing, stand in the center of where you want the hot spot of the beam. Don't tell the electrician all about what the light is doing, just stand where you want it.
27. Never walk away from someone with a light on. Attempt to focus the light as soon as it comes on. Units get hot faster than you think, so please be considerate.
28. Make sure the electrician locks the unit before moving on to another instrument.

Before Level Set:

1. Arrange a time for the director to come in, preferably Tuesday or Wednesday, and look at rough cues you have already set. This is so you do not labor all week on cues that look nothing like what the director wants.

Before First Technical Rehearsals

2. Establish preliminary light levels for all cues prior to the first Technical Rehearsal.
3. With the ALD and ME supervise the placement and taping of mats over cables run on the floor, and insure that all cables are properly dressed on the set no later than the first technical rehearsal.

During Technical and Dress Rehearsals:

4. Attend all technical and dress rehearsals through Opening Night. Receive notes from the Director after each rehearsal.
5. Furnish Master Electrician with a prioritized list of work notes at the start of each work call.
6. Directors and choreographers have final approval.
7. Update all paper work every night after tech table with ALD and ME and print out for next day.

Production Duties:

1. Report all problems with personnel or equipment immediately to the Resident Lighting Designer and Resident Master Electrician.
2. Check with Master Electrician and Stage Manager's Performance reports for any problems that may occur during the run of the show.
3. Make focus or cue adjustments during the run of the show as requested by the director or reported as needed by the Master Electrician. Please make sure these requests and/or reports are channeled through the Stage Manager and reported in the performance report to avoid miscommunication or confusion.

Post-Production Duties:

1. Attend and assist with strike.
2. Complete Self Evaluation and schedule a review and evaluation session with your advisor.

Position: Assistant Lighting Designer

Advisor: Faculty Lighting Designer

Eligibility: Introductory Lighting, Lighting Design, Lighting Practicum, Moving Lighting Programming, Advanced Lighting Technology

Learning Objectives: To get practical experience in the design and to support the execution of lighting.

Responsibilities: A Lighting Book is required of all designers, ALD's. and ME's.. The Lighting Book should consist of the following items:

12. Complete script (ALL)
13. Production Schedule & Contact Sheet (ALL)
14. Inventory List (ALL)
15. Budget/ Expenses (ALL)
16. Concept notes & Any music CD (LD & ALD)
17. Visual Research & Costume Rendering (LD & ALD)
18. Channel Hook up, Instrument Schedule, Circuit Hook up, Magic Sheet, Color & Template List (ALL)
19. Scenic Information (ALL)
20. Costume Rendering

Pre-Production Duties:

Before Loading in:

1. In all cases, it is the responsibility of the Assistant Lighting Designer to make an effort at understanding the intent of the Lighting Designer and helping in the realization of the design.
2. Assist the lighting designer in all areas of responsibility. Please see Lighting Designer Guidelines for more detailed information regarding these responsibilities.
3. Assist the LD and ME in the preparation of the light plot and all supportive paperwork as needed.
4. Review the light plot and paperwork with the lighting designer prior to the first work call.

5. Insure that the lighting designer has incorporated sufficient work light and assignments for the lighting prep and the hang and focus calls and all other necessary lighting work calls.
6. Make follow spot cues with LD.
7. Assist the LD and ME in planning all crews and assignments for the lighting prep and the hang and focus calls and all other necessary lighting work calls.
8. Assist in determining running crew needs such as follow spots, deck electricians, etc.
9. Prior to work calls, insure that there is sufficient gaffer's tape, spike tape and measuring tapes, and other tools and supplies necessary for your particular show and inform the RME of any needs.
10. Coordinate with LD and ME about preparation and framing of all color media and templates prior to the lighting hang.
11. Assist ME in the preparation and wiring of all practicals and other special wiring and/or special effects needs in prep week.

After Loading in: Before FOCUS

12. Update all paper work including plots before focusing day.

During Focus:

13. ALD should keep a record of all units that have been focused and maintain focus charts.
14. Consult with your designer about how he or she wishes to focus. Ask the designer how many focusers he wants to use and where he wants to start. Work with the ME to get people and equipment in place to begin.
15. When the focus begins you are the boss (for the most part.) You direct which light is next to be focused in the position and where the designer should go. The object is to keep the focus moving
16. Use the plot or cardboards to follow the focus as opposed to the paperwork.
17. The Remote Focus Unit or console is yours. You punch the buttons! Or the show BO could push button for you if you have enough focusers.
18. When a light is focused bring up the next light to be focused before taking out the one that was just finished. Glow (20%) the next light for each electrician when they finish with their current light. This allows them to move into position and prep the light while the designer is finishing the focus on another.
19. As a light is focused highlight it on the plot in a color that means it is finished. If a light can't be focused at this time (needs work etc.) and has to be skipped highlight it in another color (don't leave it blank as then you'll wonder later why it was skipped. The color coding allows you to know that a problem was detected and that was why the light wasn't focused)
20. As you move from light to light call out to the designer like this "Next light is channel (insert channel number) with (insert crew member name) on the (insert position)." Example "Next light is channel 331 with Tom on the 3rd Electric." Do not give purposes unless the designer asks as this takes time for you to look up and most designers carry cheat sheets during a focus call. Keep the information handy but only when asked.
21. Keep a note pad by you for notes that might come up (and they always do.) It is possible that a work notes sheet has not yet been created during the load-in process and in this case use these notes to create a work notes sheet.
22. The ALD is responsible for all note taking throughout this process, and an organized method is your responsibility.
23. When a position is near being finished ask the designer where he/she would like to focus next and then coordinate the move with the ME. Try to get this information a couple of lights before the end of a position as this allows time for the crew to prep whatever might be needed for the next position.
24. Keep an eye on the time. Let the LD know when you are approaching break, lunch or

- dinner times. Give him/her a couple of minutes notice so that a good stopping point can be found.
25. Be flexible as not all designers work in the same way. Work with the designer to make the focus call the most efficient that it can be. Use breaks to discuss.

Before Level Set:

26. Attend rehearsals with LD.
27. Finish Follow Spot Cue list and give to the crews.
28. Assist in the training and supervision of all running crews prior to and during the technical rehearsals.
29. Insure all Boom Colors are right and right placement for dance production.

During Level Set:

30. Taking work notes that are discovered in the process of cueing.
31. Following along the cueing with spot cues in hand and informing the LD as to which spots are up on whom and when.
32. Keep an eye on when the LD is going to need scene changes and attempt to anticipate them a little. Contact the shop when a scene change is needed.
33. Make sure that you have a cell phone with which you can contact the ME. Coordinate with the ME on work notes that are being accomplished during the cue setting call.
34. Help young board OPs in the use of the board as needed.

Before First Technical Rehearsals

35. Ensure that the Tech Table has pencils, erasers, highlighters, swatch books and template books available for the designer's use. Also ensure that there is writing (note) paper.
36. There should be enough power inputs to accommodate all lights, computers, etc.
37. All cables should be taped down in such a way that they will not trip anyone walking by the tech table.

During Technical and Dress Rehearsals:

38. Prior to one hour before "go" make sure that everyone has updated paperwork such as Spot Cue Sheets and Shift Plot Sheets.
39. At half-hour gather the spot operators together and go over any notes that you and the designer might have. Make sure that the spots are as prepared as possible for this nights run.
40. During the rehearsal the position of the ALD is besides the designer.
41. Typically you're main job will be to watch the spots and make sure that they are following their cue sheets.
42. Take any notes that the LD gives you on the spots but also note what you see. Later after the rehearsal schedule a time with the LD to go over your notes and see what he has to say about them.
43. You are also a second set of eyes on the stage. Keep an eye out for lights that have dropped focus or lights on borders etc. Again keep a list of notes and go over them with the LD after the rehearsal.
44. As the rehearsal is winding down, get together with the ME and go over the current work notes. When the LD has a free moment ask him which notes he considers most important and inform the ME so that they can be gotten to right away. Create a game plan for the work notes session then inform the LD when he has a free moment.
45. When the rehearsal is over, go over work notes with the LD and get any specific

information that you'll need for focus notes etc.

46. At the end of this day the ME should have an updated and complete Channel Hookup, Dimmer Hookup and Instrument Schedule for the next days dimmer check. Getting this information to the ME tonight allows them a day to prepare the paperwork.
47. At the end of each day from this day forward, notes will be e-mailed to the RME and the RLD. Major notes regarding system failures, facility problems, major crew problems or other similar problems should be followed up by a phone call with the RME.

Position: Master Electrician

Advisor: Faculty Lighting Designer, Lighting and Sound Supervisor

Eligibility: Introductory Lighting, THEA 22092 and/or 42092 Practicum

Learning Objectives: To enable the student to gain practical experience in the management of electricians crews through hang and focus, working with lighting designers, maintaining a production's lighting equipment and systems through the run of its performances, and helping to direct the productions strike.

Pre-production Duties, Early Preparation:

1. Receive ground plan, section, and hook up from the Lighting Designer.
2. Acquire ground plan and Section of theatre, including line plot, circuit charts
 - a. Note length of pipes, maximum weight bearing capacity, and size of counterweight system
 - b. Note accessibility of lighting positions--scaffolding, catwalk, ladder, pipe
 - c. Number and location of ladders or lifts
3. Confirm Equipment Inventories. Note any equipment which is permanently mounted or located and where.
4. Obtain circuit plot.
5. Obtain Production Schedule
6. Cable Inventories. How many two-fers, short jumpers, adapters?
7. Check condition of equipment. Are there any portions of the standard equipment, if any, which are out for maintenance or need repaired?
8. Location of remote and/or auxiliary plug-ins (back stage, house) for the focus remote or the light board
9. Number and location of standard Edison outlets
10. Type and location of all fire extinguishers
11. Location of house light, work light, and panic light controls
12. Location of additional equipment such as cue lights, safety lights, running lights, extension cords.
13. Confirm theatre rules of operation and Load In procedures
14. Schedule of theatre if different from that of the production
15. Obtain a schedule of the production which includes hang, focus, set load in, painting schedule, technical rehearsals, other work calls, and performances. This may require your input or it may be a standard procedure.
16. Become familiar with the names and faces of other production personnel such as the Director, the Production Manager, the Stage Manager, the Technical Director, and the Scene Shop Supervisor.
17. Obtain a list of crewmembers (which may be preliminary).
18. Learn Purchasing Policies and Procedures.
19. Read the play and be familiar with its structure (how many acts/scenes, musical numbers), and its style (realism, expressionism, epic).
20. Be familiar with the scenery in the play. Does it move? Where is it stored?

