



BC Theatre Department
Student Handbook – 2015/16

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Department of Theatre & Dance Mission Statement

The Department of Theatre & Dance is dedicated to creating “total theatre-makers”. We believe that the performing arts provide the indispensable social functions of Entertainment, Enlightenment, and Education. For the theatre artist, performing arts teaches practical skills including collaboration, creative problem solving, communicative clarity, organizational prowess, ethics, time management skills, just to name a few. We are artists, but we are also engaged in the practical application of an entertainment business. To that end, students will learn, both in the classroom and in the theatre “laboratory”, every aspect of theatre production. We believe that the performing arts can provide life-affirming experiences for both the practitioner and the consumer, and reveal truths about the human experience in a dynamic way.

Our mission is to provide a nurturing and challenging educational environment through a rich diversity of theatre and dance disciplines, techniques, technologies and productions. Central to our focus as a department is superior teaching, hands-on production-based learning, and personalized mentoring; our classroom encompasses the studio, the stage, and the technical laboratory.

The goals of the Department of Theatre Arts and Dance are to:

- Foster academic excellence through development of programs that meet national standards
- Promote quality personnel with expertise in their areas of teaching.
- Enhance the cultural and aesthetic experience of our campus, community and region through quality productions, leadership, and service learning.
- Embrace a standard of artistic excellence, which is enhanced by aggressive pursuit of summer internships and other professional development opportunities.
- Create widespread visibility through our active participation with the KCACTF, USITT, URTA, ATHE, UTA and other professional/educational organizations.
- Prepare students for successful transfer to graduate or conservatory programs or to pursue professional careers in the theatre and dance performance, theatre and dance education or allied fields.

Department Learning Outcomes

Students will:

- Comprehend how the techniques and practices of theatre arts and dance are used for creative thought and artistic expression.
- Execute basic production processes in the areas of acting, dance, stage direction, choreography, design, and the necessary technical operations related to production.
- Acquire knowledge of diverse historical and multi-cultural dimensions and traditions of theatre arts and dance.
- Formulate assessments of quality, both creatively and critically, in works of theatre, dance and other related art forms.

General Information, Policies and Resources

Contact Information

Every student is assigned an e-mail address when they enroll at Benedictine College. Please use this e-mail address or instruct it to forward your e-mail to your personal account. Vital information from both the department and the College is sent to you on this account. It is the student's responsibility to be aware of any information sent to this e-mail account, and respond in an appropriate manner. Additional communication methods include our BC Theatre Facebook page and the callboard in St. Benedict Hall. Please accustom yourself to checking these daily.

Theatre Student's Responsibility for Class work

It is difficult to be a working artist and maintain a balance with the responsibilities of life. One can easily become absorbed in a show or a project and let other considerations slip. To neglect other obligations is not only immature, it is unrealistic training for a life in the theatre—and training is what we are here for. A theatre artist must be organized in order to budget his or her time and energy and arrange priorities, whether they are duties to loved ones or doing the laundry.

Production is a vital part of training, but not the only one. If a student concentrates only on performance or production they are missing vital steps in training which makes for a better artist. These steps are offered in class experiences under the guidance of skilled and experienced professionals. It is self-destructive to waste this experience when one is investing so much time and money. One does not buy an education. An artist buys the time, the facilities, and the guidance, all of which are here, but the student must do the work.

If the faculty receives any reports of failure to meet classroom responsibilities, they may take disciplinary action, which may include removal from production responsibilities.

Attending Department Productions

The theatre arts faculty expects that all majors and minors in theatre arts degree programs will make it their professional responsibility to attend all main-stage and studio productions produced by the department. (Those they are not serving in some capacity, of course.)

Complimentary Ticket Policy

All cast and crew receive one (1) complimentary ticket per production. Instructions for reserving complimentary tickets will be provided by the Stage Manager. **All complimentary tickets are subject to availability.**

Theatre & Dance faculty will also receive complimentary tickets for any performance; the Sisters of the Mount and the Brothers of the Abbey always receive complimentary admission, but must make reservations to ensure their seat; Carol, St. Benedict Hall's evening custodian, always receives a free ticket.

Outside Employment Policy

It is the expectation of the faculty that the students' first priority is to their work in the department and progress towards completion of their degree requirements. Please bear this in mind when considering work commitments outside the department. Majors are to avoid taking evening classes or scheduling employment between 6 – 11 pm.

Participating in Extra-Departmental Productions

Students may explore producing, performance, and technical opportunities beyond the main-stage season. Before accepting a role in or agreeing to become involved in such a production during the academic year, all theatre majors must request written permission from the department chair. It is departmental policy to ensure our main-stage productions are fully staffed before releasing majors for extra-departmental theatre work. Remember, you are here to learn through the process of educational theatre; there is always the summer.

Please note that any student on departmental probation may not request to participate in any production outside the main-stage season.

Departmental Library

A limited selection of scripts and theatre books are available to students in the department's library in the St. Benedict Hall Green Room. These scripts are maintained by student workers and are checked out on the honor system and must be signed out by the student. These books are only available to theatre majors and minors. The Green Room is generally open from 11 am – 5 pm, but hours vary according to our production calendar. The materials can be checked out for a maximum of four weeks, but are always due back by Study Day each semester. Students will be charged the cost of replacement for overdue materials.

Students are urged to submit book titles, especially plays, which they would like to see in our script library. Those wishing to suggest acquisitions must submit author, title, and publication information. There is a “Requested Items” sheet in the script library. New titles will be ordered at least once per semester.

College Library

The main College library houses the College’s holdings in theatre arts. Students are urged to make use of these resources. Consult the reference librarian for assistance in searching for materials.

Students are urged to submit book titles, especially plays, which they would like to see in our library. Those wishing to suggest acquisitions must submit author, title, and publication information to the departmental office. New titles may be purchased once per academic year.

Callboard

Information regarding production crews, casting, rehearsal calls, and various announcements is located on the callboard located on the first floor between the Mabee Theatre and the Scene Shop next to St. Benedict Hall Green Room.

***NOTE:** It is the student's responsibility to check the callboards **daily** to know what is happening. You are responsible for knowing all posted information.*

*When a show is in rehearsal or production, all participants **must** check the callboard **daily**.*

St. Benedict Hall Facility Information

Building Maintenance and Security

All individuals using the facilities are responsible for maintaining the building. You are required to use wastebaskets to dispose of refuse. Recycling bins for copier paper (white and colored) and typing paper are available in hallway near the Design Studio and at several other locations in the building. Leave all furniture where it is located. The person in charge of any function, whether faculty or student, will take the responsibility for assuring that established procedures are followed. Failure to follow these procedures may result in the withdrawal of permission to use the facilities.

Upon completion of any function (class, rehearsal, etc.) the supervisor (faculty or student) is to make certain that the space is returned to its normal, usable condition. Desks and chairs are to be returned to their normal placement. ALL rehearsal furniture and properties are to be returned to their proper storage areas. If additional furniture is required, the supervisor should contact the technical director, scene shop supervisor, or a technical assistant.

All spaces used for storage of props, tools, sound or lighting equipment, costumes, etc., are not to be left unattended unless they are locked. SECURITY is a priority in this building!

Building Hours

St. Benedict Hall is generally unlocked between 6:00 a.m. until 6:00 p.m. Theatre facilities are always open later, as needed, during rehearsals and production periods. No students are permitted in the building at any other time unless they have received express permission from the chair of the department or technical director. This information will be placed on file with the Campus Security Office. Violators of this procedure are subject to disciplinary action.

Scheduling Rehearsal and Performance Space

The technical director schedules the use of theatre department spaces and maintains a calendar to facilitate the scheduling process. Main-stage productions and senior directing projects have priority over other events. **All faculty, staff and students are strongly encouraged to sign out spaces ahead of time to ensure that the space is available for their sole use.**

The Mabee Theatre will not have events in performance simultaneously. Main-stage productions have full use of the theatre starting fourteen days before the opening of the production. The theatre is generally reserved from 1 to 5 pm for Production Arts and from 6 to 10 pm for rehearsals. During production week, no other group will be granted use of the theatre during this time.

If they are not being used for scheduled main-stage rehearsals, theatre department spaces are open to students from 6am till 1 pm and from 5 pm until midnight Monday through Friday, pending reservation requests.

Theatrical productions are typically not permitted during exam week. Exceptions to this rule are at the sole discretion of the department chair.

Any person or persons using any theatre department space is completely responsible for leaving the space in an orderly, clean condition. Failure to follow this procedure may result in the withdrawal of permission to use the facilities. **REPEAT: Leave every space in the same condition you found it in!**

Priority: The following groups of people have priority (in the following order) in the theatre department facilities:

1. Department main-stage productions
2. Theatre Arts Faculty and Staff – Production Arts
3. Senior-directed projects
4. Theatre majors’ and minors’ class work
5. Non-departmental personal projects

Technical Hours in the Theatre

The Mabee Theatre is reserved exclusively for technical theatre from 1:00 p.m. to 5:00 p.m. Work calls may also be called on Saturday and/or Sunday at the discretion of the technical director.

Department Copier

The St. Benedict Hall copier is for the use of production stage managers, student workers, and for office and administrative purposes only. It is open from 8:00 a.m. to 5:00 p.m. and is locked at night and on weekends. Any student needing copies must make their request through the department chair. The copier is not to be used by any individual for personal copying.

Design Studio (St. Benedict Hall) Policy

St. Benedict Hall’s Design Studio is neither a green room nor a general use lab. Students are not allowed to eat their lunch, take a nap, do their laundry, or otherwise occupy this space without intent to work in a design capacity. Only those students with keycard access may use this room during off hours.

Who can use this room

- Theatre arts management students & publicity personnel
- Stage managers & student directors
- Student designers (production or class work)

Room Hours

The Design Studio is available for use during building operating hours. The room is to be locked at all other times. Permission for access to the room is available through these people:

- The chair of the department
- The technical director

Those students with access to the room are responsible for all persons working inside. Enforcement of proper access is partially the responsibility of the student.

Off Hours Access (ID Card Swipe)

Off hours access to St. Benedict Hall must be obtained through the aforementioned persons. Access to this space is a privilege. Improper use of the room is cause for suspension of privileges.

Supplies

All supplies found in this room are to remain in the room. Any person who removes supplies from this room is subject to access privilege suspension and will be charged for replacement cost of the missing supplies. New supplies are to be ordered through the technical director.

Equipment

The equipment provided for use in the room should be treated kindly. Should there be any problems with maintenance, it is the student's responsibility to report it as soon as possible to the technical director. Failure to follow this guideline may result in the loss of this equipment.

Other

During performances, cast and crew may deposit their coats and book-bags in this room. Students who have access may use the room at any time during the day. Those students who work late at night in the room should keep the door closed and locked. Be aware of other people who may be working in the building.

Since this space will be shared with many other students, it is important that others' work be respected. Do not move, organize, file, borrow, or lend anyone else's materials without permission.

Academic Information

Theatre Arts

The Department of Theatre Arts serves the entire college community by offering curricular and co-curricular programs in the liberal arts tradition. All departmental courses and co-curricular activities are open to the entire student body provided necessary prerequisites have been met.

The departmental curriculum in theatre arts is designed to meet the needs of students seeking careers in the professional theatre or entrance into graduate study. The pre-professional training is rooted in dramatic classics and coupled with fresh and exciting perspectives and interpretations of those works. The department also focuses on the best works by major contemporary dramatists providing students with a well-rounded production experience. Under the theatre arts major, students may elect to emphasize performance, technical theatre/design, or theatre arts management.

Student participation in the staging of plays, musicals, radio theatre, and dance performances for the public *is a required* part of the theatre major's training. Therefore, a production-oriented program provides ample opportunity for practical application of course work. Just as the departmental curriculum exposes majors to all aspects of work in theatre, so, too, are students expected to gain production experience in both performance and technical/design capacities. The combination of course work and intensive practical experience insures the development of the broad range of skills necessary for success in the field. Departmental faculty facilitates students in planning and achieving career goals. To this end, students are encouraged to seek summer employment in theatrical endeavors according to their interests, to participate in professional organizations, to attend conferences and workshops (such as the Kennedy Center American College Theatre Festival in which the department participates yearly), to work on Discovery projects, and to take on lead assignments in the mounting of departmental productions.

PLEASE SEE THE BENEDICTINE COLLEGE CATALOG FOR COMPLETE DEGREE AND COURSE INFORMATION.

Senior Project vs. Senior Exams

In the second semester of the Theatre major's junior year, the student must make a decision between TA 495 (Senior Creative Project) or TA 488 (Senior Comprehensive Exam).

TA 488 (Senior Comprehensive Exam):

The comprehensive exam will take both a written and oral format. The bulk of the written exam will test the student's understanding of fundamental Theatre knowledge. Subjects will include Theatre Production processes, Design roles and functions, Script Analysis, Theatre History & Literature, and theories of Acting, Directing, and Design. Certain essay questions will be tailored to the individual student's area(s) of focus and will be developed by the Department Chair in consultation with the student and Theatre & Dance faculty. The written exam will be scheduled in the final semester of the student's BC career. The student will be given 4 hours to complete the exam. The oral examination will be scheduled no sooner than two weeks after the written examination and will be conducted by the Department Chair, but other faculty may be present. The oral examination gives the student the opportunity to defend their written work and to clarify any inconsistencies.

