

# **Student Production Guidelines**

**Revised 11/18/2024**

**School of Theatre and Dance  
Kent State University**

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## **Basic Information and Guidelines**

### **Introduction**

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 a minimum 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 to provide a balanced representation from design/tech, acting, and history/criticism (the Student Production Coordinator will represent her/his/their area.) This body will meet as needed, but not less than once 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 listing of dates in the School production calendar and appropriate venues for rehearsal and performances is 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. Review and vote on proposals for student productions or projects and report those decisions to the School Director.
6. 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 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 School Director 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. 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. When necessary, bring any issues forward to either the Student Production Board or the School Director.

### **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 earned a cumulative 2.0 GPA.
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 removal involves matters of confidentiality, only the faculty and staff members of the Student Production Board will be involved. If the decision goes against the student, he/she/they have 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.

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.

There is no production budget for these projects. In general, because 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. However, all approved applicants will have access to the Black Box lighting and sound system, as well as some access to sets, props, and costumes (as outlined in these guidelines).

Calendar slots will be determined by the Production Manager and set aside in the production schedule for these events. The production calendar shall include at least two but not more than four slots for these types of events each semester. Applications for these events will be evaluated and subsequently selected by the Student Production Board and the School Director.

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

- **Laboratory Productions.** 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. Lab shows are restricted to projects that can be produced in 60 minutes.
- **Capstone Projects** Individualized curriculum driven projects, varied in nature, which can have a variety of technical needs.
- **Showcases.** Large group events, often including scene and monologue work, original work, and/or songs, demonstrating the talents of students in the performance track, typically involving limited or no tech, and sometimes requiring accompaniment.
- **B.F.A. Senior Dance Concert.** This event is a production of the School and occurs over a weekend of performances in the Spring Semester in one of the main performance venues. The Concert's budget is defined by the School Director and its physical needs are the responsibility of the individual student choreographers with input from the design/tech faculty. Content is also developed by the individual senior choreographers in consultation with the faculty of the Dance Division.
- **Student Dance Festival.** This event is a production of the School and will occur in a calendar slot to be determined by the Production Manager in collaboration with the Dance faculty. The dance concert will be produced in the nature of a showcase event, with minimal costume and design/tech needs.

## **Application Process for Laboratory Productions, Capstone Projects, and Showcases**

- All students who meet the criteria for participation in student productions are eligible to apply to be the producing director any of the aforementioned student events/productions. These show submissions are approved by the Student Production Board, including the School Production Manager and awarded and scheduled early in fall semester for fall productions and by end of fall semester for spring productions.
- Students interested in applying to direct/produce a student production event should fill out and submit the application form. Forms are typically available during the first two weeks of the fall semester and up to a week prior to the deadline for the spring semester.
- Forms must be fully completed, and each student director applicant must secure a Faculty Advisor for the project prior to submission. Faculty Advisors are sought on an individual basis and must agree to serve as such prior to the application submission to the Student Production Board. Students, with the Faculty Advisor's consent, may also secure a Graduate or Experienced Student Supervisor to serve as a mentor throughout the process.
- Should the project selected be a published work which requires royalty payment, applicants must specify if rights have been secured and attach a royalty amount to the form. Student directors applying should also identify a stage manager and design team members, if needed, for the project.
- A deadline for submissions will be established and advertised and all completed applications must be submitted to the Student Production Coordinator by the application deadline. All application will be reviewed by the Student Production Board. During the Student Production Board meeting projects are selected, student applicants meet with the committee and discuss the application and the relevance and scope of the project.

## **General Guidelines for Student Productions**

All participants in Student Productions must abide by the following 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.

- Auditions. Open calls are not required but encouraged for Showcases or Capstones. Auditions are encouraged for Lab Shows, and required for the B.F.A. Senior Dance Concert. Any exceptions to these policies require approval by the Production Manager, Student Production Coordinator, or the Dance Division Coordinator or School Director 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. (As a reminder: First Year BFA Students cannot be cast in more than one production per semester.)