Pre-production Duties, The Designer's Light Plot/Hook Up/Instrument Schedule

1. Determine the number and type of lighting instruments used by the designer. Compare with the theatre inventory and notify the designer if the inventory has been exceeded. Compare the plot with the Hook Up and note any discrepancies for the designer.
2. Note the positions used and the number and type of instruments per position. Note number of circuits needed per position.
3. Note any special positions such as booms, rolling booms, set mounts, floor mounts, dead hung pipe, and specially built lighting trusses.
4. Note relationship of lighting positions and instruments to scenery. Note relationship of lighting equipment to sound equipment.
5. Note type and location of practical lighting on the set.
6. Carefully examine the light plot and hook up to determine how the designer means to control the lighting instruments. Cross-reference Hook Up to Light Plot. Check to see that the designer does not overload dimmers or that the designer has not exceeded number of dimmers or control channels available.
7. Determine which instruments, if any, can be two-fered. This usually requires consultation with the designer.
8. Select circuits for each instrument to be plugged and record in pencil on Hook Up and your copy of the plot.
9. Figure cable runs.
10. Note additional equipment such as barn doors, top hats, gobos, donuts, pipe stiffeners, adapters, and side arms.
11. Note type and location of special effects and how they are to be controlled (individually or by the lighting control board).
12. Obtain a color cut list and order color filters. The designer or his/her assistant sometimes does this.
13. Make hanging cardboards, hanging cards, and/or a list of all equipment by position. This may translate into a shop order.
14. Make a list of all equipment and supplies, which must be purchased or rented.
15. Make a list of special needs such as special permits.

Pre-Production: Preparation for The Light Hang

16. Consult with the Technical Director daily to schedule work times. Plan how much time should be devoted to:
 - a. Preparation work
 - b. Light hang and circuiting
 - c. Focus
 - d. Schedule time to wire practicals and special effects.
17. Coordinate with the Technical Director any work which may need to be done on or around scenery such as:
 - a. Practicals
 - b. Instruments mounted closely to or on the set
 - c. Special lighting pipes or trusses
 - d. Moving lighting instruments such as those on rolling booms
 - e. Cable which may be on the floor or in the way of moving scenery
 - f. Location and storage of special effects
 - g. Special effects which may require permits or special run crew needs
 - h. Props which need electrical wiring and power
 - i. Any special focusing needs that require the set to be in a certain position or condition.
 - j. Any instruments or positions that may need Z-tec insulation for fire protection.
18. Obtain keys to appropriate electrical areas from the Production Manager.
19. Check tools to make sure they are sufficient and functioning.
20. Make sure there is an adequate supply of "perishables" such as lamps, electrical tape, gaffer's tape, tie line, pens, pencils, labels, etc.

21. Check equipment to make sure it is aligned properly. Make all needed repairs prior to the hang.
22. Check that all equipment is lamped properly (wattage, MFL vs. WFL, spot vs. flood, etc.) If the instruments are variable focus, check the beam angle as designated by the designer.
23. If there is time to work in the theatre prior to the light hang, the following things may be accomplished to save time during the hang:
 - a. Assemble equipment by position. This can be done in a general way, particularly if large quantities of equipment must be moved to a "hard-to-reach" location.
 - b. Assemble booms, special pipes, trusses
 - a. Cut and sort color filters by lighting position
 - b. Consider the "order" in which tasks should be accomplished. Consult with the Technical Director.
 - c. Manufacture, rent, or purchase special effects such as fog machines/fluid, gobos, chasers, flash pots, scene machines etc. prior to the hang. Know how to operate such special effects.
 - d. Know where to find things in the theatre such as extra pipe, side arms, boom bases, etc.
24. If you are working with an inexperienced crew, an orientation must be given. Ideally, this would be done prior to the actual hang. Orientation should include these items:
 - a. Make sure each crew member brings: an 8" crescent wrench, a knife, and work gloves.
 - b. Orient the crew to theatre and electrical safety.
 - c. Identify and review each instrument being used in the production, its basic parts and how to hang and focus each instrument
 - d. Give a brief tour of the theatre and electrics areas.
 - e. Teach each member how to read your hanging cardboards or cards.
 - f. Briefly outline the procedures for the hang and focus and the work to be accomplished.

Pre-Production The Light Hang And Focus

1. THE MOST IMPORTANT THING YOU CAN DO DURING A LIGHT HANG IS TO KEEP THINGS RUNNING SMOOTHLY AND SAFELY. YOU MUST TROUBLESHOOT AND SOLVE PROBLEMS WITHOUT LETTING YOURSELF BECOME IMMERSSED IN THEM.
2. When you are troubleshooting, assess which problems can be solved in a short amount of time and effort and which problems may take longer, need additional equipment, or major repairs.
3. Observe as much of the work as you can from a central location. Be available for questions but try to remain central to the operation. That is, don't go running off where others who need you cannot find you.
4. Patch and check each position as it becomes completely hung. This enables you to catch simple problems early and often saves time and labor. For example, check each electric before it is flown out. This could be a good time to check the dimmers that control units on that electric. It's easier to fix on the ground than in the air.
5. Keep an eye on any inexperienced members to make sure they are hanging instruments properly and safely. If crew members are working in pairs, put a more experienced member with a less experienced member. Always give positive reinforcement, be friendly, and exhibit a positive attitude.
6. Try to ask crew members to perform a task rather than ordering them. It is much more pleasant and achieves the same results. ALWAYS SAY PLEASE AND THANK YOU.
7. After the show is completely hung and circuited, run a final dimmer check and trouble shoot if necessary.
8. During focus, be available on the deck to solve problems and supervise crew.

9. Make sure there are crew members to run the board, foot ladders, focus, and trouble shoot. Find out how many teams of focusers the designer can manage at one time and allocate personnel accordingly.
10. Make a list at the end of the call of what work still needs to be accomplished. Prioritize the list. Report to the Lighting Designer.
11. Do a safety check of the hang once focus is completed. Is cable dressed? Are gel frames secured? Are safety cables in place?
12. Keep careful notes of any changes made in the plot, electrical hook up, or lighting equipment. Correct all copies of paperwork. It is extremely important that this is kept current and all out-of-date copies be identified by date and marked as being no longer applicable. Remember to use a pencil instead of a pen when making notes on paperwork and drawings.
13. Always remind crew members of the time and place of the next call.

Pre-Production: During Rehearsal

1. Either you or a crew member must program the light board. Make sure you know how to program and/or instruct another how to program.
2. Be available in the theatre for any problems or emergencies that may come up during rehearsal.
3. Report to the Designer or Assistant Lighting Designer to receive work notes at the end of each rehearsal session. Prioritize the list with the designer. Make appropriate changes, if necessary, to the next crew call.
4. Plan each work call to get as much work accomplished as possible. Try not to put work off to the next call.
5. Do a dimmer check before each rehearsal session.
6. Train any electrics crew members (deck electricians, follow spot operators) in the safe use of equipment, including the use of fire extinguishers. Describe each task they must accomplish and how it "fits" into the production. Make sure they know how they must dress for the run of the show (blacks or other costumes). Give them a schedule and make sure they know their call times, where to sign in, and the name and telephone number of yourself and the Stage Manager. Introduce each crew member to the Stage Manager. At the conclusion of the rehearsal process, collect from the Lighting Designer a copy of the following paperwork:
7. Corrected Light Plot and Hook Up (You share in this responsibility.)
 - a. Magic Sheets
 - b. Master Cue Sheets and Follow Spot Cue Sheets
 - c. Make at least two back up computer disks of the production to be kept in a safe place.

Production: The Run of The Production

1. Schedule a time with the Stage Manager to do a dimmer check before each performance. If there are two performances in one day, a dimmer check must be performed before each performance. During the dimmer check:
 - a. Replace lamps and make necessary repairs to equipment. Replace burned out gel.
 - b. Check focus of each instrument.
 - c. Check all practicals and special effects for wear and proper functioning.
2. Be available during the performance for emergencies.
3. Check with the Stage Manager after each performance for notes. These may be on instrument focus, burned out lamps, or equipment that is not working properly.

Strike

1. Prior to strike make a list of all work that must be accomplished and verify it with the Lighting and Sound Supervisor.
2. Attach an order to each item on the list and assign crew members accordingly.
3. Meet with the Technical Director to determine the overall schedule of the Strike and the coordination between the tasks that the carpenters and electricians must each perform.
4. Hold a brief orientation to assign initial tasks to each member.
5. As in the Hang and Focus, you are responsible for making the strike go smoothly and safely. Be available in a central location to answer questions or solve problems.
6. As each task is accomplished, ask each crew member to report to you for another assignment.
7. Make sure everything is put away in its correct location, equipment is stored properly, and all areas (grids, stage, loading bridge, electrics room) are left neat and clean.
8. Thank each crew member.
9. Return all rented or borrowed equipment immediately (or the next day if the strike takes place at night).

Position: Deck Electrician

Advisor: Faculty Lighting Designer or Lighting and Sound Supervisor

Eligibility: Introductory Lighting

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production.

Pre-Production Duties:

1. Attend Crew Orientation.
2. Give all of your telephone numbers to the Stage Manager and the Lighting Designer, including home and work.
3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:
 - a. Placing color (gel) in lighting instruments
 - b. Plugging/re-plugging cable and/or lighting instruments
 - c. Dressing or paging cable for scenery moves
 - d. Executing back stage cues or special effects such as fog, smoke, or other devices or effects.
 - e. Taking control of house lights
 - f. Using individual faders and master fader
 - g. Executing house light cues
 - h. Restoring house light system to panic control
 - i. Store, replace and operate the Ghost Light as required.
 - j. Turning on and off stage and grid work lights, running lights, classroom and/or rehearsal lights

Production Duties:

1. Be on time for all rehearsal and performance calls.
2. Should you become ill (or through some mishap be late), call and speak PERSONALLY with the Stage Manager.
3. Be present for all dimmer checks with the Master Electrician. Assist in any troubleshooting or lamp replacement necessary during the run of the show.