TA 495 (Senior Creative Project):

In lieu of comprehensive exams, the student may choose to conduct a senior creative project. During the junior year, the student will schedule a series of meetings with the Department Chair and/or appropriate faculty to determine the scope of this project. Every academic year, the 6th (and final) production slot in our departmental season is devoted to a student-directed full-length play. This is a competitive slot, but also serves as a fulfillment for TA 495. Creative projects do not have to take the form of a fully-mounted production. The possibilities are as diverse as your imagination. Design projects, community outreach programs, playwriting, radio drama, puppet-building, concert musicals, solo performances, theatre management business plans: these are just a few broad examples of the many forms a senior creative project may take.

The student will submit a prospectus of their project to the Department Chair by April 15th of the junior year. This prospectus will include an abstract, proposal, budget, philosophical statement, materials request, and any information specific to the project itself. (See "Appendix: Forms" for Prospectus Format.)

The Senior-Directed Production Slot:

Students wishing to vie for the competitive senior-directed production slot must submit their full proposal by April 1st of the junior year. Along with 5 copies of the proposal, the student will submit a copy of the script to the Department Chair. The proposal will include all information necessary to help the faculty choose the best project, including casting breakdown, directorial concept, budgetary information, design requirements, and a philosophical statement as to the project's suitability for BC Theatre's educational and entertainment goals. (SEE APPENDIX A for Proposal format.)

The senior-directed production will be selected by the Department Chair in consultation with a faculty panel and will be announced at the Theatre banquet at the end of the academic year. In the interest of “not putting all of one’s eggs into one basket” every junior submitting a play proposal is also required to submit an alternate prospectus for the Senior Creative Project.

The senior-directed production slot is to be a student-driven project meaning all design and crew positions will be filled with students. The department chair will serve as executive producer and provide feedback throughout the process. The technical director will oversee the implementation of all technical procedures. But it is the student director’s responsibility to ensure clear communication, a fully functional technical crew, and to move the production forward to completion. This is part of the educational experience of producing a show from the ground up.

The production will generally fall on the last full school week of the academic year and will receive a minimum of four rehearsals in the theatre during production week. Senior directors are encouraged to seek alternative rehearsal spaces until the fourth main-stage production vacates the theatre. The production will be granted use of the space before noon and after evening rehearsals/performances for the main-stage production.

The student director will be given a budget of \$500 (not including royalties) to cover production expenses.

Academic Advisors

Each student is assigned a faculty advisor within the department. This advisor discusses goals, helps you plan each semester's courses, and acts as a counselor in many aspects of your life at the college. He or she also receives all of your academic records..

NOTE: Although your advisor provides information regarding course selection, you are responsible for insuring that all of your degree requirements are met. If you intend to participate in the study abroad program, you need to plan your schedule with particular care as not all required courses are offered every semester.

Theatre Studies Advising/Review Process

In an effort to maximize the quality of the advising/review process, the student will be required to create and update the following information package throughout their academic career. The packet *must* contain the following information in the exact order as given and it *must be typed*. No hand written information will be accepted:

1. **Cover Sheet:** Name, local and permanent addresses, telephone numbers, email addresses and current school standing.
2. **Self-Evaluation:** This form should be completed to its fullest extent and should contain a thoughtful and honest assessment of the student's performance. Short-term and long-term goals should be clearly discussed.
3. **Current Resume:** Students should attach a current resume listing all vocational and academic information.
4. **B.A. Theatre Studies Degree Evaluation Worksheet:** as completed to date.
5. **Projected Registration Plan:** (with alternative choices) for the next semester
6. **Midterm Grades:** available on OASIS prior to registration

Prior to the advising/review meeting, the student must e-mail one copy of this information to his or her advisor at least *24 hours* in advance of the scheduled meeting. The student should use their last name as the file name (e.g. SMITH fall 14.doc)

If a student fails to provide the information described above, they will not receive a registration pin number, and subsequently will not be able to register until they have met with the department chair. Students should keep a permanent file of this information in their own records. By keeping a copy from one year to another they can reduce the amount work required for future semesters.

Production Information

Organizational Hierarchy (top down)

Departmental:

- I. Department Chair
- II. Technical Director/Shop Supervisor
- III. Faculty

Production:

- I. Department Chair
- II. Director
 - A. Assistant Director
- III. Stage Manager
 - A. Actors
 - B. Property Technicians
 - C. Run Crew
- IV. Designers
 - A. Scenic Designer
 - B. Lighting Designer
 - 1. Lighting Technicians
 - 2. Light Board Operator
 - C. Costume Designer
 - 1. Costume Technicians
 - 2. Costume Crew
 - D. Makeup and Hair Designer
 - 1. Makeup and Hair stylists
 - E. Sound Designer
 - 1. Sound Board Operator
- V. Technical Director
 - A. All Technicians
- VI. House Manager
 - A. Box Office personnel
 - B. Concessionaires
 - C. Ushers
- VII. Public Relations Manager

Production Process

Script Selection:

Department chair and faculty select scripts for each season the year prior. Feedback and suggestions from students are welcomed. Selections will be made by May 1st of each year. The department chair will then select a director for each play of the season.

Pre-production meetings:

Each production team should meet at least 2 times before rehearsals begin. These meetings will be scheduled by the stage manager. These meetings will determine concept and design of show.

Concept and Design:

Each director will assemble a production team. Concept and production designs are generally due before auditions begin.

Auditions:

The director will generally hold auditions 6 to 8 weeks before the show dates, but this is subject to change. The director is responsible for securing dates and location. The director, assistant director, and stage manager will be present at auditions and help in the casting process. Cast lists will generally be posted the day following callback auditions.

Rehearsals:

Rehearsals will generally begin 5 to 6 weeks before the show dates. The stage manager will secure rehearsal space and the director will set the rehearsal schedule. Each show should have 4 to 6 weeks of rehearsal.

Production meetings:

The production team will have weekly meetings during the course of the rehearsal process. These will be scheduled by the stage manager or director.

Public Relations/Marketing:

Marketing will begin for individual shows 1 month prior to the opening. The Public Relations coordinator will be responsible for all marketing material including programs. The Stage manager is responsible for providing program copy no later than 10 days prior to opening night.

Technical Rehearsals:

Tech rehearsals will be generally be held starting 6 days before the opening. Each show will have at least 2 tech rehearsals. Tech rehearsals should include all lighting, sound, property, and set elements.

Dress Rehearsals:

Dress rehearsals will be held 3 days before the opening. Each show will have at least 3 dress rehearsals. Dress rehearsals should include all technical elements as well as costumes, makeup, and hair elements.

Shows:

All actors and backstage personnel should arrive according to their call time for the show. Actors and backstage personnel should not leave the theatre until it is in appropriate state for classes or other needs according to the stage manager or director. The box office will be open 30 minutes prior to every show for ticket sales. Ushers will arrive 15 minutes before the doors open.

Strike:

All individuals involved with the production will be present for strike. Strike will be run by the technical director. No one is to leave until given permission by the technical director.

Post –production meeting:

The director or stage manager will schedule this meeting to be held within 1 week after the show closes. All personnel who report directly to the director should be present.

Assistant Director Positions

The criteria and application process for serving as assistant director on main-stage shows are as follows:

1. Junior Standing (by the time the assignment would occur).
2. Successful completion of TA 110, TA 115, TA 155, and TA 215, with minimally a B grade.
3. Submission of individual goals and objectives for serving in this capacity and how this experience will further your overall educational goals.
4. A request of specific shows in order of preference that you wish to be considered for and rationale of why these particular shows.
5. Submission of an up-to-date resumé.

Following submission of the above materials to the department chair, copies will be distributed to the individual directors. After reviewing the materials, the individual directors may request an interview with any, all, or none of the applicants. The directors will then forward to the chair the name or names of students they would consider for this assignment. The chair of the department, in consultation with the individual directors and directing faculty, will make the final assignments.

Materials for the assistant director positions will not be accepted until the season selection process has been finalized. Individual directors will have final say on how they engage and utilize these positions.

Dramaturgy Assignments

Dramaturgy

Dramaturgy assignments are open to all sophomore, junior, and senior theatre arts majors. These positions are intended to provide the student with an introduction to dramaturgical research, writing, and the production process.

Students who wish to be considered for a dramaturgy assignment must have received a B+ or better in TA 110. Preference will be given to students who have completed one or more Theatre History and Literature courses, with a minimum B+ grade.

Procedure

Students who meet the above criteria should submit an application to the chair of the theatre arts department. **Proposals for the upcoming academic year will be accepted on a rolling basis beginning April 15th.** The chair will initiate the approval process through consultation with appropriate members of the faculty.

The application should include:

1. A written statement of purpose (why you wish to undertake a dramaturgy assignment)
2. A current resume
3. A list of production titles, in order of preference, along with a rationale for each

Auditions for Theatre Department Productions

Auditions for main-stage productions are held at the beginning of each semester. All casting for faculty-directed shows and senior directing projects during a given semester will, whenever possible, be done at one time. For audition dates, see the callboard and/or the master calendar. Auditions are held in a professional manner which includes proper dress, thorough preparation of the appropriate materials, and reporting to the stage manager at the appointed time.

Scripts for each show are ordinarily available in the green room the week before auditions begin. These scripts may be signed out for a three-hour period. The student is responsible for the script and for making sure it is signed back in when returned. He or she will be charged replacement value if it is not returned.

All notices pertaining to productions will be posted on the callboard.

Casting Policy

All Benedictine College students are eligible for casting in Benedictine College Theatre productions. The Department of Theatre Arts adheres to a policy of open casting; that is, directors cast the students with the talents and qualities appropriate for a given role regardless of that student's major, year in school, or race. While the department does attempt to provide every theatre major and minor with equal stage experience before graduation, there is no guarantee that this will be the case for every student. Keep in mind that there is no correlation between class (freshman, senior, etc.) and casting expectations.

Occasionally, a guest artist may be engaged for a role in a play that might not be chosen otherwise and which will provide other challenging roles for students. The use of guest artists gives students the valuable experience of working with gifted professionals.

PLEASE NOTE: With the exception of first semester freshmen, theatre majors are required to sign up for technical production positions or audition for all department productions. Students failing to audition or volunteer for technical positions will be placed on probation. Students must perform as cast. Technical assignments will be made by the director in consultation with the chair and technical director.

Probation

Departmental probation means that a student is barred from participating in the subsequent two departmental productions (including student-directed projects). A student may be put on academic probation for:

- Dropping an assignment once cast and crew lists are posted
- Failure to audition or sign up for technical positions in a semester
- Missing strike
- Excessive violation of departmental and/or college policies
- Creating a hostile work environment

Policy for Students with Multiple Production Assignments

Casting

Directors will try to avoid casting a student in two productions in the same semester—particularly when rehearsals and performances overlap. Should such casting be necessary, the student shall not be required to work more than a total of four hours per day on either or both productions. On days of performance, students may rehearse no more than two hours, and rehearsal must end no later than two hours before performance.

Acting and Technical Assignments

Whenever possible, a student actor shall not be assigned a crew responsibility on the production for which s/he is rehearsing. Some overlapping may necessarily occur; in such cases, rehearsal and performance should be considered the priority over crew time.

Rehearsals

Faculty and student directed productions are generally rehearsed on weekdays (Monday – Friday), usually for three hours between the hours of 6:00 p.m. and 10:00 p.m. Weekend rehearsals may be scheduled, based on need, at the discretion of the director. No more than six out of seven consecutive days may be used for rehearsals except during production week and no production may rehearse more than twenty hours per week. Starting on the Sunday of tech week rehearsals may be anywhere from 6:00 p.m. to 12:00 a.m. Except in extraordinary cases, non-musicals will rehearse for four to six weeks; musicals will rehearse for six to eight weeks. All rehearsals must be scheduled in coordination with the chair and technical director. See also the Technical Rehearsal Procedures section.

As is true in the professional theatre, if the director believes that a cast member's participation in a production is unsatisfactory, it is his/her prerogative to replace the person. A professional attitude and commitment to productions are expected at all times.

All rehearsal areas must be cleaned up and readied for their next use following each rehearsal. All directors, cast members, and stage managers will be held responsible for maintenance of space used.

Students must be given sufficient notice for crew and rehearsal calls. Calls or changes in calls should be posted on the cast and crew callboards 24 hours in advance or, at least, the night before the rehearsal.

Technology Policy

The Current Technology Policy is:

- Cell phones need to be disabled backstage (silenced or turned off, never on vibration setting) at all times during tech and performance.
- Crews are allowed to use laptops, tablets and other technology for homework during downtime, but never backstage during tech and performance and never for personal or social use.
- Designers and Technicians are allowed to use laptops, tablets and other technology for appropriate production use in front of house during tech.
- Starting with first tech run-through of show all personal technology must be turned off during the run/performance.

Mentors and backstage crew heads are charged with determining appropriate use and policing the use of technology according to these policies.

STAY ENGAGED IN THE SHOW!

Photo Call Policy

The purposes of production photo calls are:

1. to provide a photographic archival record of the significant directorial, design and choreographic features of every Benedictine College Theatre production,
2. to provide photographic documentation of the artistic achievements of directors, designers and choreographers for their professional portfolios, and
3. to provide photography for the purposes of marketing the department and its production season.

The photo call is supervised by the director of each production and managed by the stage manager and/or technical director, who will work together to arrange for the photographer. The call is limited to two hours or twenty-five setups, whichever comes first. The call begins from the time the house is cleared of audience and the photographer has set up his or her equipment. The director, choreographer, stage manager, or relevant designer is responsible for notifying the photographer when each shot is ready to be taken. The professional photographer shall be the first person to shoot a particular setup. If a shot is intended as a portfolio shot rather than as an archival shot, the professional photographer should be clearly informed. For archival shots, the photographer is free to request adjustment of light levels to ensure adequate illumination for the photo.