- Casting Approval. Director selections and cast lists for ALL theatre related events must be shared with and approved by the acting area coordinator ***prior to posting***. For all dance related events, casting must be shared with and approved by the dance division coordinator. First Year BFA and Academic Standing rules apply to casting.
- Design/Tech Approval. A list of designers and technicians should be assigned/approved by the design/tech area coordinator prior to the beginning of the rehearsal process.
- 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 returning any borrowed equipment, materials, costumes, props, and set pieces.
- Scheduling. Kent State theatre facilities are scheduled either through the Administrative Clerk, Administrative Assistant, or the resident Production Manager (depending on the space). All productions not related to courses must have the approval of the Student Production Board. Priority is given to class work and approved productions.
- Rehearsals in the Black Box. Each approved production will have access to rehearse in the Black Box the weekend (Saturday and Sunday) prior to the performances. These are the only guaranteed rehearsal dates in the space. If a production would like to request any additional rehearsals in the Black Box, the space must be scheduled through the Production Manager. Please note that additional rehearsals in the Black Box are not guaranteed and are dependent on the availability of the space.
- Performances. Performances are limited to the days and times as stated on the application and agreement. The Director/Producer is encouraged to secure a House Manager and ushers for all performances.
- Hours. All Student Production activities are limited to the hours of 9:00am-11:00pm 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, 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 for scenery, props, lighting and costumes is generally minimal. *While there is no budget allocated for Student Productions*, please refer to the Costumes, Lighting, Sound, Scenic and Props sections of this document for detailed information about the resources available from the School of Theatre and Dance, as well as the protocols for using them. *All requests for expenditures related to royalties must receive prior approval from the School of Theatre and Dance School Director.*
- Keys. Keys/Keycards must be signed out from either the Production Manager, Administrative Clerk, or Administrative Assistant (depending on the space) and returned immediately after strike. Key Cards and Keys may require a refundable deposit.

- Configuration. The default configuration for Black Box productions is proscenium. On rare occasions, other configurations (such as thrust or in the round), may be considered. However, these requests must be made during the proposal process and are subject to availability in the production schedule for reconfiguring the space.
- Publicity: Publicity for the Student Production is the responsibility of the Director/Producer. Be advised that there are legal implications involving the use of copyrighted material such as the logos, scripts, music, *etc.*
- Food and Drink. Food and Drink is prohibited in the booth and the theatre except for capped water bottles. **Food or drink is NOT allowed near any theatrical equipment AT ANY TIME. Privileges may be revoked if this rule is broken.**
- Safety. All Theatre Shop safety rules apply for ANYONE doing work within the Black Box. ***The safety of the performers and the audience is of paramount importance.***
  - Open flame is prohibited.
  - Any and all safety concerns should be brought to the immediate attention of the Technical Director, Scene Shop Supervisor, or the Student Production Coordinator.
  - Incident reports, for any accidents and injuries, should be filled out and filed in the theatre office.
- Strike. All Student Production members must participate in the strike and help restore the performance space as directed by the Producer and Production Manager (normally done during normal working hours).
- Practicum Credit. Practicum credit is available only for productions directed by a faculty member or guest artist.
- Fight Choreography. All fight choreography and stage violence must receive prior approval/clearance from your Faculty Production Advisor.
  - The use of any weaponry must be approved, in advance, by the School of Theatre and Dance Properties Supervisor and Technical Director.
  - All weaponry, once approved, must be stored and secured when not in use.
- Protocols for Moments of Intimacy and Sexual Violence in Student Productions. Kent State University considers stage action in which the given circumstances of the production require physical and/or imaginative touch or simulated sexual violence between actors as a moment of “intimate contact”. Additionally, intimacy professionals have expanded the narrow definition of intimacy beyond sex to include leveraging an artist’s characteristics to stage heightened race, gender, pregnancy, disability, religion, national origin, or age-related content. In the interest of making the rehearsal and performance process demonstrative of best pedagogical and professional practices for all concerned, Kent State University encourages student directors, producers, and creative

teams to thoughtfully consider their proposed performance materials to ensure that 1) if intimacy is to be included it is essential to the storytelling of the project, and 2) the team feels that they have the skills to support all performers involved in the project.