4. Execute any Check List or Present items assigned to you by Stage Manager or Lighting Designer.
5. Run test on any machinery or special effects at least 20 minutes prior to House Opening. (Troubleshoot if necessary.)
6. Shut down any electrical equipment after the house clears and you get permission from the stage manager.
7. Turn off running and stage work lights and set out Ghost Light.
8. Report any problems you encountered with the show or the equipment to the Stage Manager.

Post-Production Duties:

1. Participate on the Electrics Crew at Strike.

Position: Light Board Operator

Advisor: Faculty Lighting Designer, Lighting and Sound Supervisor

Eligibility: Introductory Lighting

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production through the programming and running of the light board.

Pre-Production Duties:

1. Attend Crew Orientation.
2. Give all of your telephone numbers to the Stage Manager and the Lighting Designer, including home and work.
3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:
 - a. Cue recording and editing
 - b. Editing cue attributes
 - c. Cue playback and execution
 - d. Manual adjustment of fade times and light levels
 - e. Calling up cues in sequence and at random
 - f. System start up and shut down procedures
 - g. Setting up remote stations
 - h. Saving memory to disk and loading memory from disk
 - i. Taking control of house lights
 - j. Using individual faders and master fader
 - k. Executing house light cues
 - l. Restoring house light system to panic control
 - m. Turning on and off Ghost Light and grid work lights

Production Duties:

1. Be on time for all rehearsal and performance calls.
2. Be present for all dimmer checks with the Master Electrician.
3. Assist in any trouble-shooting or lamp replacement necessary during the run of the show.
4. Execute any Check List items assigned to you by Stage Manager or Lighting Designer.
5. Turn on light board at least twenty minutes prior to the opening of the House and scan light cues for any potential problems.

6. Take control of House Lights and execute any House Light preset.
7. Turn off light board and monitor after the performance and restore control of House Lights to Panic System.
8. Cover board with dust cover.
9. Report any problems you encountered with the show or the equipment to the Stage Manager.

Post-Production Duties:

1. Assist with booth cleanup and Electrics Crew at Strike.

Sound

Position: Sound Designer

Advisor: Faculty Sound Designer

Eligibility: Permission. Generally, experience with a sound design for a simple production is required before being assigned a more complex production. Any class work in sound will be used in evaluating a student's eligibility for a design; performance in other design areas may also be used as criteria for eligibility.

Learning Objectives: To enable the student to gain experience in the sound design of a production, including the execution of the design, rigging and patching the equipment in the theatre (includes headset communication), supervising the area and sound crew during technical and dress rehearsals, and loading out all equipment during strike.

Pre-Production Duties:

1. Read and analyze the script.
2. Attend all design and production meetings, and actively collaborate with other designers and members of the production team.
3. Build a sound plot showing content, cues, sources, duration, overlapping cues, and speaker locations (or channels) and headset locations.
4. Get directors approval of sound plot
5. Research and obtain (or build from scratch) appropriate sounds and music for the design
6. Follow rehearsal reports for daily changes or amendments to the sound area's requirements
7. Prepare an expense "needs" list for approval by the Lighting and Sound advisor including purchases of material, CDs, software, etc.
8. Track expenses to insure that approved expenses are not exceeded, following the guidelines for purchasing (as outlined in the "General Policies" section of this Handbook).
9. Audition sound cues for director in advance to allow for substitutions or changes prior to first technical rehearsal.
10. If needed, prepare a CD of cues to be played on a boom box for rehearsal by the Stage Manager.
11. Provide stage manager with a sound cue list (with locations in script) in ample advance of first technical rehearsal for entry into the prompt book.
12. Orient run crew to required equipment, playback methods, head set etiquette, and cue calling by the stage manager.
13. Prepare cue sheets for sound run crew.
14. Instruct sound crew in proper pre-show checks and post show procedures, including:
 - a. Headset placement and testing
 - b. Turning on procedure for the system
 - c. Executing a sound check of the system
 - d. Returning headsets to storage as needed
 - e. Executing a post-performance shut down

Production Duties:

1. Work with director, designers, cast, and crew to insure appropriate sound cue execution and artistic impact for the production.

2. Deal with any required maintenance issues during performances to insure the integrity of the design.

Post-Production Duties:

1. Attend and assist at strike in:
 - a. Clearing all equipment of disks, cues, or software modifications to the satisfaction of the faculty advisor.
 - b. Restoring physical condition of all equipment, cables, etc. to the satisfaction of the faculty advisor.

Position: Sound Board Operator

Advisor: Faculty Sound Designer

Eligibility: No prerequisites.

Learning Objectives: To enable the student to gain practical experience in the backstage operation of a production through the running of sound equipment.

Pre-Production Duties:

1. Attend Crew Orientation.
2. Give all of your telephone numbers to the Stage Manager and the Sound Designer, including home and work.
3. Receive training in the skills necessary to execute the assigned tasks for this production, which may include:
 - a. Cue playback and execution
 - b. Execution of various cue attributes
 - c. Speaker and monitor assignment
 - d. Manual adjustment of fade times and levels
 - e. Calling up cues in sequence and at random
 - f. System start up and shut down procedures

Production Duties:

1. Be on time for all rehearsal and performance calls.
2. Run all sound checks in coordination with the Master Electrician. Assist in any troubleshooting necessary during the run of the show.
3. Execute any Check List items assigned to you by Stage Manager or Sound Designer.
4. Turn on sound board at least twenty minutes prior to the opening of the House and play back various cues to check for any potential problems.
5. Turn off sound board and any sound computers and monitors after each performance.
6. Cover board with dust cover.
7. Report any problems you encountered with the equipment to the Stage Manager and Lighting and Sound Supervisor.

Post-Production Duties:

1. Assist with booth cleanup and strike. Store sound equipment as specified by the Lighting and Sound Supervisor.

Dramaturgy

Position: Dramaturgy

Advisor: Coordinator of Graduate Studies

Eligibility: Permission of the Coordinator of Graduate Studies, and acceptance by the director of the production.

Learning Objectives: To enable the student to gain practical experience in the dramaturgical work of a production.

1. The Dramaturgy is responsible for providing the production team, actors, and audience members with information that will help them better understand and appreciate the play, the playwright, and the contexts that inform the play. The dramaturge's responsibilities will vary from production to production depending on the needs and desires of the director, but (s) he may assist with any or all of the following:
 - a. Textual Research: Assist the director in establishing a working script, editing the text, and/or determining the version or translation to be used.
 - b. Contextual Research: Research the historical, sociological, and artistic contexts that inform the play. At the director's request, disseminate this information in rehearsals, production meetings, audience discussions, study guides, program notes, and/or lobby displays.
 - c. Background Research: Undertake specialized research regarding specific references, ideas, and/or history alluded to in the play, as well as the production history of the play and/or playwright, in order to augment the research work of the director, designers, and/or actors.
2. Persons interested in serving as a dramaturge (usually graduate students in the M.A. program) should first meet with the Coordinator of Graduate Studies at least one semester prior to the production they hope to dramaturge, as a student's dramaturgical work may qualify as an independent study course. Once approved by the Graduate Coordinator, the student is then free to approach the director of the production and offer his/her services as Dramaturgy. The director is under no obligation to accept this offer.
3. Should a student be appointed as dramaturge, the director should work closely with him/her to determine the particular dramaturgical needs of the production. If the student is receiving course credit for the dramaturgical work, the Graduate Coordinator (or other faculty member serving as advisor for the course) should also work closely with the student, in order to ensure that specific learning objectives for the course are articulated and met.

Stage Management

Position: Stage Manager

Advisor: Production Manager

Eligibility: Introductory Technical Theatre Course and/or Practicum

Learning Objectives: To gain practical experience in the planning and execution of the rehearsal and performance process from beginning to end. Develop advanced leadership, organizational and communication skills.

Pre-Production:

1. Meet with the Director and develop and distribute a rehearsal schedule.
2. Assist with auditions and callbacks.
3. Obtain a production schedule and list of DUE DATES from the Technical Director or your Advisor.
4. Run ALL production meetings. Notify all production staff of all meeting days and times. Collect agenda items.
5. Develop, distribute and maintain all contact lists. Obtain schedule forms from Production Staff and cast. Distribute schedule forms to the Costume Shop.
6. Obtain a 1/2" Ground Plan and Section from the Scene Designer. A Xerox copy of his/her set rendering may also be useful. Tape rehearsal room floor.
7. Organize and maintain a prompt script which is defined as the accurate playing text and blocking, together with cue sheets, plots, daily rehearsal and performance reports, contact lists, schedules and all other items necessary for the technical and artistic operation of the production.
8. Obtain rehearsal props and costumes and organize them for rehearsal. Return those items when they are no longer needed.
9. Organize, prepare and maintain the rehearsal space for rehearsal. Assume responsibility for the form and discipline of the rehearsal process.
10. Run rehearsals and manage the rehearsal process. Record all blocking in the prompt script, changes in text, track props, hold book, keep the rehearsal on schedule, perform scene and prop shifts and rehearsal "sounds", keep attendance, record timings, take notes and complete and distribute daily rehearsal reports. Maintain discipline in the rehearsal process. Establish a rally point outside of and some distance from the building where cast and crew should go in case the building needs to be evacuated. Once there take roll to determine if anyone is missing. If someone is missing notify Police or Fire officials arriving on site.
11. Check-in daily with the Director, Technical Director, Costume Shop, and Prop Master and all designers.

12. Record all cues in the prompt script. Develop shift, props, sound, light and costume plots along with the designers.
13. Prepare the stage for Technical Rehearsal. Supervise all run crews and assist with their training.
14. Run all technical and dress rehearsals. Coordinate problem solving. Hold a Production Staff Meeting after each rehearsal.

Production:

1. Coordinate performances with the House Manager. Complete and distribute daily rehearsal reports and report any problems to the appropriate supervisor.
2. Maintain the artistic intentions of the Director after opening to the best of your ability. Attend strike. Make sure the booth is clean and neat.
3. ACCIDENT REPORTS. Accident reports should be completely filled out and turned in to the School Director with in 24 hours of the incident. The two different report forms can be found online at www.kent.edu and in the Appendix of this handbook.
4. Attend post-production review session.
5. Complete Self Evaluation and schedule a review and evaluation session with your advisor

Position: Assistant Stage Manager

Eligibility: No previous experience.