Apart from the hired photographer, the following production staff are permitted to take pictures: director, choreographer, musical director, scene designer, costume designer, technical director, costume shop manager, properties master, scenic artist, master carpenter, lighting designer, sound designer, master electrician. The aforementioned personnel may designate an assistant to take photos for them.

A production meeting specifically to determine the list of shots to be taken at photo call shall be scheduled close to opening night. The photo call production meeting shall include, but shall not be limited to, the director, the designers, the choreographer and the stage manager. It is the responsibility of this group to ensure that the photo list adequately captures the outstanding characteristics of the production for the three purposes of photo call noted above. Photo setups are to be designated as “close up” (photographer shoots from onstage) or “wide” (photographer shoots from the house). The stage manager will forward the list to the stage manager and/or technical director and will post the list for the actors and crew.

Actors' Equity Etiquette

These guidelines are courtesy of the Actors' Equity Education Department.

There is a code of conduct by which any actor worth his or her Equity union membership should abide.* Most of these you know—they're just common sense. So when you are lucky enough to work, follow these simple rules:

Punctuality

You've heard about it your whole life and being a professional means there are no excuses or lateness to a rehearsal or performance. There are moments when a real crisis may disrupt you from your appointed arrival time, so plan for those moments by arriving well before the designated time. Those extra minutes will allow more time for warm-up, build an ensemble, or get you in the right frame of mind. If lateness is truly unavoidable, you must call your stage manager (funny, they're never late) and let him or her know your expected arrival time.

Read What You Sign

Even though Equity's major benefits are our negotiated contracts, business representatives, and member services, read everything you are asked to sign, even from Equity.

Rehearsals

For many, this is the most exciting time of being in a show. Take time to explore your character (why do you cross on that line?), fine-tune stage business or justify your choreography. Even if you can't wait to get in front of an audience, let those actors who love it, relish it.

Cell Phones

Turn them off when entering a rehearsal or performance space. There are appropriate times to use them, so hang up!

Notes

Getting Them: Always be gracious, even if you disagree. Say "Thank you" after the director gives you the note, or "May we speak about this later?" if you don't understand or disagree. The note session is not therapy for your character, but rather a session of quick fixes for many elements of the show. Find time for you and the director to solve issues that affect you or your character only.

Giving Them: NEVER, (did you read that?) never give another actor notes and never allow yourself to receive notes from another actor. A response could be, "Thanks for your help, but I think it's best we do this kind of thing through the stage manager or director." There is no room for flexibility here. Wouldn't you resent it?

Costume Fittings

Costume fittings are tricky. Let the designer know your concerns but avoid doing his or her job. Too much unwanted advice to a designer, and you could end up in a tube top or out of a job.

Gossip

You know it's wrong. We heard you say it.

Quiet!

As you learned in the last rule, sometimes keeping your mouth shut is a good thing. We will expand on that theme—keep the noise down when you are backstage. Avoid all talking and/or whispering; some theatres actually DO have good acoustics. Keep your voice and laughter down even when in the dressing room. Like the song says, “Hush, hush. Keep it down now. Voices carry.”

Tech Rehearsals

You know what we're going to say, right? That is the only time the designers get to fine tune their work with you there. So, pay attention. Don't disrupt their rehearsal and stay close to the stage, because they're always going to go back a few scenes when they resume.

Backstage Drama

Just because we play dramatic characters onstage does not mean we must portray them off. When you are in a show, the theatre becomes a tiny universe. Remember, it is temporary, and there is a real world outside those theatre doors. Don't be a stereotypical diva or demanding actor. If love should bloom while in a show, great! Keep it outside! If you have a personal struggle, sorry, but keep it outside. You were hired for your performance abilities; perform.

Half-Hour

This is a misnomer. The stage manager may set any reasonable arrival time for any actor in any show. You should welcome your time in the theatre. So get there early; there are many things to do.

Props

There are two major rules here—never play with a prop and always check your props before each show (luckily you got there before “half-hour”). Those two rules seem instantly understandable but are rarely followed. Follow them. The first night you discover the climactic letter in your pocket missing before your entrance, you'll understand.

Illness

There are sick days built into many contracts; use them only when you NEED to.

Ad Libs and Changes to the Script

As the performance wears on, you may feel that you understand the character better than the playwright. You don't, so quit making up lines.

Opening Night

Congratulations! Have fun at the party but remember: you have a show tomorrow night.

Marking a Performance

The lone audience member today paid the same ticket price as the full house that loved your performance last night. You have a responsibility to all involved to perform the show as rehearsed and to do your best. If that doesn't sway you, that lone audience may be someone important in the business. Now, you're listening.

Maintaining a Performance

You can look at a long run either as a chore or the world's best acting class. You get to ply your craft and test your choices in front of an audience ("Why did I get that laugh last night and not tonight?"). Quit complaining and stay fresh. There are worse things than having a job.

Respect

Our final category is perhaps the most obvious and the most abused. We appeal only to the basest of reasons for having respect (Remember, nothing spreads faster than your reputation):

- For Staff - They can hire you again
- For Crew - They can hurt you
- For Directors - They can make your life miserable
- For Designers - They can make you look stupid
- For Actors' Equity - They can upstage you
- For Yourself - That means value your contribution to the show by following the above guidelines and taking care of yourself when rehearsing and performing. Keep healthy throughout the run.

You were chosen over many other actors for this role, so respect yourself and live up to everyone's belief in you.

* OK, you say, Benedictine College is not an Equity company. Well, get used to these rules, if you hope to become Equity one day. If not, they are still a pretty handy set of guidelines on how to be a professional. And that probably IS your goal, isn't it?

Key Assignment Policy

For the safety of students, faculty, and staff, off-hour access to technical production areas is restricted to students and faculty who are properly trained to supervise crews. Therefore, keys for production areas will be signed out to the designated student supervisor (stage manager) for the production periods of their assigned shows. Only the chair and technical director have the power to grant permission for keys to be assigned to any particular student, and students should sign out all keys from the aforementioned persons. A student technical director, for example, may be allowed the use of a scene shop key for the build and run of his/her production. That key will be returned to the technical director immediately after strike. Keys may also be assigned to certain students on a short-term basis as the need arises. Keys will be assigned only to those students who are designated as supervisors and who are trained to run production crews in the absence of a faculty or staff member. Keys will not automatically be assigned to students in certain positions; faculty and staff members in individual areas will determine who needs keys and when they need them. Off-hour crew calls must be approved by the chair or technical director; possession of a key does not give student supervisors the right to call special crews. Off-hour access to St. Benedict Hall will be granted to student supervisors on a by-show basis. Your student ID card can be coded to grant said access and must be ordered by the department chair.

Serious responsibilities accompany the privilege of being assigned a key and/or access code. The student to whom such is entrusted is to use his/her access to fulfill specific production responsibilities; the facility is not to be opened for everyone who wishes to use it. Benedictine College theatre resources are never to be used for commercial or non-College projects and work on personal projects will be allowed only by special permission. It will be the responsibility of the student supervisor to see that there is no unauthorized use of the facility, that work spaces are properly cleaned and that all equipment is secured and the facility locked after the scheduled call. The specifics of cleaning and securing each area will be given to student supervisors working in those areas.

Since the student supervisor will usually be the only person with permission to use the area, s/he will be held solely responsible if violations of any of the above regulations are discovered. Such violations will result in disciplinary action; this may include removal of the student from his/her supervisory position.

Costume Procedures & Information

Benedictine College Costume and Makeup Positions

Note: The list of responsibilities is not all-inclusive; the list is intended to give a general outline of the responsibilities of each position. In some cases, two or more of these positions may be folded into a single position depending on the production needs.

COSTUME DESIGNER	RESPONSIBILITIES	QUALIFICATIONS
<p><i>The artist who creates the look of the costumes for a production based on collaboration with the director and costume staff.</i></p>	<ul style="list-style-type: none"> ▪ Reads script and determines the costume needs of the production. ▪ Meets with the Director to determine the visual concept which the designers will work within. ▪ Attends weekly production staff meetings. ▪ Provides sketches, renderings, fabric, and research for Director approval. ▪ Meets scheduled design deadlines. ▪ Stays in regular communication with the Stage Manager regarding costume and fitting needs. ▪ Determines which costumes will be pulled, rented, purchased or built. ▪ Pulls the needed costumes, selects costumes to be rented and arranges the rental, shops for fabric and other purchased items. ▪ Builds and/or supervises building of costumes. ▪ Schedules and attends costume fittings. ▪ Attends the first full run rehearsal, additional full run rehearsals as needed, and all dress rehearsals. ▪ Plans the laundry schedule in coordination with the Wardrobe Manager.* ▪ Arranges for cleaning and return of rental items.* ▪ Oversees the completion of all laundry and cleaning after the production run.* 	<ul style="list-style-type: none"> ▪ Must have completed TA 356 Costume Design with a passing grade. ▪ Must have served as Assistant Costume Designer on at least one Benedictine College main stage production. ▪ Must have basic sewing skills. ▪ Must have the approval of the Theatre Department Chair and the Director of the production.

	<ul style="list-style-type: none"> ▪ Arranges for dry cleaning and the transportation of costumes to and from the cleaners.* ▪ Attends production strike and oversees the strike of all costume items, including striking items after dry cleaning and the completion of laundry.* <p style="text-align: center;"><i>*each of these items are done in collaboration with the Wardrobe Manager</i></p>	
<p>ASSISTANT COSTUME DESIGNER</p> <p><i>The individual who works as a personal assistant to the Costume Designer for a specific production.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Reads the script and creates the costume plot under the guidance of the Costume Designer. ▪ Assists the Costume Designer with research ▪ Acts as a liaison between the Costume Designer, Stage Manager, and other Production Staff members. ▪ Attends production staff meetings as needed. ▪ Attends fittings whenever possible and compiles notes from those fittings. ▪ Pulls rehearsal costumes as needed ▪ Attends full run and dress rehearsals with the Costume Designer and serves as a note-taker for the Designer. ▪ Creates dressing lists in collaboration with the Wardrobe Manager. ▪ Supervises costume construction in the absence of the Costume Designer. ▪ Performs other duties as assigned by the Costume Designer. ▪ Attends production strike and assists with the strike of all costume items, and the strike of costumes following cleaning and laundering. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have served as a Dresser or Wardrobe Manager on a previous Benedictine College main stage production. ▪ Must have basic sewing skills. ▪ Must have the approval of the Costume Designer, the Theatre Department Chair and the Director of the production.
<p>COSTUME SHOP MANAGER (Paid</p>	<p>RESPONSIBILITIES</p>	<p>QUALIFICATIONS</p>

<p>Work Study Position)</p> <p><i>The individual who oversees the daily operation of the costume shop and costume storage.</i></p>	<ul style="list-style-type: none"> ▪ Maintains the cleanliness and organization of the costume shop, costume storage, and the makeup room (see detailed check list.) ▪ Manages shop supplies and coordinates the purchasing of needed items (purchases must be approved by the Theatre Department Chair). ▪ Supervises the work of Production Arts students assigned to work in the costume shop and costume storage. ▪ Manages rentals and loans of Benedictine College costume items. ▪ Meets with the student directors to facilitate the use of costume items for student directed productions. ▪ Meets with Theatre instructors to facilitate the use of costume items for class needs. ▪ Reports directly to and records hours worked with the Theatre Department Technical Director. ▪ Attends main stage production strikes and assists in the area of costumes. ▪ The primary responsibilities of the Costume Shop Manager are listed above; however, if time permits, paid hours may also be used to assist with the construction and alterations of costumes for Benedictine College main stage productions (in collaboration with the Costume Designer and Assistant Costume Designer) 	<ul style="list-style-type: none"> ▪ Must qualify for Federal Work Study. ▪ Must have excellent organization and communication skills. ▪ Must have a strong work ethic and be a self-starter. ▪ Must have some production experience in the area of costuming. ▪ Must have completed TA 356 Costume Design with a passing grade. ▪ Must complete an interview and application process. ▪ Must have the approval of the Theatre Department Chair.
<p>WARDROBE MANAGER</p> <p><i>The run crew member who coordinates the care, management, use, and organization of costumes through the dress rehearsal, performance and strike periods.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Reads the script. ▪ Coordinates the care, management and organization of finished costumes during the dress rehearsal and performance period. ▪ Creates dressing lists in collaboration with the Assistant Costume designer. ▪ Creates costume check-in sheets. ▪ Attends rehearsals and run-throughs prior to first dress as necessary. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have prior backstage costume related experience. ▪ Must be available for all dress rehearsals, performances, and strike. ▪ Must have basic sewing skills as related to repairs. ▪ Must have good organizational and managerial skills.