*If student productions do choose to stage intimacy, please employ the following protocols:*

- Secure an Intimacy Choreographer (IC) for the production - if this is a student, they should have prior training in the field and should consult with appropriate faculty.
- Provide information on all possible intimate or sexually violent moments in the production at the time of the auditions and encourage students to document any personal boundaries at that time.
- In both auditions and in rehearsal have a boundary establishment system for the actors. Should an actor state an area of the body is off-limits to touch, that boundary is to be respected, with no justification needed, during the staging process and in performance.
- Limit attendance in early rehearsals when intimate moments are being staged or rehearsed to director, choreographer or movement director, actors, stage manager and the IC.
- Require that all digital devices with cameras are turned off and stored away whenever staged intimacy is being rehearsed or performed.
- Stage management is to record all blocking of staged intimacy as choreography, utilizing de-sexualized language. Video recording should **not** be used to document moments of intimacy.
- Employ a self-care cue for the production. This is a word or phrase that anyone can say to “pause” a rehearsal while a moment of physical or mental stress is being addressed. Suggested use of the best practice of “BUTTON” as the self-care cue word.
- Permit actors to use a placeholder (suggested as a high five) in place of kissing up until the kiss has been appropriately staged. Actors should never be directed to “figure it out” without guidance from the IC or intimacy specialist.
- Encourage the whole production team to use anatomical, de-sexualized language when referring to body parts and refer to scenes by act and scene number rather than terms such as “the sex scene.” Team members should offer comments or opinions on the staging of these moments to the director only.
- During technical rehearsals, placeholders should be used for moments of intimacy.
- Educate everyone in the production as to how, when, and where to report an issue should one arise, surrounding moments of intimacy. Have a communicated and public-facing list of chain of communication with names and contact information that is given to the actors at the first rehearsal, provided to designers, technicians, and crew members when they begin work on the production, and posted on the callboard.
- No photos of intimacy will be allowed.
- Where appropriate, content disclosures (developed as part of the audition disclosure form) should be made available to audience on the website and in lobby signage.
- If audience participation is part of the production, the artistic team should consult with an intimacy specialist on audience consent protocols.

\*Language and protocols courtesy of Theatrical Intimacy Education and Intimacy Coordinators of Color

## Assigned Duties for Student Productions and Design Guidelines

### Staff or Graduate Student Production Supervisor

- Provide support for the Director/Producer and the cast and crew during the production process
- Assist Director/Producer/Designers during the weeks prior to the performances as well as during the weekend of technical rehearsals with technical aspects, including the use of sound and lighting equipment/boards.
- Serve as liaison to Student Production Coordinator and Production Manager
- Assist in overseeing the use and maintenance of the space

### Director/Producer

- Responsible for securing the royalties for their proposed work.
- Responsible for collaborating with designers and Stage Manager.
- Directors/Designers are responsible for acquiring board operators and run crews.
- 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.
- Unless otherwise specified in the application, the Director for the approved Student Production is considered the “Producer” for the project and signs an agreement that he/she/they understands the Student Production Guidelines. The Director must enforce the rules with the rest of the production team.
- Producer Responsibilities: The Director/Producer 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.

### Stage Manager

- *Pre-Production*:
  - Meet with the Director/Producer to develop and distribute a rehearsal calendar.
  - Assist with auditions and call backs, if available.
  - 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, with assistance from the Director/Producer.
- Organize, prepare and maintain the rehearsal space for rehearsal. If using a classroom or Black Box space, then you must restore the space to the condition in which you found it.
- 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 and performance 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.

### Costumes

- If your production will be using costumes, you will need to secure a costume designer. (Must be a student with costume experience. Preferably a costume major or minor.) *Your choice must be chosen in conjunction with/approved by the Faculty Costume Designer or Costume Shop Supervisor.*
- You MUST have an approved costume designer to use KSU costume stock.
- A maximum of 20 costume pieces may be used from costume stock.
  - These pieces must be approved by the Costume Shop Supervisor.
  - Remember it is 20 pieces, not 20 outfits, as you make your choices.
- Costumes from both modern and period stock may be used. An appointment to pull stock must be scheduled with the Costume Shop Supervisor, between 9am -12pm, 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.
- Costumes MAY NOT BE CUT, GLUED, TAPED, OR DYED.
- No smoking, drinking, or eating is permitted while in costume. This restriction applies to onstage and during breaks/downtime. *(i.e. Do not smoke while in costume, ever!)*

- Costumes must be able to be returned to their original state. You must check with the Costume Shop Supervisor on what alterations/additions 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 time 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.
- 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.
  - Clear any use of the dressing rooms with the Costume Shop Supervisor BEFORE using them.
- The Costume Designer must return everything to stock after strike. Laundry needs to be done as soon as possible after closing--always within 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

1. Use of EZ **Black Box Rep Plot**:
  - All productions must utilize the **EZ Black Box Rep Plot**.
  - No lighting instruments may be moved without the approval of the Lighting Design faculty and the Lighting and sound Supervisor.
  - If permission is granted, the grid must be restored to its original configuration immediately after the production ends.
2. **Lighting Equipment Restrictions**:
  - **No modifications** to the lighting equipment are permitted. This includes cutting, gluing, taping, or altering in any way.