Learning Objectives: To gain practical experience in the rehearsal and performance process from beginning to end.

Responsibilities:

1. Assist the Stage Manager with any and all of the above responsibilities.
2. Provide backstage run crew assistance and supervision.
3. Attend all performances and strike.

HOUSE MANAGEMENT

The House Manager is an important representative of the School of Theatre and Dance and Kent State University. The House Manager is the liaison between the audience and the production staff. For this reason it is important that the House Manager projects a professional attitude. Please arrive at the theatre in professional attire; jeans, sweats and t-shirts are not permitted. You will need to wear a watch or carry with you some sort of timepiece. Duties of the House Manager include (but not limited to): checking and cleaning of facility before opening the house for seating, usher coordination for the day of show, solving seating problems, patron relations, cleaning and closing of facility after production. Always be polite and courteous with patrons.

Wright-Curtis is General Admission seating, no reserved seat numbers, this means first come first serve. Check with the box office staff to see if there are any special seating needs. These seats will need to be reserved by you. If the show is particularly full, ushers and House Management will need to help people find open seats. This may include asking people to fill in empty seats in the middle of a row. Ushers will also need to be stationed at the bottom of the stairs to keep patrons from walking across the stage and to ask the people to watch their step down the aisles.

Stump Theatre is reserved seating, or assigned seats. Ushers will need to point out where seats are. This is where you may encounter seating problems, so be prepared. Check with the box office to see if there are any special seating needs.

Daily Tasks

One Hour before Showtime (also when the Box office opens)

- Arrive one hour before curtain and check-in with the Stage Manager and Box Office
- Find out the running time of both acts from the Stage Manager
- Ask the Stage Manager if there are any special procedures for this production; such as actors in the aisles, seats being used by actors, pre-show music, etc.
- Reserve the back row of seats for latecomers in Wright-Curtis only
 - House seats have been reserved in Stump, find out where they are
- Make sure box office is open
- If there are patrons with special seating needs please reserve seats in the house at the appropriate location (Reserved signs are in the House Management folder. Write the patrons name on the sign in black marker)
- Check that lights in foyer and hallway are on
- Check both restrooms to be sure lights are on and there is toilet paper and paper towels (Supplies are located in the men's room, by Wright-Curtis directly as you walk in on the left) or check with Rebecca Gates or Karl Erdmann.
- Be sure you have enough programs for the evening (If it looks like the programs will only last a few more days please note that on the house report so we can order more)
- Unlock the theatre doors so you may exit the theatre and not be locked out (Use the allen wrench labeled "Thingy" in the box office) or ask Stage Management to help you with this.
- Do **Not** open the doors just yet, simply unlock them
- Ushers will arrive at 45 minutes before curtain: Brief ushers on policies
 - USHERS ARE REQUIRED TO STAY AND HELP THE HOUSE MANAGER CLEAN THE HOUSE AFTER THE PRODUCTION
 - Food and Drink are **not** permitted in the theatre
 - Cameras and recording devices of any kind are **not** permitted
 - Check the day, date and production on tickets before tearing them
 - When tearing tickets tear the right-hand stub, keeping the white stub portion

- When tearing tickets be sure to tear only the ticket and not the receipt portion
- Wright-Curtis will have 6 – 8 ushers
 - One usher will rip tickets
 - One usher will distribute programs and help people to their seats
 - Two or four ushers should prevent people from walking across the stage and making sure patrons watch their step down the stairs
- Stump will have 6 - 8 ushers
 - Two to three to rip tickets and hand out programs
 - The other ushers will help people find their assigned seats

Half Hour Before Showtime

- Check with Stage Manager and Box Office to see if you can open the house at half hour
- When Stage Manager is ready open the house

Five Minutes

- Check with box office to see if you should hold the house
 - The house would be held if traffic or parking are very bad
 - A large number of patrons have not arrived
 - An important patron has not arrived such as President Lefton
 - If you are holding the house please inform the Stage Manager immediately
 - Flash lobby lights to let patrons know we will be starting soon

Showtime!

- Inform the Stage Manager that you are ready to go
- Flash lobby lights again
- Close the curtains
- Turn off foyer lights, lobby lights remain on
- Close all inside doors
- Close all outside doors except for the one on the end (Stump Only)
- Have your ushers find seats near the back
- Tear tickets for latecomers and sit them near the back. At intermission late patrons will be allowed to move in to their ticketed or assigned seats.
- Keep an eye on the house and audience to be sure there is no patron problems during the show. House Managers should try to stay in the Theatre at all times.

Intermission

- Keep track of the time so you know when intermission is about to begin
- When the lights come down on the first act and then when the house lights are coming up, open the curtains
- Then turn on the foyer lights
- Open all doors
- As patrons re-enter the theatre have ushers check that no food or beverages are being brought in
- Blink the lights 3 – 5 minutes before intermission is over
- Check with the stage manager to see if he/she is ready to begin
- After patrons are seated close the curtains, turn off lights and close doors
- Count your tickets stubs and fill out house report

House Reports

- Fill out as much information as possible

- Please note any unusual occurrences; this includes any confiscated items such as cameras or recording devices and any emergency situations and how they were handled
- Also note any lost & found items that were retrieved in the theatre

End of Show

- Be sure to have a program recycling box, we can reuse them if they still look good
- Open curtains, doors and turn on lights
- Return any cameras or recording devices
- You and the ushers pick up any programs or trash laying around the theatre
- Recycle as many programs as possible but throw away folded, crinkle, ripped programs
- Lock doors to theatre with the “thingy”
- Check in with the Stage Manager
- Turn off all lights
- Finish house report (You’re house report will also act as your time card back up so be sure to fill out completely, sign and date)

Patrons who arrive after the box office is closed (This is a half-hour after the show begins)

- If the patron already has a ticket, seat them quietly in the seats reserved for latecomers
- If the patron has already paid for their tickets but they were being held at the box office, retrieve the tickets from the paid tickets the box office staff gave you before they left and seat the patrons
- House Management **cannot** sell tickets to patrons

Out of the Ordinary Tasks

Patrons with tickets for the wrong date

- If the date is in the future ask patron to return on that day or have them make an exchange at the Box Office
- If the date on the ticket has already passed the patron will have to purchase another ticket, have them return to the box office
- Refunds are not available

Patrons with cameras or other recording devices of any kind

- If you notice or are notified of a patron with a camera or recording device, locate the patron
- Once you have located the patron you will remind them of the no photos or recordings policies
- Cameras and other recording devices of any kind are completely restricted by copyright laws
- Ask them to delete the photos or recording they took of our production
- Please see Rebecca Gates if you have any problems

Emergencies (It is very important that you remain calm in any emergency situation. Once 911 or other emergency help has been called be sure to call Rebecca Balogh Gates if she is not at the theatre. 216-798-8269 (This is Rebecca’s personal cell. If she does not answer, leave a message and

she will call you back as soon as possible). See section on Emergency Procedures

STUDENT PRODUCTIONS

Productions and projects that are entirely or predominantly student initiated, created, and produced are an important part of the co-curricular activities of the School. Student productions both grow out of and diverge from curricular work in the classroom, but should not conflict with students' academic obligations or with their commitments to main stage productions.

Student Production Board

The School shall annually establish a Student Production Board of twelve members divided equally between student and faculty/staff representatives. The six student members, composed of a balance of lower- and upper-division undergraduate theatre and dance majors and graduate students, shall be elected or appointed by the appropriate representative student organization(s). The six-faculty/staff members will always include the Student Production Coordinator (see below), who will act as convener, either the Scene or Costume Shop Supervisor, the Production Manager and one member from the Dance Faculty. The other two faculty members will be appointed by the School Director to provide a balanced representation from design/tech, acting, and history/criticism (the Student Production Coordinator will be taken to represent her/his area.) This body will meet as needed, but not less than twice a semester, to carry out the following tasks:

1. Provide a forum for the development, selection, realization, and promotion of student productions.
2. Develop any new policies and guidelines for student productions as may be required, subject to approval by the School.
3. Ensure that dates in the School production calendar, appropriate venues for rehearsal and performances and adequate publicity are provided for student productions.
4. Allocate (in coordination with the School Director) the amount and type of support student productions will receive, taking into account the artistic goals of the proposed projects and the finite resources available to fulfill those goals.
5. Enforce the criteria for participation in student productions or projects and ensure liaisons are maintained between student producers and their faculty academic and project advisors.
6. Review and vote on proposals for student productions or projects and report those decisions to the School Director.
7. Conduct such business as may properly come before it.

Student Production Coordinator

The School Director will annually appoint a member of the full-time faculty to serve as Student Production Coordinator. Appropriate release time will be provided for this position. The duties of this position include the following:

1. Convene the Student Production Board as needed to conduct business.

2. Provide a general oversight of all student productions in coordination with the Production Manager. Where appropriate, this includes attending production meetings, rehearsals, and if needed, referring problems or other concerns to the Student Production Board for resolution. The Coordinator also serves as faculty advisor for projects where no other faculty member has been so designated.
3. Meet regularly with the School Director to report the decisions of the Student Production Board and to discuss other issues and concerns related to student productions
4. Represent the Student Production Board at meetings of the Production Committee and of the School.
5. Complete other tasks or fulfill additional responsibilities that may be appropriately assigned by the School Director or the Student Production Board.

Criteria for Participation in Student Productions

1. Participation in student productions is open to any currently registered student, although the Student Production Board may give preference to those students who are theatre or dance majors.
2. All students who are involved in a student production must have received a minimum of 2.50 in the previous semester
3. Undergraduate participants in student productions should be enrolled in or have taken the introductory course or courses appropriate to their proposed project.
4. If it is determined that a student's academic or main stage production work is adversely affected by participation in a student production, the student's faculty academic and/or project advisor has the right to ask for the removal of that student from the project or for the postponement or termination of the proposed project. The matter will be brought before the Student Production Board, which will arrive at a decision. If the decision goes against the student, s/he has the right to appeal this decision to the Student Production Board. If a resolution of the matter is not achieved in that forum, final determination rests with the School Director.
5. The Student Production Board, in selecting projects for production, will take into account the applicant's experience and background in the discipline appropriate to the proposed project. However, it reserves the right to approve projects, even when such experience or background may be insufficient, if the creative and/or educational merits of the project outweigh these considerations.