	<ul style="list-style-type: none"> ▪ Coordinates, in collaboration with the Costume Designer, any necessary quick changes. ▪ Supervises and organizes the wardrobe crew. ▪ Assists performers in dressing into costumes and facilitates quick changes. ▪ Supervises the checking in/checking out of costumes for each rehearsal and performance. ▪ Stays in the dressing area or quick change area throughout the duration of the performance. ▪ Handles any backstage emergencies regarding costumes. ▪ Coordinates the maintenance of costumes during the performance period including, but not limited to: repairs, laundry, shoe care and dry cleaning. ▪ Informs Costume Designer of any problems or extensive repairs that are beyond the scope of the Wardrobe Manager’s skill. ▪ Maintains, with the assistance of the wardrobe crew, the cleanliness of the dressing rooms and wardrobe closets. ▪ Attends production strike and supervises the costume strike in collaboration with the Costume Designer and assists with the strike of costumes following laundering and cleaning. ▪ Performs other duties as assigned by the Costume Designer 	<ul style="list-style-type: none"> ▪ Must have the ability to remain calm during high pressure quick change situations and costume emergencies. ▪ Must have the approval of the Costume Designer, the Theatre Department Chair and the Director of the production
<p>DRESSER / WARDROBE CREW</p> <p><i>The run crew member who implements the care and use of the finished costumes in dress rehearsals and performances.</i></p>	<p>RESPONSIBILITES</p> <ul style="list-style-type: none"> ▪ Reads the script. ▪ Assists performers in dressing into costumes and facilitates quick changes. ▪ Checks in and reviews costumes prior to each dress rehearsal and performance. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must be available for all dress rehearsals, performances, and strike. ▪ Must have basic sewing skills as related to repairs. ▪ Must have the ability to remain calm during high pressure quick change

	<ul style="list-style-type: none"> ▪ Stays in the dressing area or quick change area throughout the duration of the performance. ▪ Checks out and retrieves costumes after each dress rehearsal and performance. ▪ Maintains the cleanliness of the dressing rooms and wardrobe closets. ▪ May assist with makeup and hair as needed. In some instances, dressers may double as makeup/hair assistants. ▪ Performs other costume related duties as assigned by the Costume Designer or Wardrobe Manager. ▪ Attends the production strike and assists in the area of costumes. 	<p>situations and costume emergencies.</p> <ul style="list-style-type: none"> ▪ Must have good interpersonal and communication skills. ▪ Must have the ability to work as a team player.
<p>MAKEUP / HAIR DESIGNER</p> <p><i>The artist who creates the look of the hair and makeup for a production based on collaboration with the director and costume staff.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Reads script and determines the makeup and hair needs of the production. ▪ Meets with the Director and the Costume Designer to determine the visual concept which the designers will work within. ▪ Attends weekly production staff meetings. ▪ Provides sketches, renderings, and research for Director and the Costume Designer approval. ▪ Provides sketches/makeup worksheets to communicate the designs to the actors. ▪ Meets scheduled design deadlines. ▪ Stays in regular communication with the Stage Manager and the Costume Designer regarding makeup and hair needs. ▪ Determines what makeup and hair items will be used from stock and what needs to be purchased. ▪ Determines if wigs need to be rented and arrange for the rental. ▪ Pulls the needed items; shops for purchased items. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have completed TA 221 Stage Makeup with a passing grade. ▪ Must have served as Assistant Costume Designer on at least one Benedictine College main stage production. ▪ Must have above average makeup application and hair styling skills. ▪ Must have the approval of the Theatre Department Chair and the Director of the production.

	<ul style="list-style-type: none"> ▪ Informs the actors (through the Stage Manager) of which makeup and hair items and supplies will need to be provided by the actor. ▪ Trains actors and Makeup/Hair Assistants in makeup application and hair styling as needed. ▪ Schedules and attends wig fittings. ▪ Styles or supervises the styling of wigs. ▪ Attends the first full run rehearsal, additional full run rehearsals as needed, and all dress rehearsals. ▪ Supervises makeup application and hair styling at the first dress rehearsal and at following rehearsals as needed. (In some instances the makeup/hair designer may function as part of the makeup/hair run crew throughout all rehearsals and performances.) ▪ Plans the wig maintenance schedule in coordination with the Makeup / Hair Assistants. ▪ Arranges for cleaning and return of rented wigs. ▪ Oversees the completion of wig cleaning after the production run. ▪ Attends the production strike and oversees the strike of all makeup and hair items after the production run, including striking wigs after they have been cleaned and are dry. 	
<p>ASSISTANT MAKEUP / HAIR DESIGNER</p> <p><i>The individual who works as a personal assistant to the Makeup/Hair Designer for a specific production</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Reads the script. ▪ Assists the Makeup/Hair Designer with research. ▪ Acts as a liaison between the Makeup/Hair Designer, Stage Manager, and other Production Staff members. ▪ Attends production staff meetings as needed. ▪ Attends wig fittings whenever possible and compiles notes from those fittings. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have served as a Makeup/Hair Assistant, Dresser, or Wardrobe Manager on a previous Benedictine College main stage production. ▪ Must have above average makeup application and hair styling skills. ▪ Must have the approval of the Makeup / Hair Designer, the Theatre

	<ul style="list-style-type: none"> ▪ Attends full run and dress rehearsals with the Makeup/Hair Designer and serves as a note-taker for the Designer. ▪ Assist with the styling of wigs as needed. ▪ Creates makeup check in sheets (for actors who use stock makeup/equipment) in collaboration with the Makeup/Hair Designer. ▪ Assist with makeup application and hair styling at the first dress rehearsal and at following rehearsals as needed. (In some instances, the assistant makeup/hair designer may function as part of the makeup/run crew throughout all rehearsals and performances.) ▪ Performs other duties as assigned by the Hair/Makeup Designer. ▪ Attends the production strike and assists in the area of makeup and hair. 	<p>Department Chair and the Director of the production.</p>
<p>MAKEUP / HAIR ASSISTANT</p> <p><i>The run crew member who assists in the application of makeup and the styling of hair and wigs in dress rehearsals and performances and maintains the makeup and hair equipment and wigs.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Reads the script. ▪ Assists actors with makeup application, hair styling and facilitates quick changes in makeup/hair. ▪ Stays in the makeup/dressing area or quick change area throughout the duration of the performance. ▪ Checks out stock makeup/equipment before each rehearsal and performance and checks it in after each. ▪ Maintains the cleanliness of the makeup room, mirrors, and counters. ▪ Sets the trash can next to the Green Room door after each rehearsal performance so housekeeping can empty it. ▪ Performs other makeup/hair related duties as assigned by the Makeup/Hair Designer. ▪ Attends the production strike and assists in the area of makeup. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must be available for all dress rehearsals, performances, and strike. ▪ Must have above average makeup application and hair styling skills. ▪ Must have the ability to remain calm during high pressure quick change situations and makeup emergencies. ▪ Must have good interpersonal and communication skills. ▪ Must have the ability to work as a team player.

Costume Policies

During production:

1. When the actors are in costume:

- a. Smoking, eating, and drinking (anything other than water) are prohibited, except on stage in the action of the play.
- b. Costumed actors must remain in the Greenroom, the dressing rooms, or the makeup room.
- c. Costumed actors should not receive guests or appear in the hallway when the audience is present.

2. After removing a costume, the actor should return it to the hanging rack.

3. If the costume is damaged during the course of a production or rehearsal, the actor should give the note to the wardrobe manager.

4. All costume items, even if the personal property of the actor, must remain in the dressing room or the makeup room or elsewhere in the theatre for the duration of the run of the show.

Overall Costume policies:

1. No items may be removed, even temporarily, from costume storage without checking them out from the Costume Shop Manager.

2. If costumes are needed for a class, the instructor should arrange check out with the Costume Shop Manager.
3. No costume items will be checked out for personal use - i.e. wearing a sweater from storage because it is cold in the theatre.

Costume Fitting Policies

1. All costume fittings for departmental productions will be conducted by the Costume Designer or the Assistant Costume Designer.
2. All costume fittings must take place in the costume shop or makeup room area during the daytime hours. Under no circumstances should costume fittings be conducted during an actor's rehearsal call.
3. If at all possible, costume fittings should be conducted with a minimum of two people (besides the actor) present in the costume shop, makeup room, or Green Room.
4. Costume fittings will be scheduled by the Production Stage Manager as requested by the Costume designer in the following manner:
 - a. The Costume Designer will submit to the Stage Manager a list of requested actors and the fitting times available at least one day in advance.
 - b. The Stage Manager will contact the actors and schedule specific times for each.
 - c. The Stage Manager will return the completed fitting list/schedule to the Costume Designer as soon as possible.
 - d. The Stage Manager and Costume Designer should consult every day of the production process in order to communicate about fittings and other costume needs.

Production Makeup Policies

1. Each theatre major is required to have a complete Ben Nye Student Makeup kit (approximately \$60) for his/her personal use during departmental productions. Each major is responsible for replacing items in the kit as necessary.

2. Each theatre minor who is cast in productions is required to have a complete Ben Nye Personal Makeup kit (approximately \$20) for his/her personal use during departmental productions.
3. Non-majors/non-minors who are cast in more than one production in his/her time at BC is required to have a complete Ben Nye Personal Makeup kit (approximately \$20) for his/her personal use during departmental productions.
4. Non-standard and special effects makeup supplies needed for productions will be provided by the department.
5. Each cast member/student must supply his/her own washcloths, towel, and facial cleansing supplies.
6. Each cast member is responsible for laundering his/her own washcloths and towels, and is responsible for keeping his/her makeup station neat and clean.

Costume Shop Checklist

(see also the Costume Shop Manager responsibilities listed elsewhere in this handbook)

The Costume Shop Manager must schedule a minimum of two hours a week in the costume shop. These hours must be posted, and the Manager must be present during these hours to facilitate rentals and loans and to maintain the cleanliness and organization of the facilities.

The following should be completed on a weekly basis:

___ costume shop cleaned and organized (daily during production periods)

___ costume items that have been removed from storage need to be returned to their proper places

___ donated items need to be sorted and placed into storage.

___ any areas that have been disorganized during pulls need to be put back in order

___ all costume and makeup areas need to be swept and/or vacuumed.

___ all sewing supplies need to be put away in their proper places (daily during production periods)

The following should be completed on an “as needed” basis:

- maintaining the pattern filing system
- labeling boxes
- replacing or adding storage boxes as needed
- reorganizing the costume storage if needed

Costume Process for Student Directed One-Acts

- The director of each one-act will serve as the lead costume/makeup designer for his/her own one-act. Each director will be provided an assistant from the Stagecraft class to assist in ways deemed fit by the team.
- The Costume Shop Manager serves as a consultant during the process, but is not responsible for any part of the design, construction, maintenance, or laundering of the costumes.

Responsibilities of the director/designer

1. Design the costumes and makeup for each character as appropriate for the production concept.
2. One month before the production, meet with the Costume Shop Manager to discuss the needs of the one-act. At this meeting schedule a time and date for the director/designer to pull costume items with the assistance of the Costume Shop Manager.
3. Pull costumes, with the assistance of the Costume Shop Manager. The director/designer is responsible for the pulling, the Costume Shop Manager serves as resource to help him/her find what is needed.
4. Organize the pulled costumes in the hanging racks in the makeup room.
5. Schedule and conduct fittings as needed.
6. Construct or alter any costumes as needed. The director/designer may ask others to assist with this process, but it is ultimately the responsibility of the director/designer to complete any costume work necessary.

7. Maintain the costumes during the run of the production, including completing any repairs or doing laundry as needed.
8. If desired, the student directors may select a Wardrobe Manager to assist with the costumes during the run of the shows. Please consult the section of this handbook that outlines the responsibilities of the Wardrobe Manager.
9. At strike, complete or supervise the completion of all items on the costume/makeup strike checklist.
10. The director/designer is responsible for completing all laundry within two days of the close of the production.
11. All costume/makeup items must be returned to storage by the director/designer within one week of the close of the production. If necessary, a time may be scheduled with the Costume Shop Manager so that he/she may assist in this process. Note that the failure to launder and return costumes to storage in a timely manner may result in an incomplete in TA 477.

SHOP GUIDELINES & RULES

GENERAL RULES

- The scene shop is open from 1:00pm-5:00pm Monday-Friday or unless otherwise noted.
- Do not use a tool or piece of equipment unless you know exactly how to properly use it.
- If you are going to leave shop before 5:00pm allow yourself enough time to clean up whatever mess you have made.
- Do not leave any tools or hardware lying on the floor if you must step out and return.
- There is to be no activity or use of the shop without supervision or permission from the Technical Director or shop supervisor.
- Do not throw away any tools, equipment, or wood materials without notifying the scene shop supervisor.
- Do not remove anything from the shop for personal use without permission from the scene shop supervisor or the Technical Director.

SAFETY

- The First Aid Kit (Band-Aids, gauze, ace wrap, ice pack, ear plugs, etc) is located in the cabinet above the paint sink.
- The Fire Extinguisher is located on the opposite wall of the paint counter by the iron water pipes.
- Always wear safety glasses when operating any kind of saw, grinder, or any other kind of activity that would emit debris similar to dust, wood chips, and sparks.
- All flammable chemicals are stored in the yellow cabinet facing the windows.
- Whenever using spray paint or another flammable chemical that carries strong fumes, a face mask of some kind must be worn.
- Always maintain a clear walking path while working in the shop.
- Always keep the doors in the shop clear.
- Do not set, stack or store anything in front the exits.
- Absolutely no one is allowed to walk through the shop barefoot.
- A clean shop is a safe shop.

CLOTHING

- All persons in the shop at any time are to wear close-toed shoes that cover the entire top of the foot.
- Frilly, long, dangling, or loose clothing should not be worn in shop. This includes dresses, skirts, baggy jeans, and shirts tied around the body.
- Students are advised to wear long legged pants while in shop.
- No sunglasses or any kind of headphones are allowed to be worn in shop.
- Shoes with any kind of high heel are forbidden.
- Suggestive wear while working in shop would be a regular tennis shoe or a steel toed work shoe, jeans, and a t-shirt or buttoned up flannel.
- The shop supervisor reserves the right to refuse any student access to the shop if they are not properly dressed.