### 3. Coordination and Pre-Production Meetings:

- Lighting designers must meet and coordinate with the **Lighting and Sound Supervisor** before any work commences in the EZ Black Box.
- A meeting should take place **four weeks prior to the first technical rehearsal**, at which time the designer must present the following:
  - **Lighting plot**
  - **Magic sheet**
  - **Lightwright paperwork**
  - **Focusing, cueing, and technical schedule** for the show (based on the Black Box lighting rep plot).

### 4. Technical Knowledge:

- Directors and designers are expected to have a working knowledge of the **lighting console** and **playback system** used in the space.

### 5. Responsibility for Run Crews:

- It is the responsibility of the **designers and directors** to arrange and acquire their own **run crews** for the production.

### 6. Assistance from Staff:

- Any specific needs must be discussed in advance with the Lighting and Sound Supervisor.

### 7. Safety Rules and Theatre Shop Guidelines:

- All **Theatre Shop safety rules** apply to anyone working within the EZ Black Box.
- No **food or drink** is allowed near any theatrical equipment at any time. Violation of this rule may result in revoked privileges.

### 8. Purchasing Expendables:

- Expendables (gels, tape, etc.) can be purchased through the Lighting and Sound Supervisor. Payment is required prior to receiving the materials.

### 9. Training on Black Box Equipment:

- **Training sessions** (maximum of 2 hours) will be provided by the Lighting and Sound Supervisor. These sessions will cover the safe operation of the Black Box equipment.

### 10. Space Restoration:

- The **Director/Producer** and **Lighting Designer** are responsible for restoring the grid and booth to a **clean and organized** condition.
- All borrowed items, such as color gels and equipment, must be returned to electricians after the production.

### 11. Special Effects and Fire Laws:

- **Special FX** (e.g. gobos) must be signed out from the Lighting and Sound Supervisor
- The use of **smoke, open flame, or haze** is prohibited due to fire regulations.

### **Scenery, Props & Painting**

- All scenic technical elements must be approved by the Resident Scene Designer and Faculty Technical Director for safety.
- Access to props storage must first be approved by the Properties Supervisor 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 Paint Shop Supervisor and the Production Manager.
- Painting of the seating risers is prohibited.
- Please see Scene Shop Supervisor prior to constructing any scenery or using any tools.

### **Prop Guidelines and Expectations for Black Box Shows/ Student Productions**

Student Black Box productions are an important part of the educational and creative experience for those involved, and the prop shop is here to support the artistic desires of those students. There are certain guidelines that must be followed to ensure a smooth process for pulling and using props in these productions.

1. The student must set up a meeting via email with the Properties Supervisor a week in advance of when props are needed. During this meeting, the student and Properties Supervisor will discuss the needs of the show and set a time to go over to storage to pull these items. Meeting requests can be sent to [Fteuber@kent.edu](mailto:Fteuber@kent.edu).
2. A pull sheet will need to be filled out in advance of or during this initial meeting which will include the show's prop and furniture needs. This pull sheet can be emailed to you or you can pick up a copy at the properties supervisor's office B156 near the scene shop.
3. At least 2 students from the production must be available to aid in pulling and moving all props or desired furniture pieces. If only one student shows up for the scheduled pull date, the trip will be canceled for that day and will then need to be rescheduled for a future date. Only 2 pull dates will be permitted per show.
  - a. The times permitted for pulling props are M-TH between 9:00-11:30 AM (unless previously agreed upon).
4. Prop storage is not a free-for-all, and there will be some limitations to what you are allowed to use for the show. These are as follows:
  - a. A maximum of 10 hand props will be allowed per production unless previously agreed upon between the student and supervisor.
  - b. A maximum of 3 pieces of furniture will be allowed per production unless previously agreed upon between the student and supervisor.
  - c. Furniture pieces that are antiques or in poor or fragile condition will not be permitted to be used. Glassware is also not permitted (only acrylic or plastic will be allowed). This is to prevent things from breaking or needing to be replaced as well as the student's safety.
  - d. Weapons will not be permitted to use because the properties supervisor will not be able to ensure the safety and proper storage of these items.