Types of Student Productions

In order to encourage an educational environment of openness and flexibility and to foster creative interaction among students from different disciplines and areas of interest, the School intends that a wide variety of models should exist for student productions. However, these productions must also operate within the overall co-curricular production season. Therefore, certain models will have more structure than others, in order to ensure the timely and appropriate allocation of calendar slots and financial and technical resources. In general, because these resources are limited, design and technical support will be rare rather than common, and strongly tied to the applicants' ability to creatively realize their artistic goals within these limitations.

The following categories of student productions will be considered permanent parts of the co-curricular production schedule:

Student Theatre Festival. This event is a production of the School and will occur over a weekend of performances in the fall or Spring Semesters. The School Director defines its budget and, where appropriate, its physical needs are the responsibility of the scene and costume shops. Its content is open to traditional works and production models, BUT PREFERENCE IN SELECTION WILL BE GIVEN TO PROPOSALS THAT SEEK TO EXPLORE DIFFERENT WAYS OF MAKING THEATRE. The Student Production Board will be responsible for the selection of projects for this event. The application for Student Theatre Festival will be made available by the second week of the semester prior to its occurrence in the production schedule. Final determination of the content of the Student Theatre Festival will be made by Midterm Week of the semester prior to its occurrence in the production schedule.

B.F.A. Senior Dance Concert. This event is also a production of the School and occurs over a weekend of performances in the Spring Semester in one of the main performance venues. The School Director defines its budget and its physical needs are the responsibility of the individual student choreographers with input from the design/tech faculty. The individual senior choreographers in consultation with the faculty of the Dance Division also develop its content.

Student Dance Festival. This event is a production of the School and will occur during the spring semester in a calendar slot to be determined by the Production Manager in collaboration with the Dance faculty. This dance concert is in the nature of a showcase event, with minimal costume and design/tech needs.

Fringe Festival. This event is a production of RoundTable, under the auspices of the School. The Fringe Festival takes place in various venues both inside and outside of the School. Its budget is defined by RoundTable (based upon their own resources and in consultation with the School Director) and its physical needs are generally the responsibility of the individual participants. Its content is wide open and applicants are encouraged to submit proposals that expand the traditional notions of performance styles, venues and composition. RoundTable will determine the schedule for accepting and reviewing applications (in consultation with the School Director) and make determinations of the events selected for this event.

1. Laboratory Productions. The following categories offer other possible opportunities for student productions. Calendar slots will be determined by the Producing Director and set aside in the production schedule for these events. The Student Production Board based upon its criteria for the reviewing and accepting applications and the overall production schedule will determine the final number of those slots that are used each year. These events offer an opportunity for the most process-oriented type of work: scenes or monologues or songs from previously written works; readings, staged readings, or performance of new works; improvisational and non-traditional performance pieces; and work from classroom projects. They are not generally restricted in terms of length; however, preference will be given to projects that can fit into the traditional Wednesday noon one-hour slot in B005. There are no production budgets for these projects, but all approved applicants will have access to the B005 lighting system and to whatever sets, props, and costumes are available in the Student Production storage room. Allocation of any additional resources will be at the discretion of the Student Production Board. The production calendar shall include at least two but not more than three slots for these types of events each semester. Applications for these events will be available from the beginning of each year and kept open until all the available slots are filled.

Guidelines for Student Productions

Auditions. Open calls are not required for Fringe Festival, encouraged for Lab Shows and are required for Student Theatre Festival and the B.F.A. Senior Dance Concert and the Student Dance Festival. Any exceptions to these policies require approval by the Production Manager, the Dance Division Director or the Student Production Coordinator as appropriate. Casting in main stage productions takes precedence over casting in student productions. Student productions follow casting policies for all co-curricular production activities of the School.

Practicum Credit. Practicum credit is currently only available for productions directed by a faculty member or guest artist.

Production Responsibilities. Participants in all types of student productions are responsible for the spaces they rehearse and perform in, including restoring them daily for classroom use, strike after the final performance and the returning of any equipment or materials to the student production stock or other sources. Participants must also abide by these guidelines, to ensure that, to the best of their ability, the production process happens in a safe, supportive and professional environment, respectful of both other students and the faculty/staff of the School.

Scheduling. Kent State theatre facilities are scheduled through the resident Production Manager. All productions not related to courses must have the approval of the Student Production Board. Priority is given to class work and approved productions.

Role of the Director. The Director for the approved Student Production is considered the "Producer" for the project and signs an agreement that they understand the Black Box Guidelines. They in-turn enforce the rule with the rest of the production staff. Penalty for ignoring or abusing these guidelines are to be announced.

Hours. All Student Production activities are limited to the hours of 9 am – 11 pm in our facility.

Maintenance of Spaces. Theatre and rehearsal spaces must be left in a clean and presentable fashion at the end of each day. Scenery and props and costumes must be stowed in their respective areas and the floor must be swept and trash emptied before the end of the day (11pm). Lights must be turned off and doors locked.

Production Support. Production support is generally minimal (to be defined) in regards to scenery, lighting and costumes. Props are provided through the Roundtable prop storage (in the trap room of Stump theatre). This room must be kept clean and orderly and must be kept restored to this condition after production strike. Student Theatre Festival will be allowed more resources contingent on agreement in advance between the Producer, Production Manager and Student production committee chair.

Configuration. The configuration (thrust, in round etc.) and masking will also be agreed upon in advance between the Producer, Production Manager and Student production Coordinator. Substantial advance notice must be given to the Scene shop supervisor to implement these changes. Student production staff (actors and technicians) is expected to assist in reconfiguring the theatre space as well as restoring it during strike.

Keys: Keys/Keycards must be signed out from the Student Production Coordinator and returned immediately after strike. Key Cards and Keys will require a refundable deposit.

Food and Drink: Food and Drink is prohibited in the booth and the theatre except for capped water bottles.

Strike: All student production members must participate in the strike and restore of the performance space as directed by the Producer and Production Manager and done during normal working hours. This means the restoration of the theatre configuration will likely happen within days following strike contingent on scheduling and other factors.

Performances: Performances are limited to the days and times as stated on the application and agreement. The Production Manager must approve requests for any additional performances. The Director/Producer is responsible for securing a House Manager and ushers for all performances.

Producer Responsibilities: The Producer/Director is responsible for reconciling all elements of the production, i.e. Meeting schedule commitments, procuring and returning borrowed items (in person and in a timely manner) to the respective lender, returning rehearsal and performance spaces to the agreed upon condition. Any and all of the above may be delegated to others, but ultimately it is the responsibility of the producer to assure the commitments are met.

Graduate Student Production Supervisor:

- Provides peer support for the Director/Producer and the cast and crew during the production process
- Serve as liaison to Student Production Coordinator and Production Manager
- Assist in overseeing the use and maintenance of the space
- Assist Producer/Directors with things such as scheduling, seating configurations, process, auditions, etc.
- Assist in overseeing the restoration of the space
-

The Producer/Director is:

- Responsible for securing designers and Stage Manager. All designers are expected to “run” the production.
- Responsible for providing House Manager/Ushers for all performances
- Responsible for restoring the space to its original condition
- Responsible for maintaining the space in a clean and orderly condition

Stage Manager

Pre-Production:

Meet with the Producer/Director and develop and distribute a rehearsal schedule. Assist with auditions and callbacks. Assist in the running of all production meetings. Notify all production staff of all meeting days and times. Collect agenda items. Develop, distribute and maintain all contact lists. Organize and maintain a prompt script. Assist Director/Producer in obtaining rehearsal props and costumes and organizing them for rehearsal. Return those items when they are no longer needed. Organize, prepare and maintain the rehearsal space for rehearsal. Assist Director/Producer in the running of rehearsals and the managing of the rehearsal process. Help maintain discipline in the rehearsal process. Prepare the stage for Technical Rehearsal. Supervise all run crews and assist with their training. Run all technical and dress rehearsals. Coordinate problem solving. Hold a Production Staff Meeting as needed.

Production:

Coordinate performances with the House Manager. Complete and distribute daily rehearsal reports and report any problems to the appropriate supervisor. Attend and help coordinate strike. Make sure the booth and all other areas of the space are kept clean and neat. Attend post-production review session.

Costumes:

- Secure a costume designer, if needed. This must be a student with costume experience. Preferably a costume major or minor. The Faculty Costume Designer must approve your choice.
You **MUST** have an approved costume designer to use KSU costume stock.
- A maximum of 20 costume pieces may be used from costume stock.
- The Costume Shop Supervisor must approve these.
- Costumes from both modern and period stock may be used. An appointment to pull stock must be scheduled with the Costume Shop Supervisor between 9 -12, weekdays.
- Costumes will be provided no earlier than 3 weeks prior to opening.
- Costumes not available for use are wigs, make-up, antique or fragile items, and jewelry. Shoes, hats, and accessories may be used on a case-by-case basis.
- Remember that it is 20 pieces, not 20 outfits, as you make your choices.
- Costumes **MAY NOT BE CUT, GLUED, TAPED, OR DYED.**
- Costumes must be able to be returned to their original state. You must check with the Costume Shop Supervisor on what can be left in and what must be removed.
- Only minor alterations and trimming is allowed. Examples are letting out or taking in waists, raising or lowering hems, or adding non-permanent trims such as ribbons or bows.
- The Costume Technology Lab may be available for you to use. Possible hours for use are 9 – 12 and 1 – 3 weekdays or when classes are not scheduled. Weekend may be scheduled on a case-by-case basis. You are responsible for cleaning up and keeping the space neat. Anything left in there for your show must be clearly labeled and not in the way of classes taught in there.
- During dress rehearsals and performances, the Costume Designer **MUST** be able to run wardrobe or have a qualified wardrobe person approved by the Costume Shop Supervisor.
- The Costume Designer is responsible for all laundry that needs to be done. The laundry room facilities will be available for this use. A laundry schedule must be submitted and then approved by the Costume Shop Supervisor. Appropriate keys will be checked out to the Costume Designer or Wardrobe person.
- Any dry cleaning must be listed, and hung on appropriate hangers in the Costume Shop ready to go to the cleaners. Dry cleaning is picked up on Tuesday and Fridays.
- The dressing rooms on the second floor **MAY** be available for your use. If you use them, you are responsible for cleaning them after your last performance. A rolling costume rack will be provided for the backstage area.
- The Costume Designer must return everything to stock after strike. Laundry needs to be done as soon as possible after closing. Always with-in a week. Dry cleaning must be put back in stock after it returns from the cleaners.
- Any questions should be addressed to the Costume Shop Supervisor