WHEN USING EQUIPMENT

- The shop maintains a varied selection of tools such as hand tools, drills, saws, various staplers, and hardware. Some of these items are electronically operated, some is not.
- All equipment, tools, and materials in the shop are all stored in specific locations.
- When using any piece of equipment that is electric and emits wood debris or any kind of particle, you must wear safety glasses to protect your eyes.
- Always communicate before using any saw or piece of equipment in the shop.
- Be aware of your surroundings when using saws and other devices.
- Do not leave a blade on any of the powered saws out when you are finished using that saw.
- Unplug any item that you are no longer using.
- Return any item to its rightful place after using.
- If you are not certain how to use a specific tool, ask a student employee or the shop supervisor for assistance.

STORAGE

- All flats, sheet goods, lumber, platforms, hardware, and scrap pieces are all stored and organized in specific places in the shop.
- When finishing using a material it is to be returned to its correct location.
- All storage units are to be swept out and reorganized prior to each strike.
- Each storage unit is intended for specific purposes and items, do not put something where it doesn't belong.

PAINT

- All paint in the shop is stored underneath the counter in the back.
- Students are responsible for whatever paint they may use at any given time.
- Always thoroughly clean brushes, rollers, trays, buckets, or any other item that would come into contact with paint after you have finished painting.

- All paints are arranged by color and tone, be sure to return paint to its proper organizational category.
- Do not discard any paint without permission from scene shop supervisor.
- If painting a large flat or a similar wide surface always lay down a cloth or vinyl drop to paint on to avoid getting paint on different surface.
- If paint is spilt on the floor clean it up immediately by scraping it off the floor with two square cardboard pieces.

Strike Policy

Strike will always be immediately after the closing performance. Actors are expected to get out of costume and makeup and get to the theatre as soon as possible. The department, in the spirit of community, will allow you 5 minutes to greet family and friends, but then you must get to work. All cast & crew, all Theatre Management majors, and all students enrolled in Production Arts **must** attend strike. Failure to attend will result in disciplinary action. In other words, if you miss one strike, you will be placed on probation, preventing you from participating in the next production.

Benedictine College Scene Shop Positions

Note: The list of responsibilities is not all-inclusive; the list is intended to give a general outline of the responsibilities of each position. In some cases, two or more of these positions may be folded into a single position depending on the production needs.

SCENIC DESIGNER	RESPONSIBILITIES	QUALIFICATIONS
<i>The artist who creates the look of the setting for a production based on collaboration with the director and scene shop staff.</i>	<ul style="list-style-type: none"> ▪ Reads script and determines the scenic needs of the production. ▪ Meets with the Director to determine the visual concept which the designers will work within. ▪ Researches design concepts and inspiration leading to initial design and during the design process. ▪ Attends weekly production staff meetings. 	<ul style="list-style-type: none"> ▪ Must have completed TA 155 Stagecraft, TA 255 Fundamentals of Theatrical Design, TA 322 Scene Design, all with a passing grade. ▪ Must have served as Assistant Scenic Designer on at least one Benedictine

	<ul style="list-style-type: none"> ▪ Attends first full run through or first full crew invited rehearsal plus additional rehearsals as needed. ▪ Provides sketches, renderings, models, and paint samples. ▪ Provides director with a completed ground plan before the first rehearsal. ▪ Oversees taping of the set of the floor before the first rehearsal. ▪ Meets scheduled design deadlines. ▪ Builds and/or supervises building and painting of the set ▪ Attends the first full run rehearsal, additional full run rehearsals as needed, and all dress rehearsals. 	<p>College main stage production.</p> <ul style="list-style-type: none"> ▪ Must have basic construction and painting skills. ▪ Must have the approval of the Theatre Department Chair and the Director of the production.
<p>ASSISTANT SCENIC DESIGNER</p> <p><i>The individual who works as a personal assistant to the Scenic Designer for a specific production.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Reads the script and creates the scenic design with the Scenic Designer. ▪ Assists the Scenic Designer with research ▪ Acts as a liaison between the Scenic Designer, Stage Manager, and other Production Staff members. ▪ Attends production staff meetings as needed. ▪ Attends full run and dress rehearsals with the Scenic Designer and serves as a note-taker for the Designer. ▪ Supervises construction in the absence of the Scenic Designer and the Technical Director. ▪ Performs other duties as assigned by the Scenic Designer. ▪ Attends production strike and assists with the strike of all scenic materials. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have served as a properties master or stagehand on a previous Benedictine College main stage production. ▪ Must have basic scenic construction skills. ▪ Must have the approval of the Scenic Designer, the Theatre Department Chair and the Director of the production.
<p>TECHNICAL DIRECTOR</p> <p><i>The individual who oversees the daily operation of the</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ In collaboration with the Scenic Designer and Assistant Scenic Designer, oversees the construction of the set for Benedictine College main stage productions. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have excellent organization and communication skills.

<p><i>scene shop and scenic build process of all main stage productions.</i></p>	<ul style="list-style-type: none"> ▪ Drafts any necessary materials for completion of set for main stage productions. ▪ Attends all production staff meetings. ▪ Attends first full run rehearsal or first production staff invited rehearsal. ▪ Manages shop supplies and coordinates the purchasing of needed items (purchases must be approved by the Theatre Department Chair). ▪ Maintains the cleanliness and organization of the scene shop, all performances areas, and technical booths. ▪ Supervises the work of Production Arts students assigned to work in the scene shop and on stage. ▪ Manages rentals and loans of Benedictine College scene shop items. ▪ Meets with the student directors to facilitate the use of scenic items for student directed productions. ▪ Supervises and leads all strike for Benedictine College main stage productions. ▪ Oversees and maintains all materials and tools in scene shop. ▪ Keeps the shop clean, organized, and safe. ▪ Oversees and instructs all stage crew members during productions. 	<ul style="list-style-type: none"> ▪ Must have a strong work ethic and be a self-starter. ▪ Must have some production experience in the area of scenic construction. ▪ Must complete an interview and application process. ▪ Must have the approval of the Theatre Department Chair. ▪ <i>This position is primarily reserved for faculty.</i>
<p>SCENE SHOP ASSISTANT (or ASSISTANT TECHNICAL DIRECTOR) <i>Works in the scene shop with the Technical Director in a paid, work study position.</i></p>	<p>RESPONSIBILITES</p> <ul style="list-style-type: none"> ▪ Reports to Technical Director. ▪ Executes daily tasks as designated by Technical Director. ▪ Supervises daily shop activities in absence of Technical Director. ▪ Maintains all equipment in the shop. ▪ Organizes and cleans the shop on a daily basis. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must qualify for Federal Work Study. ▪ Must be available for shop hours on a regular basis. ▪ Must have basic scenic construction skills as related to repairs.

		<ul style="list-style-type: none"> ▪ Must have taken TA 115 and received a passing grade. ▪ Must have good interpersonal and communication skills. ▪ Must have the ability to work as a team player. ▪ Must have approval of Theatre Department Chair.
<p>SCENIC CHARGE ARTIST <i>Oversees and supervises all painting aspects of production.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Meets with scenic designer and technical director early in the process. ▪ Discusses plan of execution and strategies for execution of all scenic painting. ▪ Attends all production meetings to report progress to director and staff. ▪ Reports progress to Scenic Designer and Technical Director. ▪ Oversees a small crew of painters towards completion. ▪ Attends first production invited rehearsal or first full run. ▪ Maintains clean paint areas during the process and supervise upkeep of all paint materials. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have completed TA 115 with a passing grade. ▪ Must have painting skills and experience. ▪ Must have ability to work as a team player. ▪ Must have the approval of the Theatre Department Chair and the Director of the production.
<p>STAGEHAND <i>Multiple production crew members who work backstage before, during, and after each main stage production and performance.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Attend first full run through or crew invited rehearsal. ▪ Must attend all rehearsals during the tech week process. ▪ Works with Director, Technical Director, Stage Management, Assistant Stage Manager, and Properties Master to develop a plan during production runs. ▪ Must sweep and mop the stage floor before each performance. ▪ Sets all scenic elements and props before each technical rehearsal and performance. ▪ Maintain a clean and safe backstage area. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must be a team player and able to work with others. ▪ Must have the approval of the Theatre Department Chair and the Director of the production.

	<ul style="list-style-type: none"> ▪ Attends the production strike and assists in the area of scenic and props materials. 	

Scenic Design Procedures

This is a basic overview of the scenic design practice; roughly, it translates to all design work. It is most commonly necessary for design work to begin long before production meetings start, well in advance of the first rehearsal. This chronological process gives the student designer an idea of the order in which they should conduct their design, and when things are generally due. Each director reserves the right to set their own expectations for due dates.

1. Read the Script (first read)
2. Meet with the director to talk about their production concept. (period of styles, realism or fantasy and so on)

3. Read the script bearing in mind these new ideas you have discussed with the director (second read)
4. Formulate your own concept that blends with that of the production.
5. Image collage: search of looks, colors or feels that support your design; touch base with director and share your discovery to ensure you are moving in the right direction
6. Thumbnail sketches of scene looks.
7. Director meeting to finalize details before you draft and draw.
8. Color renderings of design.
9. Draft ground plan and other necessary drawings.
10. Front elevation drawings for the shop.
11. Build model.
12. Upon final approval from the director, submit drawings and model to the scene shop for execution.
13. Visit shop daily to answer questions.
14. Execute or supervise final paint.
15. Attend tech rehearsals to ensure the design is working and functioning as it should.

Strike Procedures -Scenic

Scene shop strike preparation (done prior to the close of the production):

1. Charge all screw gun batteries in preparation for strike.
2. Generally clean, straighten and organize scene shop and storage.
3. Have at least two five gallon buckets (emptied) ready to take and fill with hardware being taken out of set.

Closing performance strike:

1. Following the final performance, actors should change out of their costumes as soon as possible to prepare themselves for strike.
2. All hand props be struck to the designated fall-back position.
3. All set/decorative props (from walls and floor alike) need to be removed before set deconstruction begins.
4. Bring appropriate tools needed for strike into the theatre with at least two white 5 gallon buckets. Put ALL hardware in these buckets. (Hardware includes: screws, nails, hinges, door and window hardware and casters)
5. All decorative or additive materials should be removed from the structural set pieces, for example, window and door trim should be removed. In the case where a faux set item has been created (such as a rock wall or 3-D Styrofoam)that's should be removed before any structural items are deconstructed.
6. After all of the extraneous set elements have been struck, deconstruct walls back to their respective stock sizes.
7. Platforms should be struck last: legs and bracing removed, platforms unbolted from one another, and returned to the shop.
8. Sweep the stage complete once material has been removed nothing should be left but memories.

In the days following strike:

1. Organize materials from strike that are in the shop, making sure all screws and nails have been taken removed before it is restocked.
2. Sort hardware buckets, throw away bent nails and stripped screws.
3. Possibly repaint theatre space with a neutral color or black, depending on the technical directs desires.

Lighting Design Procedures

1. Read the Script (first read)
2. Meet with the director to talk about their production concept. (period of styles, realism or fantasy and so on)
3. Read the script bearing in mind these new ideas you have discussed with the director (second read)
4. Formulate your own concept that blends with that of the production.
5. Image collage: search of looks, colors or feels that support your design; touch base with director and share your discovery to ensure you are moving in the right direction
6. Story Board your light looks from copies of scenic designer's elevation drawings.
7. Director meeting to finalize details (such as lighting cues) before you draft
8. Light Plot (from scenic ground plan)
9. Schedule (on light plot) your instrument needs.
10. Hang and Focus
11. Attend early rehearsals to know what you are lighting.
12. You must attend paper tech, cue to cue and the first few, if not all, dress rehearsals.

Benedictine College Sound Design Positions

Note: The list of responsibilities is not all-inclusive; the list is intended to give a general outline of the responsibilities of each position. In some cases, two or more of these positions may be folded into a single position depending on the production needs.

SOUND DESIGNER	RESPONSIBILITIES	QUALIFICATIONS
<i>The artist who develops, compiles,</i>	<ul style="list-style-type: none"> ▪ Reads script and brainstorms beginning concepts of their design. 	<ul style="list-style-type: none"> ▪ Must have completed TA 350 Sound Design with a passing grade.

<p><i>and executes the sound, music, and score for a production based on collaboration with the director.</i></p>	<ul style="list-style-type: none"> ▪ Meets with the Director to determine the production concept and direction. ▪ Attends weekly production staff meetings. ▪ Meet with the Assistant Sound Designer to discuss concepts and direction. ▪ Assigns Assistant Sound Designer duties towards the final design. ▪ Provides sound bites, effects, cues, and songs for the director to consider. ▪ Meets scheduled design deadlines. ▪ Attends the first full run rehearsal, additional full run rehearsals as needed, and all dress rehearsals. ▪ Constructs cue sheet with Assistant Sound Designer shadowing the process. ▪ Reviews levels of sound in the theater prior to first technical rehearsal. ▪ Reviews cue sheet with Assistant Sound Designer before first technical rehearsal. ▪ Instruct and teach Sound Board Operator cue sheet before first rehearsal. ▪ Attends production strike and oversees the strike of all sound items. ▪ Participates in full completion of strike. 	<ul style="list-style-type: none"> ▪ Must have served as Assistant Sound Designer on at least one Benedictine College main stage production. ▪ Must be well organized with access to a computer. ▪ Familiar with basic computer programs such as iTunes, Garageband, Audacity. ▪ Experience with sound setup and mixing. ▪ Must have the approval of the Theatre Department Chair and the Director of the production.
<p>ASSISTANT SOUND DESIGNER</p> <p><i>The individual who works as a personal assistant to the Sound Designer for a specific production.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Reads the script and creates the cue sheet under the guidance of the Sound Designer. ▪ Assists the Sound Designer with research. ▪ Acts as a liaison between the Sound Designer, Stage Manager, and other Production Staff members. ▪ Attends production staff meetings as needed. ▪ Attends full run and dress rehearsals with the Sound Designer and serves as a note-taker for the Designer. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must be well organized with access to a computer. ▪ Familiar with basic computer programs such as iTunes, Garageband, Audacity. ▪ Must have the approval of the Theatre Department Chair, Sound Designer, and the Director of the production.