- e. If alterations to items need to happen, the alterations must be approved by the Properties supervisor in advance.
  - i. If alterations are approved, please note that supplies in the paint shop and prop shop are not “fair game” and the Supervisor must sign off on their usage.
- 5. All Props and furniture items, both borrowed and personal, must be stored properly after usage. There is a prop road box that is available to store hand props and all large items must be tucked neatly into an area that is not blocking any doors or pathways (We must follow Fire Code.)

We are here to help you and support the needs of your show, however, these guidelines must be followed. If they are not followed, you will forfeit your ability to use props and furniture in the future.

### **Sound**

Sound equipment may not be cut, glued, taped, dyed or modified.

A repertory sound plot has been created for use in EZ Black Box. This includes the following equipment:

- (4) 2-way EV FRI hung speaker cabinets.
- (2) EV single woofer Subwoofers
- Loudspeaker Placement/Configuration: 1) Main Left, 2) Main Right, 3) Main Center, 4) Overhead Stage Monitor, 5) Subwoofers
- A portable stage sound console which includes:
  - One 12 channel mixer
  - Booth Mixing/Playback system which includes:
    - 24 Channel Mixer
    - IPod 1/8" Hookup
    - Booth Monitors
    - QLAB 2-Channel Playback via Mac Computer
    - (2) Handheld microphones with necessary microphone cables
    - (2) Handheld wireless microphones
- Communication Headsets (“Clear Com”) are provided for the space. *It is the production’s responsibility to purchase batteries for the run on the show, including techs.*
- Com Headsets include:
  - (4) Wired two channel belt packs with headsets (single or double ear)
- Note: *Audio files for playback must be provided in .WAV or .AIFF format. MP3s will often cause errors in Qlab playback that manifest in the form of glitches and skipping.*
- Note: *We don’t have the ability to add reverb effect to microphone signals*
- Note: *Additional equipment may be provided contingent on the complexity of the given show--at the discretion of the Lighting and Sound supervisor and the Sound Design Faculty.*

- Note: *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 Black Box sound rep plot).

### **Projection**

- Currently the repertory system in EZ Black Box Theatre does not support the use of projections in its default configuration.

### **Music Rights**

The Kent State University BMI and ASCAP licenses are only good for Pre-show, Intermission and exit music. This license allows for playing of music in a background setting. Any called cue (including Curtain call) needs to have the rights obtained from the copyright holder. The ASCAP and BMI licenses do not cover any cue that is inside the production. This means any music used for transitions, curtain calls and dance pieces need to have the rights obtained.

The Black Box series is classified as a “recital” in terms of copyright law because there is an audience present (whether paid or unpaid), therefore it is no longer classified as a classroom project. To comply with copyright regulations for an unpaid audience, you may use up to 30 seconds or 10% of the music, whichever is smaller. However, once an audience pays any money (even a penny, or donations), all educational use of copyrighted music is nullified, and you must obtain the necessary rights for any usage, even for a second of that music.

When it comes to performing music, if you are using tracks, that falls under the “recital” jurisdiction. If you are using more than the allowed limit, as indicated above, you need to obtain the mechanical rights of the track (not the original song). If you are having it performed live, you need to purchase the sheet music and have a copy of the receipt. This will allow for use of the song performed live in a “recital” setting.

### **Student Production Tech Schedule Template**

*\*This is an example of the maximum span of hours you may utilize in the space\**

#### Saturday before Performance 1

12pm-5pm – Focus/Dry Tech/Spacing  
 5pm-6pm – Dinner  
 6pm-10pm – Tech  
 10-10:30pm – Notes/Cleanup

#### Sunday before Performance 1

12pm-5pm – Tech, if needed  
 5pm-6pm – Dinner  
 6pm-10pm – Run with notes  
 10-10:30pm – Notes/Cleanup

#### Performances 1 & 2

6:00-7:00pm – Cleanup/Setup/Warmup	OR	4:00-5:00pm – Cleanup/Setup/Warmup
7:00pm – House opens		5:00pm – House opens
7:30pm – Performance		5:30pm - Performance

## **House Management Procedures**

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. Duties of the House Manager include (but are not limited to) checking and cleaning of facility before opening the house for seating, handing out programs or assisting with QR Codes, solving seating problems, patron relations, cleaning and closing of facility after production and checking times with the stage manager. Always be polite and courteous with patrons.