Lighting:

- All productions must use the Black Box Rep Plot. The production will have access to twelve specials that may be refocused. No lights may be moved.
- Lighting equipment may not be cut, glued, taped, dyed or modified.
- Lighting designers must meet and coordinate with the Lighting and Sound supervisor **PRIOR** to doing any work within the Black Box.
 - Lighting designer(s) must meet within two weeks of the first tech.
 - At that time, a designer should have a lighting plot of necessary equipment needed for the show. (Based on the BB lighting rep plot)

- Show playback is formatted on three tiers of control ranging from preset wall control, to cue control, to full console control.
- Designers / Directors are responsible to acquire run crews.
- Student staff members will be available to assist with any special needs of the space, pending a discussion with the Lighting and Sound Supervisor.
 - Student staff hours are between M-F 1pm to 5pm.
- All Theatre Shop safety rules apply for ANYONE doing work within the BB.
- Expendables (Gel, Tape, etc.) may be purchased through the Lighting and Sound supervisor. Payment must be collected prior to the receipt of goods.
- Training sessions (max 4 hours) will be provided by the Lighting and Sound Supervisor. These sessions will instruct the user how to safely and
- Food or drink is NOT allowed near any theatrical equipment AT ANY TIME. Privileges may be revoked if this rule is broken.
- The Producer/Director and Lighting Designer are responsible for restoring the grid and the booth in a neat and clean condition. Return all color and borrowed items to electrics.
- Special FX (gobos, etc) must be signed out from the Lighting and Sound Supervisor
- The use of smoke or haze is prohibited due to fire laws.

Scenery, Props & Painting:

- Student Productions are encouraged to make use of the Black Box Stock Scenery. The Production Manager will provide an updated list annually.
- All scene designs must be first approved by the Resident Scene Designer (Raynette Smith) and Technical Director (Martin Simonsen) for safety.
- Access to props other than the Roundtable storage must first be approved by the Resident Scene Designer and Production Manager and arrangements must be made to sign them out and return them to stock.
- No painting may take place in the theatre without the permission of the Production Manager.
- Painting of the seating risers is prohibited.
- Please see Scene Shop Supervisor prior to constructing any scenery or using any tools

Sound:

- Sound equipment may not be cut, glued, taped, dyed or modified.
- A repertory sound plot has been created for each seating configuration. This includes the following equipment:
 - (4) 2-way EV FRI hung speaker cabinets.
 - (2) EV single woofer Subwoofers
 - Necessary Crossovers and EQ's
 - Portable stage sound console including:
 - 12 channel mixer
 - CD/Cassette player
 - Ipod 1/8" and RCA hookup
 - (1) Handheld microphone with necessary microphone cables
 - (1) Podium microphone
 - Headsets are provided for the space. It is the productions responsibility to purchase batteries for the run on the show including techs.
 - Headsets include:
 - (4) Wired two channel belt packs with headsets (single or double ear)
 - (3) Wireless belt packs with headsets (single or double ear) Wireless headsets require (6) AA type non-rechargeable batteries each. It is recommended that you change these every day or every other depending on usage.
- Additional equipment may be provided contingent on the complexity of the given show. This is at the discretion on the Lighting and Sound supervisor and the Sound Design Faculty.

- Sound designers must meet and coordinate with the Lighting and Sound supervisor PRIOR to doing any work within the Black Box.
 - Sound designer(s) must meet within two weeks of the first tech.
 - At that time, a designer should have a sound plot of necessary equipment needed for the show. (Based on the BB sound rep plot)
- Show playback is formatted on two tiers of control ranging from backstage wall control to booth control.
- Designers / Directors are responsible to acquire run crews.
- Student staff members will be available to assist with any special needs of the space, pending a discussion with the Lighting and Sound Supervisor.
 - Student staff hours are between M-F 1pm to 5pm.
- All Theatre Shop safety rules apply for ANYONE doing work within the BB.
- Expendables (Gel, Tape, Batteries, etc.) may be purchased through the Lighting and Sound supervisor. Payment must be collected prior to the receipt of goods.
- Food or drink is NOT allowed near any theatrical equipment AT ANY TIME. Privileges may be revoked if this rule is broken.

House Management: The House Manager is an important representative of the School of Theatre and Dance and Kent State University. The House Manager is the liaison between the audience and the production staff. For this reason it is important that the House Manager projects a professional attitude. Please arrive at the theatre in professional attire; jeans, sweats and t-shirts are not permitted. You will need to wear a watch or carry with you some sort of timepiece. Duties of the House Manager include (but not limited to): checking and cleaning of facility before opening the house for seating, usher coordination for the day of show, solving seating problems, patron relations, cleaning and closing of facility after production. Always be polite and courteous with patrons.

The Black Box Theatre is General Admission seating, no reserved seat numbers, this means first come first serve. Check with the project producer to see if there are any special seating needs. These seats will need to be reserved by you. If the show is particularly full, ushers and House Management will need to help people find open seats. This may include asking people to fill in empty seats in the middle of a row. If available, additional seating may be added that does not interfere with the playing space of the production and stays in compliance with safety guidelines. Ushers will also need to be stationed at the bottom of the stairs to keep patrons from walking across the stage and to ask the people to watch their step down the aisles.

One Hour before Showtime

- Arrive one hour before curtain and check-in with the Stage Manager
- Find out the running time of both acts from the Stage Manager
- Ask the Stage Manager if there are any special procedures for this production; such as actors in the aisles, seats being used by actors, pre-show music, etc.
- Reserve a few seats for latecomers
- If there are patrons with special seating needs please reserve seats in the house at the appropriate location (Reserved signs are in the House Management folder. Write the patrons name on the sign in black marker)
- Check that lights in foyer and hallway are on
- Check both restrooms to be sure lights are on and there is toilet paper and paper towels or check with Rebecca Gates or Karl Erdmann.
- Be sure you have enough programs for the evening. The producer will supply programs
- Unlock the theatre doors so you may exit the theatre and not be locked out Do **Not** open the doors just yet, simply unlock them.
- Brief ushers on policies
 - USHERS ARE REQUIRED TO STAY AND HELP THE HOUSE MANAGER CLEAN THE HOUSE AFTER THE PRODUCTION
 - Food and Drink are **not** permitted in the theatre

- Cameras and recording devices of any kind are **not** permitted

Half Hour Before Showtime

- Check with Stage Manager to see if you can open the house at half hour
- When Stage Manager is ready open the house

Five Minutes

- Check with the Stage Manager to see if you should hold the house
 - The house would be held if traffic or parking are very bad
 - A large number of patrons have not arrived
 - An important patron has not arrived such as President Lefton
 - If you are holding the house please inform the Stage Manager immediately
 - Flash lobby lights to let patrons know we will be starting soon

Showtime!

- Inform the Stage Manager that you are ready to go
- Flash lobby lights again
- Close all inside doors
- Close all outside doors except for the one on the end (Stump Only)
- Have your ushers find seats near the back
- Keep an eye on the house and audience to be sure there is no patron problems during the show. House Managers should try to stay in the Theatre at all times.

Intermission

- Keep track of the time so you know when intermission is about to begin
- When the lights come down on the first act and then when the house lights are coming up, open the doors
- Open all doors
- As patrons re-enter the theatre have ushers check that no food or beverages are being brought in
- Blink the lights 3 – 5 minutes before intermission is over
- Check with the stage manager to see if he/she is ready to begin
- After patrons are seated close doors
- Fill out house report and send to Rebecca Gates, Karl Erdmann and Cindy Stillings via e-mail

House Reports

- Fill out as much information as possible
- Please note any unusual occurrences; this includes any confiscated items such as cameras or recording devices and any emergency situations and how they were handled
- Also note any lost & found items that were retrieved in the theatre

End of Show

- Be sure to have a program recycling box, we can reuse them if they still look good
- Open doors and turn on lights
- Return any cameras or recording devices
- You and the ushers pick up any programs or trash laying around the theatre
- Recycle as many programs as possible but throw away folded, crinkle, ripped programs
- Check in with the Stage Manager
- Turn off all lights
- Finish house report)

Patrons who arrive after the show has started
Seat them quietly in the seats reserved for latecomers

Patrons with cameras or other recording devices of any kind

- If you notice or are notified of a patron with a camera or recording device, locate the patron
- Once you have located the patron you will remind them of the no photos or recordings policies
- Cameras and other recording devices of any kind are completely restricted by copyright laws
- Ask them to delete the photos or recording they took of our production
- Please see Rebecca Gates if you have any problems

Emergencies (It is very important that you remain calm in any emergency situation. Once 911 or other emergency help has been called be sure to call Rebecca Balogh Gates, 216-798-8269 or Karl Erdmann, 330-687-2082 or Cindy Stillings, 216-870-9107. See Section on Emergency Procedures.

Other Information:

- Please report all maintenance issues to the **Production Manager** as soon as possible. The Production Manager will contact the appropriate area supervisor.

EMERGENCY PROCEDURES

Fire

The Kent State Police has 911 service for fire and police emergencies -- simply dial 911 from any phone. Should the fire alarm go off in any building, leave at the closest exit. If on a floor other than ground level, use the stairs (not the elevator) to get to the ground floor. The fire system is now a voice system, which means a recorded human voice will state the following, "There is a fire reported in the building. Please exit the building and do not use the elevators." You will also see flashing lights on either the walls and/or ceilings. When the fire system is activated during a performance, the following should happen: House lights should come on and the event should stop. Ushers should help and direct people to the exits and leave the building. Remain outside until you are told to re-enter the building by either a Kent State Police or Kent State Fire Safety personnel. The Stage Manager should call the Kent State Police 911 or 330-672-2212 and report the emergency as a follow up. Once outside move the crowd to the parking area across from the lobby entrance.