	<ul style="list-style-type: none"> ▪ Reviews cue sheet with Sound Designer before first technical rehearsal. ▪ Instruct and teach Sound Board Operator cue sheet before first rehearsal. ▪ Performs other duties as assigned by the Sound Designer. ▪ Attends production strike and assists with the strike of all sound equipment and assist with other aspects of strike. ▪ May sometimes act as the Sound Board Operator as well. (Well Advised) 	
<p>SOUND BOARD OPERATOR</p> <p><i>The individual who operates the sound board during a Main stage or student directed production.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Attends the first crew watch rehearsal. ▪ Reads the script once more before first technical rehearsal. ▪ Attends all technical rehearsals and performances. ▪ Performs preshow duties such as testing the sound before the house opens and with setting the stage for the performance. ▪ Attends production strike and assists with the strike of all sound equipment and assist with other aspects of strike. 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have the approval of the Director, Sound Designer, and Theatre Department Chair.

Benedictine College Lighting Design Positions

Note: The list of responsibilities is not all-inclusive; the list is intended to give a general outline of the responsibilities of each position. In some cases, two or more of these positions may be folded into a single position depending on the production needs.

LIGHTING	RESPONSIBILITIES	QUALIFICATIONS
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<p>DESIGNER</p> <p><i>The artist who executes the lighting design for a production based on collaboration with a director.</i></p>	<ul style="list-style-type: none"> ▪ Reads script and brainstorms beginning concepts of their design. ▪ Meets with the Director to determine the production concept and direction. ▪ Attends weekly production staff meetings. ▪ Meet with the Assistant Lighting Designer to discuss concepts and direction. ▪ Assigns Assistant Lighting Designer duties towards the final design. ▪ Provides an understanding of director’s concept with color swatches, inspirational images, and Lighting plots to show progress throughout the process. ▪ Meets scheduled design deadlines. ▪ Attends the first full run rehearsal, additional full run rehearsals as needed, and all dress rehearsals. ▪ Constructs light plot and cue sheet with Assistant Lighting Designer shadowing the process. ▪ Programs the Lighting board with Assistant Lighting Designer, specifically for the assigned production. ▪ Reviews cue sheet with Assistant Lighting Designer before first technical rehearsal. ▪ Instruct and teach Light Board Operator how to operate the light board and cue sheet before first rehearsal. ▪ Attends production strike and oversees the strike of all Lighting items. ▪ Participates in full completion of strike. 	<ul style="list-style-type: none"> ▪ Must have completed TA 354 Lighting Design with a passing grade. ▪ Must have served as Assistant Lighting Designer on at least one Benedictine College main stage production. ▪ Must be well organized. ▪ Familiar with basic drafting techniques. ▪ Experience with electrics and specific lighting equipment. ▪ Must have the approval of the Theatre Department Chair and the Director of the production.
<p>ASSISTANT LIGHTING DESIGNER</p>	<p>RESPONSIBILITIES</p>	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must be well organized.

<p><i>The individual who works as a personal assistant to the Lighting Designer for a specific production.</i></p>	<ul style="list-style-type: none"> ▪ Reads the script and creates the cue sheet under the guidance of the Lighting Designer. ▪ Assists Lighting Designer with research. ▪ Acts as a liaison between the Lighting Designer, Stage Manager, and other Production Staff members. ▪ Attends production staff meetings as needed. ▪ Attends full run and dress rehearsals with the Lighting Designer and serves as a note-taker for the Designer. ▪ Reviews cue sheet with Lighting Designer before first technical rehearsal. ▪ Instruct and teach Lighting Board Operator cue sheet before first rehearsal. ▪ Performs other duties as assigned by the Lighting Designer. ▪ Attends production strike and assists with the strike of all Lighting equipment and assist with other aspects of strike. ▪ May sometimes act as the Light Board Operator as well. (Well Advised) 	<ul style="list-style-type: none"> ▪ Must have experience working with electrics and lighting equipment. ▪ Must have the approval of the Theatre Department Chair, Lighting Designer, and the Director of the production.
<p>LIGHT BOARD OPERATOR</p> <p><i>The individual who operates the Light board during a Main stage or student directed production.</i></p>	<p>RESPONSIBILITIES</p> <ul style="list-style-type: none"> ▪ Attends the first crew watch rehearsal. ▪ Reads the script once more before first technical rehearsal. ▪ Attends all technical rehearsals and performances. ▪ Performs preshow duties such as testing the Light board and any necessary instruments before the house opens and with setting the stage for the performance. ▪ Attends production strike and assists with the strike of all 	<p>QUALIFICATIONS</p> <ul style="list-style-type: none"> ▪ Must have the approval of the Director, Lighting Designer, and Theatre Department Chair.

	Lighting equipment and assist with other aspects of strike.	
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Sound and Lighting Procedures

Normal hours of operation for lighting and sound activities shall be Monday through Friday from 1:00 p.m. to 12:00 a.m. Crew calls and/or other operations planned outside of these hours must be approved by the faculty lighting or sound supervisor in advance of the projected call. All crew calls outside of normal operating hours (including weekend calls) must be run only by the technical director or the designated student supervisor who has been assigned appropriate keys to the lighting/sound control and operations area.

Details of the lighting/sound operations policy are as follows:

A. Use of Lighting and Sound Areas:

1. Lighting and sound equipment is to be used only for Benedictine College productions and classroom projects. Work on personal projects may be allowed upon arrangement with the faculty supervisor. Keys will not be issued for any use other than activities associated with scheduled Benedictine College Theatre productions. Assignment to a lighting and/or sound project does not guarantee that a key will be issued to the person assigned. Key assignment requests will be evaluated on an individual basis.

All classroom projects involving lighting or sound equipment must be carried out when the hours when the departmental office is open (usually Monday through Friday from 9:00 a.m. to 5:00 p.m.).

2. At least two persons must be on site during all crew operations, one of who must be an approved supervisor. For the purposes of definition, crew activities shall include any work that involves the use and handling of electrical wiring or equipment.

3. Designers may be permitted to work alone provided that such work does not involve any activity other than building cues and setting levels. Any other activity shall be considered as crew operation and shall be subject to the appropriate regulations. Designers should see the above regulations regarding access to the lighting or sound control areas.

B. Basic Safety and Operational Guidelines

1. Student supervisors are presumed to understand the equipment involved in their area of activity. They are expected to see that equipment is used properly and that safe working procedures are used at all times. If a student supervisor is unsure of proper use

or correct safety procedures, s/he must contact a member of the faculty or staff to receive proper training. Supervisors must never use or ask crew members to use equipment with which they are unfamiliar.

2. Student supervisors should know the location and use of safety equipment including fire extinguishers and first aid supplies. Student supervisors must be familiar with the appropriate procedures in case the building fire alarms sound.

3. Supervisors should remove from service any unsafe equipment and notify the faculty supervisor of the defect.

4. Smoking is not permitted in the theatres or in any lighting or sound area.

5. No beverage of any kind is permitted in the lighting and sound control areas at any time. All liquid substances are to be kept away from electronic equipment.

6. Alcohol is not permitted in the building. Students are not permitted to work on electrics or sound crews while under the influence of drugs or alcohol.

C. Emergency Procedure

The theatre arts department will hold informational meetings for all student supervisors at the beginning of each semester to review procedures to be followed in the event of fire and/or personal injury. For obvious reasons, these meetings will be mandatory.

D. Clean-up/Close-up Regulations

1. At least twenty minutes cleanup time must be planned into each crew call. The stage must be cleared and cleaned, and all tools and equipment safely stowed in an appropriate location before leaving the area. Floors must be swept and all debris placed in trash receptacles. The student supervisor is responsible for making sure that the area is cleaned.

2. All control equipment must be turned off. House lights must be turned off and the prescribed safety lighting turned on. All production and storage areas must be locked. The student supervisor is responsible for checking to be sure that all locks are set.

E. Access To Facilities For Designers

Student designers should plan needed access to control consoles and equipment with the technical director. At the option of the technical director, a key to the control areas may be assigned; however, assignment to a design position does not guarantee assignment of a key.

F. Contacts For Assistance

All student supervisors in the lighting and sound area should keep on hand telephone numbers for the chair, technical director, and the Office of Security.

Mabee Theatre Procedures

Student supervisors should be cognizant of the following standard procedures when running production crews in the theatre:

A. Appropriate Use of the Theatre

1. The normal hours of operation in the theatre are Monday through Friday from 10:00 am to 10:00 pm Any crews that are called outside those hours are considered special calls and must be approved by the technical director and must be under the direction of an approved supervisor. While it is possible that some crews will need to work after 10:00 p.m., it should be noted that Security will remove anyone remaining in the building after 12:00 a.m. unless prior approval has been granted.
2. No fewer than two people, one of whom must be an approved supervisor, will be allowed to work in the theatre at any time.

B. Basic Safety and Operational Guidelines

1. It will be assumed that the designated student supervisors who work on the Mabee stage are trained in the proper use of the necessary systems and equipment. If this is not the case, it is the responsibility of the student supervisor to seek that training from the appropriate faculty or staff member.
2. Student supervisors should know the exact location and use of fire extinguishers and emergency exits.
3. Unsafe or damaged equipment should be taken out of service and reported to the department technical director immediately.
4. Smoking and consumption of alcohol are not permitted in the building.

C. Emergency Procedures

The Theatre & Dance department will hold informational meetings for all student supervisors at the beginning of each semester to review procedures to be followed in the event of fire and/or personal injury. For obvious reasons, these meetings will be mandatory.

Prop Lending Procedures

Most props are available for use in any Benedictine College Department of Theatre production; however, the technical director and properties manager (a work study appointment) reserve the right to authorize their use. **All props must be returned back to their original storage spaces during strike.**

1. All props must be checked out at least one day in advance.
2. The prop borrowing must be done through the technical director or student properties manager. They will post a schedule of times when the property room will be available for check-out. For borrowing done outside posted hours, contact the properties manager directly to schedule an appointment. These will be the only times when students may obtain props for scenes or rehearsal.
3. If a prop is damaged, lost, or destroyed, it will be the responsibility of the person who checked it out to replace the prop or pay for its replacement.

Scenic Materials Rental & Loans Policy

- Scenic **rentals** will be limited to Benedictine College faculty and staff. There will be a \$5 deposit for each item rented, payable at the time of the rental.
- Props **loans** will be limited to Benedictine College Theatre Department students, faculty and staff. The person borrowing the props must be a participant in the event for which the prop is loaned.
- The technical director reserves the right to refuse a loan or rental to any person.
- No tools or equipment will be loaned or rented.
- Materials must be returned by the date listed on the loan/rental agreement, and must be returned in the same condition in which they were at the time of the loan/rental. If the items are damaged or returned not in the same condition as it left the department a charge based on the total value will be issued.
- Scenic materials must be checked out, returned to, and checked in by the Technical Director of the Department of Theatre & Dance.
- No altering of the materials is allowed, if a scenic material is returned after being altered a charge will be added or the given deposit will be surrendered.

- SEE RENTAL FORM (Appendix B)

Borrowing Props & Costumes from Theatre Atchison

Theatre Atchison graciously allows us free use of their costume and properties storage. The relationship between our two theatres is important and must be fostered with respect and good stewardship. To that end, only the following technical positions will be granted borrowing privileges:

- Costume Designer
- Properties Master or Mistress
- Scenic Designer
- Hair & Makeup Designer

Theatre Atchison will receive a list of approved borrowers for each production. If you are not on the list, you may not borrow items.

Borrowing Procedures:

1. Every item must be logged in with Nancy, the administrative assistant. She will provide you with two copies of the rental agreement and retain one.
2. Immediately bring one of your copies to the Technical Director. Retain the other for your records.
3. Place the items in their designated places: props table, dressing room, the set, etc. NEVER leave your borrowed items lying around the green room, piled on the table or the floor.
4. AT STRIKE – collect all Theatre Atchison props and store in an area to be designated by the Technical Director. They are to be returned within 48 hours *by the borrower*. Costumes are to be laundered and returned within 48 hours *by the borrower*. You are not done with strike until the Technical Director has verified that every property/costume is accounted for and in its designated place.

Note: If an item must be dry-cleaned, take it in the next day and return it as soon as it's ready. The department will compensate you for the dry-cleaning. If a prop is broken during regular use in a production, the department will cover the replacement cost. If *you* break it, you buy it.

Failure to adhere to these policies could result in departmental probation. At minimum, you will be charged replacement cost of unreturned items.