### **Daily Tasks for House Management**

- Arrive one hour before curtain and check-in with the Stage Manager.
- Find out the running time 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 appropriate number of seats for latecomers.
- If there are patrons with special seating needs please reserve seats in the house at the appropriate location (typically in the front row on on the floor).
- Check that lights in foyer and hallway are on.
- See if there is an usher assigned for the performance. If not, assume that duty as well.

### **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 before Showtime**

- Check with Stage Manager to see if you should hold the house for any reason

### **Showtime!**

- Inform the Stage Manager that you are ready to go
- Close all inside doors
- Close all outside doors except for the one on the end
- Have a seat near the back of the Black Box and assist with any late seating.
- Keep an eye on the house and audience to make sure there are no patron problems during the show. House Managers should try to stay in the Theatre at all times.

Intermission – Should there be one

- 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
- As patrons re-enter the theatre have ushers check that no food or beverages are being brought in
- Make an announcement 1-2 minutes before intermission is over
- Check with the stage manager to see if he/she/they are ready to begin
- After patrons are seated close the doors

### End of Show

- Be sure to have a program recycling box.
- Open doors
- Return any cameras or recording devices that were confiscated
- 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

### 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 the Student Production Advisor 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:**

Call Tony Hardin: [School Director]: 330-672-7386  
Karl Erdmann [Production Manager]: 330-672-0118  
Paul Hurley [Student Production Coordinator]: 330-672-2065

Other Information:

- Please report all maintenance issues to the **Production Manager** as soon as possible. The Production Manager will contact the appropriate area supervisor. If you need immediate assistance, you can call the campus maintenance team 330-672-2345
- The KSU Safety Service Non-Emergency # 330-672-2212

## **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 through 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 The Center for the Performing Arts (CPA), 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](http://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 CPA 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 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.

### **Criminal Activity**

If you observe criminal activity or behavior you suspect as criminal, immediately notify Campus Security Police, 911. Do not attempt to intervene. 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:

- If an actor calls in sick or fails to show up the evening of the performance, call the Director.
- If the Light Board fails to respond at the Preshow light check and the problem cannot be resolved, call the Sound and Lighting Supervisor.
- If the Sound System or Headset System is not functioning at the Preshow Check and the problem cannot be resolved, call the Sound and Lighting Supervisor.
- If the power goes out in the CPA, call 911 and then call Campus Security (330-672-2345)
- 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 School Director.
- If there is a strange or sinister person lurking in the theatre, dressing rooms, green room, etc. who refuses to leave when asked politely, call Campus Security and then notify the School Director.
- If an audience member falls ill and collapses in the middle of the performance, call 911. You can then alert the House Manager, stop the show until the audience member is removed from the theatre, and call the School Director.

## **SM Announcements**

- *In the event of a technical difficulty:* “Good evening, everyone, may I have your attention please. At this time, we are experiencing technical difficulties. 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:* “Good evening, everyone, 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. Staff members are 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:* “Good evening, everyone, 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**

### Medical Emergencies/Dangerous Conditions

Reporting Party > 911

### Non-Medical Emergencies

Stage Manager > Director/Producer > Faculty Advisor > Production Manager & School Director

Address for Kent Center for the Performing Arts – 1325 Theatre Drive, Kent, OH 44243

## IMPORTANT NUMBERS

### School of Theatre and Dance

- 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
- Jason Gates, Scene Shop Supervisor 330-672-2122
- Bethy Winters, Lighting and Sound Supervisor 330-672-7113
- Aimee Johnson, Costume Shop Supervisor 330-672-0121
- Frankie Teuber, Scenic Art and Properties Supervisor 330-672-0110
- Steve Pauna, Technical Director 330-672-0117
- Gennie Neuman Lambert, Resident Scenic Designer 330-672-2068
- Jakyung Seo, Resident Lighting Designer 330-672-2055
- Jeff Polunas, Resident Sound/Projection Designer 330-672-3172
- Paul Hurley, Student Production Coordinator 330-672-2065
- Tony Hardin, Director, School of Theatre and Dance 330-672-7386

### KSU Emergency Numbers

- Non-emergency KSU Police 330-672-2212
- 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