Tornado

The City Tornado warning system is tested the first Wednesday (11:00 AM) and third Wednesday (6:30 PM) of every month. If it is a real tornado warning, the siren will last longer than 3 minutes. In case of a tornado warning, you are to go to the nearest tornado shelter, and remain there for 20 minutes AFTER the last siren has been heard. If you are not on the ground floor, use the stairs (not the elevator) to get to the appropriate level. If you are in Music and Speech, the nearest shelter is located in the hallway near B042. A mass notification system will come on to let people know there is an emergency (tornado, severe weather, etc.) There will be no flashing lights. When the system is activated during a performance the following should happen: House lights should come on and the event should stop. Ushers should help and direct people according to the instructions in the message. The Stage Manager should call the Kent State Police 911 or 330-672-2212 and report that you have heard the message and that you have an audience full of guests.

Snow or Other Extreme Weather

In the event of a winter storm or other extreme weather, the University may close. The best way to see if Kent State University is open or closed on a snow day is to log into www.kent.edu and look for the campus alerts on the home page. Sign up for FlashAlerts at <http://www.kent.edu/flashalerts> and sign up to have alerts sent directly to your cell phone. The School Director, Production Manager and Managing Director will make a decision whether performances and/or rehearsals can be held. In almost all cases, if KSU is closed, then Music and Speech will be closed and all activities of the School suspended.

Medical Emergencies

Call Kent State Police at 911 or 330-672-2212. The dispatcher will ask for your name and location. They will also ask if the injured or sick person is breathing or not, conscious or unconscious. If you are able, move the person away from the crowd to the nearest exit. If this occurs during a performance and you cannot move the injured or sick person, stop the show, ask the audience to remain seated and wait for the ambulance to arrive. Under no circumstances should unqualified personnel attempt to treat the injured or sick person.

Campus Environment and Operations

In the event of severe heat or cold in classrooms or theatres:

- During regular office hours, notify Linda Colby, 330-672-0114 or the main office, 330-672-2082.

- Stage Mangers may notify the Production Manager or the School Director after 5pm who will call Campus Environment and Operations.

Informing the Media

In the event of a theatre emergency or crisis, the School Director will speak publicly for the School of Theatre and Dance.

Criminal Activity

If you observe criminal activity or behavior you suspect as criminal, immediately notify Campus Security Police, 911. Do not attempt to intervene and stay on the phone, providing information to the police until they arrive.

Other Performance Emergencies

The following procedures are to be implemented by the Stage Manager or another appropriate person **immediately** upon being made aware of an emergency situation:

1. If an actor calls in sick or fails to show up the evening of the performance, call the Director, the Managing Director or the School Director.
2. If a part of the set has ceased to function or poses a safety hazard and the crew has tried without success to make repairs, Call the Technical Director or the Production Manager.
3. If the Light Board fails to respond at the Preshow light check and the problem cannot be resolved, call the Sound and Lighting Supervisor, the show Master Electrician, or the Resident Lighting Designer.
4. If the Sound System or Head Set System is not functioning at the Preshow Check and the problem cannot be resolved, call the Sound and Lighting Supervisor, the show Sound Designer, or the Resident Sound Designer.
5. If the power goes out in the Music and Speech Building, call the Production Manager and Campus Security.
6. If an actor or crew member is injured during rehearsal or performance and requires immediate medical attention, call 911, then fill out an accident report form and notify the Production Manager and the Managing Director.
7. If there is a strange or sinister person lurking in the Green Room who refuses to leave when asked politely, call Campus Security, and then notify the School Director and the Managing Director.
8. If an audience member falls ill and collapses in the middle of the performance, alert the House Manager, stop the show until the audience member is removed from the theatre, and call the Managing Director.

SM Announcements over Pager or “God” Mic

In the event of a technical difficulty:

“Ladies and Gentlemen, may I have your attention please. At this time we are experiencing technical difficulties and must stop the show. Please remain seated and listen for further announcements. We hope to resume the show shortly. Thank you.

In the event of a building evacuation due to fire alarm:

“Ladies and Gentlemen, may I have your attention please. At this time we must evacuate the building as the emergency alarm has sounded. Please remain calm and exit the theatre. There are staff members stationed at each exit if you need assistance. Please move away from the building and stay together for further announcements. Thank you.”

In the event of severe weather:

“Ladies and Gentlemen, may I have your attention please. A severe weather warning has been issued for the Kent area. Please remain calm and exit the theatre to the hallway where ushers will guide you to the ground floor of the building. Thank you.”

Emergency Calling Chain for Production

School Director will contact:

- Production Manager
- Managing Director
- Director
- Faculty Advisors

Production Manager will contact:

- Stage Manager
- Technical Director
- Sound and Lighting Supervisor
- Scene Shop Supervisor
- Costume Shop Supervisor

Managing Director will contact:

- Box Office Staff
- Ushers
- House Manager

Director will contact

- Music Director
- Choreographer (s)

Stage Manager will contact:

- Cast
- Crew
- ASMs

Music Director will contact:

- Orchestra

Costume Shop Supervisor will contact:

- Costume Shop Gas
- Costume Shop Employees
- Wardrobe Crew

Scene Shop Supervisor will contact:

- Scene Shop GAs
- Scene Shop Student Employees.

Lighting and Sound Supervisor will contact

- Lighting Gas
- Electrics Student Employees

IMPORTANT NUMBERS

School of Theatre and Dance Office	330-672-2082
Dance Office	330-672-2069
Theatre Box Office	330-672-2497
Karl Erdmann, Production Manager	330-672-0118
Chuck Richie, Student Production Board Chair	330-672-0109
Jason Gates, Scene Shop Supervisor	330-672-2122
Jason Potts, Lighting and Sound Supervisor	330-672-7113
Robin Ruth, Costume Shop Supervisor	330-672-0121

KSU Emergency Numbers

Non-emergency KSU Police	330-672-3070
Police, Fire and Medical Emergencies	911
Escort Service	330-672-7004
Health Center Medical Appointments	330-672-2322
Women's Clinic Appointments	330-672-8264
Physical Therapy Appointments	330-672-2098
Immunizations	330-672-8263
Psychological Services	330-672-2487
24 Hour Nurse Line	330-672-2326

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APPENDIX I

Field Trip/Matinee Permission Form

KENT STATE UNIVERSITY CLASS ABSENCE AUTHORIZATION FORM

The purpose of this form is to apprise the instructor that the student named below will need to be absent from the class identified below on the dates indicated because of his/her involvement in the following class or activity.

University-Approved Activity/Class _____

Sponsor (typed) Signature Date

The student should fill in the following information indicating the course in which absence(s) is (are) anticipated because of involvement in the approved field trip or other event for the activity/class indicated above.

Student's Name Student Number Current GPA

Course Title: _____

Dept/School: _____ Instructor: _____

Course Number: _____ Office Ph: _____

Meeting Days: _____ Class Time: _____

Dates of conflicting activities for the above course:

____/____/____ ____/____/____ ____/____/____

____/____/____ ____/____/____ ____/____/____

To Instructor:

Please acknowledge with your signature the fact that the student named above has shown you this Class Absence Authorization Form which indicates the purpose and dates of anticipated absences from your class.

Instructor Signature

Date

3342-3-01.2**Administrative policy regarding class attendance and class absence.**

- (A) Purpose. Regular attendance in class is expected of all students at all levels at the university. While classes are conducted on the premise that regular attendance is expected, the university recognizes certain activities and events as legitimate reasons for absence from class.
- (B) Class attendance. The individual instructor has both the responsibility and the prerogative for managing student attendance. The instructor's policy regarding attendance for each course should be written in course syllabus and communicated to the students during the first week of the term. The policy may take alternate forms with the bounds of appropriate instructional techniques.
- (C) Class absence. Legitimate reasons for absence include, for example, illness, death in the immediate family, religious observance, academic field trips, and participation in an approved concert or athletic event, and direct participation in university disciplinary hearings. Even though any absence can potentially interfere with the planned development of a course, and the student bears the responsibility for fulfilling all course expectations in a timely and responsible manner, instructors will, without prejudice, provide students returning to class after a legitimate absence with appropriate assistance and counsel about completing missed assignments and class material. The following guidelines describe model procedures for appropriate activities, instructors and students.
- (D) Procedures and responsibilities.
 - (1) Sponsors shall:
 - (a) Provide a list to each participant of all approved events which might involve student absences from classes. The list should be given to the participants at or before the first scheduled class, activity, or field trip of the semester, or before the end of the second week of the semester, whichever occurs first. In cases where the date and time of the scheduled activity is not known within this time frame, approval to schedule an event which will result in student absences must be secured from the administrative officer directly above the sponsoring unit; e.g., college dean, director of athletics, etc.
 - (b) Provide each participating student with a signed "Class Absence Authorization Form" for each of the student's affected classes at the time of the list of events is distributed.
 - (c) Seek resolution of conflicts with instructors; such resolution is a faculty responsibility, not a student responsibility.
 - (2) Instructors shall:
 - (a) Inform the student about assignments to be made during the absence, and make alternative suggestions for acquisition of the material missed.
 - (b) Provide a reasonable opportunity for a makeup examination if a legitimate absence occurs on an examination day. In the extraordinary circumstance where it is not feasible to offer a makeup examination, some acceptable alternative must be provided.
 - (c) Resolve conflicts arising from a legitimate absence as provided in this rule through appropriate administrative channels. Under no circumstances are students responsible for the resolution of such conflicts.
 - (3) Students shall:
 - (a) Provide the sponsor of the activity with a list of classes which conflict with the proposed activity or field trip. This list should be presented at or before the first scheduled class or activity meeting that causes the conflict.
 - (b) Present a "Class Absence Authorization Form" to instructors in all affected courses and return the signed "Class Absence Authorization Form(s)" to the sponsor of the activity before the end of the second week of the semester. In the event the absence was due to illness or injury, verification from the health center or other medical officer should be presented to the instructor.
 - (c) Be responsible for all material covered in class during the absence. Students are responsible for completing any makeup work resulting from the absence. In no case is an excuse from class to be interpreted as a release from class responsibility.

Effective: June 1, 2007

APPENDIX II

Accident Report Forms



NON-EMPLOYEE INCIDENT REPORT

Person(s) involved: (Repeat this section as needed on the back of this form.)

NAME _____

ADDRESS _____

PHONE (____) _____

Incident Date _____ Time _____ AM ____ PM ____

Location _____ Campus _____

Affiliation with University: Student ____ Visitor ____

Full Description of Incident: _____

Witness(es): Name _____

Address _____

Phone (____) _____

Name _____

Address _____

Phone (____) _____

Medical Treatment? YES ____ NO ____ MEDICAL TREATMENT REFUSED?