Purchasing Procedures

As part of their production responsibilities, students may be given purchasing privileges for a specific area of production. All purchases are authorized in advance through the department chair and/or technical director. Students must observe the following procedures and guidelines:

Petty Cash

Reimbursement will be made in cash up to \$20 and only for the amount of the purchase and must be accompanied by a receipt. (Purchases over \$20 will be reimbursed with a College issued check.) No tax will be reimbursed, so students must pick up tax exempt forms when they get their purchases authorized. Students may also be reimbursed for gas used to make pickups and deliveries outside of Atchison, but must submit a receipt and/or statement of mileage.

Petty Cash Advance

If the student is going to another city for an extensive shopping trip, the department chair and/or technical director can arrange for a petty cash advance (\$75-\$500). The student must notify the aforementioned person 48 hours in advance of the trip. The student is responsible for the petty cash advance and after the shopping trip must return receipts and/or unused cash to compensate for the entire amount.

Purchasing Card

The department chair and technical director have Benedictine College authorized purchasing cards. With the supervising faculty's permission, a student may use a purchasing card to order items on-line, over the phone, or at a store. The student should be prepared to show a College ID when using the purchasing card. When an order is made, the student is responsible for providing receipts to the appropriate faculty member.

Please be sure you understand all procedures before making your purchases. **Receipts and paperwork for purchases must be turned in at most one week after the purchase has been made. Delinquency in returning paperwork or failure to provide a clear accounting of purchases may result in having one's purchasing privileges revoked. Additionally, without submitted receipts, you are not guaranteed full reimbursement.**

Sacred Heart Thrift Store

Sacred Heart allows the Theatre & Dance department to acquire items for productions *free of charge*. Our general rule of thumb is: check our stock, then Theatre Atchison's stock, then Sacred Heart... if you don't find it in one of those places, it's time to buy a new item for our own stock. So that we don't abuse our privileges, only the following students will be allowed to acquire items from Sacred Heart for productions:

- Costume Designer

- Properties Master or Mistress
- Scenic Designer
- Hair & Makeup Designer

You must have a signed note from the Chair indicating that you are serving the Theatre & Dance department in order to receive free items at Sacred Heart.

If the item is not necessary for us to retain post-production, and it could be reasonably resold by Sacred Heart, please return the item within 48 hours after strike.

Stage Management Guide

THE STAGE MANAGER

Every major is expected to serve as Stage Manager or Assistant Stage Manager at least once during their time at BC. The student must have first completed TA 110 and TA 155, with a minimum grade of a B in each. Technical sign-up sheets will be available before auditions for each show and assignments will be made by the chair and technical director in collaboration with the production director.

Theatre requires the concerted efforts of many artists. It is the job of the stage manager to facilitate the work of all these artists and ensure that the production runs smoothly. These guidelines are intended to outline your responsibilities and aid in the execution of your job. Please be aware that these guidelines are not complete or carved in stone and are subject to change from time to time. Remember that the faculty is willing to help you. Just ask.

The Stage Manager (SM) is the person who is responsible for everything that takes place on stage and back stage during each performance and during the rehearsal period. The SM delegates tasks to assistants and crew but is ultimately responsible for the whole. The Assistant Stage Manager (ASM) is there to assist the SM in his/her duties, and the scope of this position will be determined by the SM in consult with the TD and director.

DUTIES OF THE SM

1. Make initial preparations for the physical production of the play before the first rehearsal.
 - Make contact and form a dialogue with the director
 - Read the script
 - Mark the stage floor or rehearsal space according to the scene designer's floor plan
 - Prepare production property list with the aid of set designer and props master
 - Secure rehearsal props from prop master and set up as required
 - Prepare and distribute Production contact sheet, rehearsal schedule, an master calendar with the aid of appropriate personnel
 - Coordinate production meetings
 - Get stage manager keys from Technical Director (TD) and/or Department Chair

2. Program copy
 - Give program copy to Marketing Director two weeks before opening.
 - Program copy includes: any statements required by the royalty issuing organization, cast & crew information, acknowledgements, dramaturgical and director's notes, scenic breakdown, intermission note, any special announcements
 - Take first draft of program copy to cast for proof. Return to Marketing Director with corrections.

3. Prepare prompt script during the rehearsal period
 - Record blocking, using standard abbreviations (X to UL, DR, C, etc.)
 - Record changes in script
 - Note on Prop Running List a prop's starting position and ending position. Is it initially set on or off, left or right, upstage or downstage, etc.?
 - Note any changes to prop list, notifying appropriate personnel.

- Make costume notes as required, notifying appropriate personnel of any changes.
- Note each light cue – and warning cue, if it is given by director.
- Note each sound cue – and warning cue, if it is given by director.
- Note warning cues for shifts and scene changes.
- Know the set and the shifts.
- All notes and cues should be clearly spelled out and simple enough to enable anyone else to call the show.

4. Conduct rehearsals

- Attend all rehearsals
- Post a Sign-in sheet; check it and call any absentees.
- See that rehearsal area is kept clean.
- Set stage before each scene.
- Stay on Book. Take blocking notes and cues, and prompt as necessary – Assist the Director in this capacity.
- Spike prop and set pieces.
- Fill out Rehearsal Log and distribute report nightly.
- Restore rehearsal space to original configuration.
- At the end of rehearsal, return props to cabinet/table and costumes to appropriate dressing area.
- Maintain communication with Costume Designer as regarding performer’s responses to measurements, fittings, and other requested meetings.

5. Before First Technical Rehearsal

- Meet with the TD to go over stage space and all systems located therein, and discuss production check lists.
- Work with the TD and others to determine where glow tape and run lights are needed.
- With prop personnel, set up prop tables on appropriate sides of the stage as determined by the position recorded on Prop Running List. Prop tables should be covered with paper and labeled for each individual item to be stored there.
- Organize the props in the prop cabinet. List the props on each shelf and create a check list for the removal and replacement of props.
- Post Technical and Dress rehearsal calls for cast & crew (on the Master Calendar, callboard, and in the nightly rehearsal report).

IN PROMPT BOOK:

- Mark each light cue: “go”, “warning”, and “standby” as it is given by lighting designer.
- Mark each sound cue: “go”, “warning”, and “standby” as it is given by sound designer.

- Mark warnings for shifts and scene changes as they are given by scene designer.

6. Run Technical and Dress Rehearsals

- Post a Sign-in sheet that includes the names of all cast & crew members. Check it and call absentees.
- With TD, assign run crew to specific jobs that he/she will be responsible for every rehearsal and performance.
- Make sure that the run crew knows what they are doing and that they are properly trained by the appropriate personnel.
- See that the stage and backstage areas are clean and swept.
- Have stage completely set ½ hour before the house opens.
- Have cast ready for places at curtain time.
- Follow Book – mark actor warnings as needed.
- Time each scene, scene change, and act.
- Post call times for future technical and dress rehearsals and performances.
- Ensure the strike of all props and set pieces at the end of rehearsal.
- Record and distribute tech and acting notes, if requested by director.
- Inform run crew of the requirement to dress in black in backstage.

7. Run every performance as set in dress rehearsal

- Before opening night, meet with House Manager to set up system of communication, determine length of intermission, and let the House Manager know the length of the show.
- Let the crew know that conversations backstage is forbidden, save what whispering is required for the proper running of the show.
- Use pre and post performance check lists.
- Fill out Performance Log and distribute to appropriate personnel each night. Note any damage to set, props, and costumes. Inform those responsible to ensure that repairs are completed.
- Monitor stock of consumables (food props, candies, matches, etc.) to ensure continued supply.
- Organize and run the photo call.
- Participate in strike following the final performance of the production.

8. Backstage Etiquette for cast & crew

- No unnecessary noise or activity
- No unnecessary talk backstage
- Respect the facilities
- Respect others and their individual duties
- Respect the property of others

- Put all trash in the garbage (this includes the green room)
- Do not eat or drink in costume, except for bottled water.
- No backstage visitors after one hour before Go time

PRESHOW CHECK LIST

2 HOURS BEFORE SHOW BEGINS:

- () Unlock all doors
 - () Stage Door
 - () House Door
 - () Dressing Rooms
 - () Scene Shop
- () Lights

- Turn on work lights
- Turn on all run lights
- Turn on all house lights
- Turn on communication system and stage monitors
- Run crew:
 - Sweep stage (mop if necessary)
 - Set props on stage on prop tables
 - Foam on stage door
 - As applicable, check color change gels
- Conduct Light and Channel check with light board operator
- Conduct Sound & Level check with sound board operator

1 HOUR BEFORE SHOW BEGINS:

- Check sign-in sheet. Make calls, as needed.
- Ensure that all phones backstage are silenced
- Double check Props: on stage prop tables
- Check that special FX are loaded and ready, if applicable
- House Management:
 - Clean auditorium
 - Clean lobby area and entryway
 - Open Box Office
 - Secure proper number of programs

10 MINUTES BEFORE HOUSE OPENS:

- Actors should check personal props
- Turn on stage preset
- Turn off all work lights
- Turn on Booth run lights. Turn off overheads.
- Ensure stage is set for Act I
- Close curtain (if in use)
- Inform cast & crew with 10-minute call
- Inform House Manager when house can be opened
- House Management:
 - Consult with ushers about ticketing, seating procedures
 - Provide ushers with programs
 - Assist concessions workers in setting up table, products, and cash box

HOUSE OPENS HALF HOUR BEFORE CURTAIN:

- () Call 15-minute warning
- () Call 10-minute warning
- () Consult with House Manager for possible holds on Go time.

5 MINUTES BEFORE GO:

- () Call for places
- () Consult with House Manager for possible holds on Go time.

2 MINTES BEFORE GO:

- () Call for confirmation of places

1 MINUTE BEFORE GO:

- () Contact House Manager. Is House closed? If so, start the show.

GO TIME:

- () Call for Actors to Go, or call 1st Cue

INTERMISSION CHECKLIST:

15 (or 10) MINUTE INTERMISSION:

- () House and Preshow lights are up
- () Communicate with House Manager to make sure watches are synchronized
- () Minute one:
 - () Set props
 - () Set scenic elements
- () Minute seven (or three):
 - () 5-minute warning for places
- () Minute nine (or five):
 - () Verify that Crew are in places
- () Minute ten (or six):
 - () Have House Manager flash lobby lights
 - () 2-minute warning for places
- () Minute twelve (or eight):

- Call places
- Contact House manager; ask if House is closing
- Minute thirteen (or nine):
 - Confirm that House is closed
- Minute fifteen (or ten): Begin Act

POSTSHOW CHECKLIST:

- Check Dressing Rooms – ensure all items are unplugged, costumes are hung, and area is clean
- Check with Costume Crew as to whether there were any problems
- Check all props – make note of any problems in performance report
- Lights:
 - Turn on work lights, Housekeeping setting
 - Turn off all run lights
 - Turn off communication system
 - Turn off stage monitor
- Run Crew:
 - Put away all props
 - Clear final act: set up for Act I
- With light board operator, make sure board is off
- With sound board operator, make sure board is off
- Turn off lights in the Booth
- Turn off all work lights except for designated ghost light
- Lock all doors:

<input type="checkbox"/> Backstage door	<input type="checkbox"/> Dressing Rooms
<input type="checkbox"/> Theatre entrance	<input type="checkbox"/> Green Room
<input type="checkbox"/> Scene shop	

STUDENT DIRECTORS:

The work of the director is central to the production of a play. The director has the challenging task of bringing together the many complex pieces of a production—the script, actors, set, costuming, lighting and sound and music—into a unified whole.

To accomplish this task, a director needs to:

- Interpret the script
- Cast the production

- Collaborate with designers
- Plan the rehearsals
- Guide the actors in their work during rehearsals.

The director's work is most often based on a detailed study and analysis of the script to be produced. Many careful readings of the script help the director develop an individual vision of the playwright's intentions, which will form the core of his or her interpretation. This sense of "what the play is really about" will shape a director's thinking about every other aspect of the production.

In TA 477 (Play Directing), the student director will learn how to thoroughly analyze the script for production and how to create a useful Director's Book. As part of this process, directors study the characters in the script, gathering as much information as they can about their physical and psychological traits. This is vital preparation for casting, when the actors who are best able to bring the characters to life in performance need to be chosen.

Collaboration:

The director's initial production meetings with the set, costume, lighting and sound designers typify the creative collaboration vital to theatre. Any notes the director has made on the technical needs in the script are shared with the designers. The free flow of ideas that takes place here will further refine the director's vision of the production as a whole.

Details in the script about the specific locale(s) in which the action takes place need to be attended to early in the production process, because they will determine both the basic requirements of the set and the possible movement of the actors on stage. Acting areas, entrances and exits, and furniture and props called for in the script or desired by the director will need to be a part of the set design. The floor plan can then be sketched out. The floor plan is a basic outline drawing of the stage setting as it would look from above. It is an essential rehearsal planning tool because it allows a director to work out the blocking of the play. Blocking (or staging) is the precise moment-by-moment movement and grouping of actors on stage.

The director's creative collaboration continues during his or her work with the actors in rehearsals. The actors will bring their own interpretations to the project and perhaps inspire the director to rethink his or her interpretation. They will work closely together to breathe life into the lines and develop a deeper understanding of the characters' motivations and relationships, fleshing out the subtext of the play. Later the focus of the director's work in rehearsals will broaden to the overall look and feel of the whole production as transitions between scenes are smoothed out, effective pacing is achieved and all the design and technical aspects of the production are integrated.

Once the show opens, the director's work is essentially complete. Now it's the Stage Manager's job to make sure that every aspect of the production runs just as the director intended time after time, until the production closes.