If yes, transported for treatment by whom? _____

Where was individual transported? _____

Diagnosis and type of treatment? _____

Report completed by: _____

University Employee reporting incident; _____

Title: _____ Date Reported: _____

Send copies within 24 hours to: James Watson, University Counsel
Dave Young, Treasury, Tax, & Risk Management Svcs.
Dennis Baden, Occupational Health & Safety Services

Campus Environment & Operations
Occupational Health and Safety Bldg * Kent, Ohio 44242-0001
Phone: (330) 672-9565 * Fax: (330) 672-9561

Updated 6/4/09



(To be completed by Safety Office)

EMPLOYEE REPORT OF INJURY OR OCCUPATIONAL ILLNESS

Employee Identification

1. Name				2. Home Mailing Address			
3. Department			4. Work Phone			5. Hire Date	
6. Banner ID No.		7. Birth Date	8. Gender	9. Job Title		10. on University Property? on University Business?	Yes ☐ No ☐ Yes ☐ No ☐

Part 1 – Injury or Illness Information (To be completed by Employee)

11. Date of Incident:	2. Time:	A.M. or P.M.	3. Date & Time reported to Supervisor
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14. Description of events leading to injury – where were you, what were you doing, cause of injury, etc. (Be specific):

15. Witnesses: Yes ☐ No ☐ if yes:

(1) _____ Name _____ Dept. Phone _____

(2) _____ Name _____ Dept. Phone _____

16. Part of Body Injured

Left	Right	Left	Right	Left	Right	
☐	☐	☐	☐	☐	☐	☐ Face / Teeth
☐	☐	☐	☐	☐	☐	☐ Head
☐	☐	☐	☐	☐	☐	☐ Abdomen
☐	☐	☐	☐	☐	☐	☐ Back Lower
☐	☐	☐	☐	☐	☐	☐ Back Mid
☐	☐	☐	☐	☐	☐	☐ Back Upper
☐	☐	☐	☐	☐	☐	☐ Groin
☐	☐	☐	☐	☐	☐	☐ Neck (cervical)
☐	☐	☐	☐	☐	☐	☐ Nose / Throat / Lungs
☐	☐	☐	☐	☐	☐	☐ Hand
☐	☐	☐	☐	☐	☐	☐ Thumb
☐	☐	☐	☐	☐	☐	☐ Finger(s)
☐	☐	☐	☐	☐	☐	☐ Wrist
☐	☐	☐	☐	☐	☐	☐ Arm
☐	☐	☐	☐	☐	☐	☐ Elbow
☐	☐	☐	☐	☐	☐	☐ Shoulder
☐	☐	☐	☐	☐	☐	☐ Thigh
☐	☐	☐	☐	☐	☐	☐ Knee
☐	☐	☐	☐	☐	☐	☐ Calf
☐	☐	☐	☐	☐	☐	☐ Ankle
☐	☐	☐	☐	☐	☐	☐ Foot
☐	☐	☐	☐	☐	☐	☐ Toe(s)
☐	☐	☐	☐	☐	☐	☐ Eye
☐	☐	☐	☐	☐	☐	☐ Ear

☐ Laceration ☐ Sprain
☐ Puncture ☐ Strain
☐ Insect / Animal Bite ☐ Fracture / Dislocation
☐ Burn ☐ Inhalation
☐ Abrasion ☐ Foreign Matter
☐ Contusion ☐ Skin Irritation

☐ Other – Show in Remarks

Back and/or Front Areas(4)

In Case of Back Strain, Abdominal Regions, or Hernia, Answer Items 19 through 22:

18. Approximate weight of object handled lbs. How high was it lifted? feet Was this kind of work performed regularly? ☐ Yes ☐ No 19. Were you subject to unusual strain or circumstances? ☐ Yes ☐ No; if yes, explain: 20. Did injury appear immediately? ☐ Yes ☐ No; if no, explain: 21. Did you slip, fall, or strike yourself? ☐ Yes ☐ No; if yes, explain: 	
Was first aid given? ☐ Yes ☐ No Did you go to the Doctor? ☐ Yes ☐ No; If yes, give Doctor's name: Did you go to hospital? ☐ Urgent Care? ☐ University Health Care? ☐ If hospital / care facility, please give name and address: 	Have you filed for Workers' Compensation before? ☐ Yes ☐ No; If yes, where? Nature of previous claims? Is this injury a recurrence or aggravation of an old injury? ☐ Yes ☐ No

I, the injured employee, herein certify that the information set forth above is true and correct to the best of my knowledge.

1 Original – Occupational Health and Safety Office
1 Copy - Personnel
1 Copy - Department

Employee's Signature

Date Signed _____

Revised 02/01/2008

Part II – Statement of Supervisor (To be completed as an INDEPENDENT report from Employee's Report)

Employee Name: _____	Date of Incident: _____
I personally witnessed this accident: ☐ Yes ☐ No	
List exact nature of injury and apparent cause of accident: _____ _____ _____	

Answer the following questions in relation to the cause of the accident.

1. Was the employee using approved methods in performing a duty at the time of the injury? ☐ Yes ☐ No	
2. Was the employee required to wear safety equipment? ☐ Yes ☐ No	Was the employee using safety equipment? ☐ Yes ☐ No
3. If mechanical equipment was involved, was the employee trained in use of equipment and/or procedures related to job functions? ☐ Yes ☐ No	4. Was the equipment faulty? ☐ Yes ☐ No
5. Did the employee commit an unsafe act? ☐ Yes ☐ No	
6. Was any immediate corrective action taken? ☐ Yes ☐ No	If yes, what? _____ _____

State any inconsistencies you found while investigating employee's statements: _____ _____ _____	
☐ I have investigated this incident and agree that the injury did occur while the employee was on duty and as he / she described above. ☐ I feel that further investigation of this incident is required.	
Supervisor's Signature _____	Date Injury Reported to Supervisor _____
Supervisor's Signature	Date Report Completed

Part III – Statement of Witness (if applicable)

Name of Witness: _____	
I Personally Witnessed The Incident Involving: (name of Injured Employee) _____	
I believe that a true description of the incident is the following: _____ _____ _____ _____	
(Signature) _____	(Date) _____
Name of Witness: _____	
I Personally Witnessed The Incident Involving: (name of Injured Employee) _____	
I believe that a true description of the incident is the following: _____ _____ _____ _____	
(Signature) _____	(Date) _____

IMPORTANT NOTES:

1. Please remember that the purpose of an incident investigation is not to find blame but to prevent future incidents. Investigate each incident fully to uncover all underlying causes so that corrective actions can be taken to prevent similar incidents in the future.
2. Please provide all information required for both Parts I and II including witness statements.
3. The completed form should be forwarded to the Occupational Health and Safety Office no later than two (2) business days after the incident occurs.

1 Original – Occupational Health and Safety Office
1 Copy - Personnel
1 Copy - Department

Revised 02/01/2008

APPENDIX III

Expense Report From and Petty Cash Authorization Form

EXPENSE REPORT FORM

Check Request _____ Mastercard _____ IDC _____ Deposit _____

REQUESTING PERSON: _____ (please print)

RECEIPT DATE _____ RECEIPT AMOUNT \$ _____

PURCHASED FROM _____

ITEM PURCHASED _____

SHOW _____

INDEX # _____ Account # _____ T-LINE _____

SIGNATURE _____

DATE REQUESTED _____ DATE COMPLETED _____

☐

Entered on Spreadsheet

PETTY CASH FUND

Received from the petty cash fund \$ _____ over _____

\$ Out Date _____ \$ In Date _____ under _____

Total Expense _____

For the purpose of _____

Signature _____

APPENDIX IV

Audition Form

AUDITION FORM

PLEASE PRINT

DATE _____

SPECIFY PRODUCTION _____

NAME _____ AGE _____
 ADDRESS _____ HEIGHT _____
 ADDRESS _____
 PHONE _____ HAIR _____
 PLAYABLE AGE RANGE _____ EYES _____

P
I
C
T
U
R
E

What is your vocal range? _____

What is your Major? _____

Do you play an instrument? (Specify) _____

Do you have allergies? (Specify) _____

Are you on any kind of medication? (Specify) _____

Are you currently involved in any other production? _____

If so, please list the show and role (please include run crew, S.M., A.S.M. etc.): _____

Who is the director/supervisor? _____

Tech week schedule is set by the technical director. Days and times TBA

Your must be in good standing to be eligible for casting in this production.

Are you currently on academic probation? _____

****All students' academic standing will be checked before final casting is posted**

Are you willing to change your hair length? _____ Color? _____

If you are cast, do NOT change your hair, or facial hair, without consulting with the costume designer and director

REHEARSALS BEGIN : _____

REHEARSALS WILL BE 3-4 HOURS BETWEEN 6-11 PM

PLEASE NOTE YOUR SCHEDULE: CLASS, WORK, ANY CONFLICT on the following graph by placing an X in block of times when you ARE NOT available. This schedule will be used for scheduling rehearsals and costume fittings. If a costume fitting is scheduled during a FREE time, you are required to attend. Allow 45 minutes per fitting.

TIME	SUN	MON	TUE	WED	THU	FRI	SAT	Additional Conflicts
8-9 AM								
9-10 AM								
10-11 AM								
11-12 AM								
12-1 PM								
1-2 PM								
2-3 PM								
3-4 PM								
4-5 PM								
5-6 PM								
6-7 PM								
7-8 PM								
8-9 PM								
9-10 PM								
10-11 PM								

Additional conflict: Please list any other current conflicts, be specific about days, dates, time.

If a conflict is not listed on this form, it will not be honored, except in the case of an emergency

EMERGENCY CONTACT:

NAME _____ RELATIONSHIP: _____

PHONE NUMBER _____
Please make sure this is a working phone number.

RESUME			
TRAINING			
SCHOOL	COURSE	INSTRUCTOR	YEAR
STAGE EXPERIENCE			
PLAY	ROLE	THEATRE	DIRECTOR

AGREEMENT BETWEEN ACTOR AND THE SCHOOL OF THEATRE

By audition for _____, I agree to accept the director's casting decision.
I understand the rehearsal schedule will include costume fittings outside of regular rehearsal hours.
If I am cast, I will consult the director before audition or accepting a role in another production in the same semester. The director of any production in which I am currently involved knows that I am auditioning and available for this production.

Signature of Student