Student Director Responsibilities:

In addition to the aforementioned tasks, student directors at BC must do the following:

- Report to a faculty mentor in weekly meetings. The faculty mentor will be included in all production meetings and rehearsal reports. It is the student's responsibility to make sure the faculty mentor is invited to observe a minimum of five rehearsals, or one per week.
- Work with an Assistant Director, chosen in consult with the Department Chair. The student director will utilize this assistant in whatever capacity they see fit. The assistant must have completed TA 110, TA 155, TA 115, and at least one Theatre History & Literature course.
- Produce a Director's Note for the program, due to the Marketing Director at least one week prior to opening.
- Assess their progress in a daily Director's journal and post-show reflection, which shall be turned into the faculty mentor.

MARKETING & PUBLICITY PROCEDURES:

MARKETING DIRECTOR:

The Theatre & Dance department hires one student every academic year to serve as Marketing & Publicity Director. This is a scholarship position, which pays a \$1,000 stipend. Any junior or senior is welcome to apply, directly to the Department Chair, but priority will be given to Theatre Management majors. Additionally, a PR assistant will be nominated from eligible work study students within the department.

THE JOB:

This work involves managing or assisting in promoting the productions, academics, and public image of the Theatre & Dance department. This role is difficult to define, since in many theatre companies the responsibilities listed below are given to more than one person.

For example, a company may have one person in charge of marketing, to whom is given the responsibility of the season brochure and advertising, while publicity about individual shows (including ads and contacting print and electronic media with story suggestions, news releases, and calendar information) is handled by a publicist. Our Marketing Director handles all of these duties, with the aid of the PR assistant.

Marketing:

Most people think that marketing is only about the advertising and/or selling of productions or services. Actually, these are near the tail-end of the marketing process. In general, marketing activities are all those associated with identifying the particular wants and needs of a target market of customers, and then going about attracting and satisfying those customers. This involves doing market research on customers, analyzing their needs, and then making strategic decisions about which productions to offer (individually or as a season), ticket pricing, and promotion.

Publications:

The Marketing Director will prepare copy and imagery for a departmental season brochure, developed with the assistance of the BC Marketing Department. The production season will be set by April 15th every year. Brochures are to be developed, in consult with the Department Chair, over the course of the following months, ready to print and distribute by August 1st.

Public Relations

As opposed to advertising, public relations seeks to gain awareness and positive image for a company and its offerings without an exchange of money. And, while PR usually entails the use of publicity and media relations, it takes a much broader view than simply promoting a particular production or service. The work of PR is to heighten awareness of individual productions, in order to sell as many tickets as possible. The PR Assistant will take the lead, working in consult with the Marketing Director so that information about individual productions is not only consistent, but meshes with the overall image the company wishes to project.

Advertising:

The Marketing personnel will not only develop posters to advertise departmental productions, but develop individual plans to promote each production in ways unique to said production. Advertising can take many forms. Free advertising is available to us through many campus outlets. Marketing will ensure that promotional copy is regularly provided to the BC Marketing department, BC FYI, Student Affairs Council, and that production information is consistently visible on all social media sites.

Working together, the Marketing Director and PR Assistant are generally expected to do the following:

- Write, edit and produce newsletters, brochures, direct marketing pieces and other printed material.
- Create and determine publicity/press relations plan to generate continued greater awareness for the company and support any overall marketing initiatives.
- Identify the most important audiences, and decide what to communicate to them and the best media to use
- Write and implement communication or promotional plans
- Cultivate and maintain media contacts in order to generate relevant stories, interviews and other media coverage for the company.
- Solicit, arrange and organize media interviews for stories about productions.
- Organize and/or promote promotional events and conferences
- Distribute news releases to media
- Field and respond to media inquiries generated by those releases, or regarding a specific production or event.
- Provide the public with information when it is requested
- Coordinate and oversee photo sessions for public relations and marketing purposes.
- Coordinate handling of reviewers, including contacting them, securing comp tickets, etc.
- Oversee the archiving of all press clippings, video clips, and photo library.
- Responsible for design and/or placement of ads.
- Maintain and update the company's website.

Duties specific to the Marketing Director's function at BC:

- Manage social media (including our Facebook page and Twitter account) and departmental web pages; MD will ensure the posting of regular updates, production information, departmental achievements, publicity photos and videos, etc.
- Develop relationships with local outlets (radio, local and campus newspapers, Chamber of Commerce) in order to encourage coverage and dissemination of production information.

- Work closely with individual Directors to develop advertising campaigns for each production, including poster and program creation.
- Create, print, and distribute posters and other advertising media.
- Create, print, and prepare production programs.
- Work closely with Dramaturge and Designers to develop Lobby Displays.
- Work closely with Stage Manager to gather Cast & Crew bios for use in media, programs, and Lobby Displays.
- Assist in the procurement of production photography and video for use in promotion.
- Identify opportunities for outreach, including: community engagement, intra-departmental interests, academic talkbacks, etc.

GENERAL DEADLINES:

Before the First Rehearsal

- Read the script. Identify potential intra-departmental interests and contact the appropriate faculty members to gauge willingness to get involved.
- Communicate with Director and Designers to develop publicity plan. Consultation with said personnel will help to inspire poster design.
- Ensure that production dates are clearly published in all departmental media.
- Attend preliminary production meetings (and all subsequent meetings).
- Schedule any necessary photo shoots via Stage Manager.

Four Weeks before Opening Night

- Submit poster design to Director & Department Chair for approval.
- Work with Stage Manager, Director, & PR Assistant to develop early photographic and video promotion materials.
- Set dates and procure personnel for Post-show talkbacks.

Two Weeks before Opening Night

- Retrieve program copy from Stage Manager and prepare programs.
- Print and distribute finalized poster designs.
- Step up promotions on social media, web pages, and any pertinent local media
- Open online ticket sales
- Open box office, satellite campus ticketing locations, and coordinate scheduling to ensure staffing at all locations.
- Procure and schedule House Manager, ushers, and concessionaires.

One Week before Opening Night

- Submit program proof to Stage Manager for Cast, Crew, & Director's perusal and emendations.
- Coordinate publicity shoot and filming for first Dress rehearsal.
- Develop production week promotional plan with PR Assistant.
- Contact personnel to remind them about Post-show talkbacks.

Production Week

- Work with Dramaturge and Designers to get Lobby Display into place by Monday, noon.
- Submit corrected program proof to Rocky's Copies by Monday, 5 pm.
- Conduct publicity shoot and filming at first Dress Rehearsal. Utilize said photos and videos for promotion in social media.
- Advertise post-show talkback.
- Retrieve and prepare programs two days prior to opening (House Management can assist with preparation).
- Communicate with House Management to make sure all ushers and concessionaires are in place. Delegate the following responsibilities to House Management personnel.
- Prepare cash box and ticketing information.
- Prepare cash box and concession stock.

- Ensure that Director knows upcoming production information for promotion in the pre-show speech.

After Opening

- Maintain enthusiasm for show in social media; regular posts, production photos, and videos.
- Mediate post-show talkback.
- Ensure that box office runs smoothly; keep House Management apprised of pre-sales, sell-outs, and other ticketing concerns.
- Ensure concessions remain stocked.
- Ensure that House Management has sufficient programs.

After Closing Performance

- During strike, remove Lobby Display; ensure that all materials are offered to the appropriate Design personnel and/or the Dramaturge.
- Remove all posters from posted areas in town and across campus.
- Reserve 3 copies of poster and program for Departmental archives; offer additional copies to Cast & Crew for mementos; recycle the rest.
- Thank our audience via social media; post a few final photos in celebration of the production. Plug the upcoming production.

HOUSE MANAGEMENT:

Secure and Supervise Ushers & Concessionaires:

Ushers should be recruited two weeks prior to opening. A sign-up sheet on the callboard will likely get you plenty of ushers. Your sign-up sheet should ask for the usher's name and phone number. Your sign may tell ushers that they may have one complimentary ticket for the performance they usher. You may find that you also need to recruit. Contact the TA 102 (Intro to Theatre) instructor to drum up additional volunteers. TA 102 students are required to see each production and may wish to take advantage of the free ticket. For each performance, you need 1

box office clerk, 2 ushers (1 ticket-taker and 1 person to manage the seating area), and 2 people to assist with concessions. Concessions are sold when house opens and during intermission. Concessionaires must be Theatre majors or minors.

Rules for ushers:

1. Arrive at the theatre 15 minutes before the house opens. **DO NOT BE LATE.**
2. Dress appropriately. You do not have to be overly “dressy,” but please no blue jeans or T-shirts.
3. If you are unable to usher, please find your own suitable replacement, or call the House Manager immediately.
4. Ushers receive one complimentary seat for each performance they usher; they must stay for the entire show.
5. Please remember you are representing the university to the public.

House Manager’s Pre-Show Procedures.

Arrive at least 45 minutes before house opens. Check the house, box office, and lobby to make sure that everything is neat and in order. Turn on all the lights in display cases, box office, and lobby.

Make sure theatre doors are unlocked. Make sure you have enough programs at the door. Extras are usually stored in the box office. Check the departmental iPad ticketing page to determine if there are any audience members with special needs, any reserved seating, will call tickets which have not yet been paid, etc.

Check concession stock; ensure that cash boxes are stocked for both box office and concessions.

Check that all signage is clearly displayed. Signage should indicate restroom location, intermission times, “Quiet Please, Performance in Progress”, and any special announcements pertinent to the show (gun shots, smoking, adult content, etc.)

At 15 minutes before the house opens (45 minutes before curtain).

You need to train ushers. Remind them that:

1. Ushers are responsible for maintaining the house during performances; if there is an emergency (medical, weather, etc.) or if a patron has a need, ushers must be “on duty” and eager to help them.

2. Ushers are representing the university; they should remain pleasant, helpful, and courteous.
3. ALL who enter must have a ticket, including children. Patrons are asked to leave children under 5 at home with a baby-sitter. If an audience member insists on bringing a baby into the theatre, ushers should note where they are sitting; if the baby begins to cry, ushers need to quickly and quietly ask the patrons to take the baby to the lobby.
4. No cameras or recording equipment of any kind are allowed in the theatre. Patrons may leave them in the box office for safe-keeping and pick them up after the performance.
5. Inform the ushers if there are audience members expected with special needs (wheelchairs, visually impaired, groups, etc.)
6. For the time being, BC Theatre functions on a pre-paid, ticketless system. Ushers need to be taught the basics of the system so they can answer audience questions.
7. Make sure to reserve seats in the back row for your ushers and concessionaires, if so requested.

At 30 minutes before the curtain:

Check with the Stage Manager. When all is clear, open the house by opening the doors, getting ushers and concessionaires to their stations. Be visible and available to troubleshoot; help patrons with questions, assist ushers if they need it, looking for food or cameras being carried into the theatre, etc.

At curtain time:

Be sure the lobby and restrooms are clear of patrons. Communicate with the Stage Manager that the house is ready to be closed and the show may start. Quietly close door to the theatre. Make sure the ushers are seated near the entryway and/or aisles. Remind them to handle any problems in the house, or to come get you.

After the show begins:

Work with the box office manager to count the box office cash, fill out the box office ticketing report (to be submitted to Department Chair at the end of the run), and to prepare the cash box for the next performance. The Box Office cash boxes should have \$75.00 in it at all times (\$25 in

1s, \$50 in 5s). All checks and large bills should be placed in an envelope and given to the Department Chair. If Department Chair is not present, submit envelope to TD or SM.

Be available to ushers if a problem arises in the house, or if the Stage Manager calls the box office through the intercom. Quietly seat any late-comers in available seats in the back of the house. Be sure to count them in the ticketing report.

At intermission:

Open theatre door. Get concessionaires into place. When Stage Manager gives the 5-minute warning, check the lobby and restrooms to let patrons know the show will be resuming soon. Communicate with the Stage Manager that the house is ready to be closed and the show may start again. Quietly close the theatre door.

When intermission is over, count concession cash box and skim excess money. The concession cash box should have \$50 in it at all times (\$5.00 in quarters, \$35 in 1s, \$10 in 5s). Place excess concessions cash in a separate envelope and submit it to the Department Chair, TD, or SM.

After the show is over:

Open theatre door. After the theatre is empty, clean the house of all trash, employing the assistance of the ushers. Reserve any reusable programs and return them to the box office. When house is clean, and stage is reset for next performance, the SM will ensure that the theatre is locked. Store the cash boxes in designated locations. After the lobby is empty, turn off the lobby display lights. After Sunday matinees, remove all lobby signage; store in the box office. Close the box office and turn off the lights.

HOUSE MANAGER DUTIES CHECK LIST

45 Minutes Before the House Opens

- Check the house
- Check the lobby
- Make sure theatre doors are unlocked
- Enough programs are at the door
- Check iPad ticketing page for people with special needs.
- Turn on lights in display cases.
- Check cash boxes
- Check concession stock

15 Minutes Before the House Opens

- Train ushers
 - No outside food, drinks, or tobacco use in theatre
 - Pre-paid tickets will be listed on the iPad ticketing page
 - Patrons purchasing admission at the box office will have their program stamped
 - No cameras or recording equipment (leave in box office)
 - Instruct ushers where to sit; mark their seats “reserved”.
- Train concessionaires
 - Is the table, cooler, and treat bowl set up?
 - Are prices clearly marked on signage?
 - Provide cash box

When the House Opens/30 Minutes Before Curtain

- Check with Stage Manager to Open House
- Are concessionaires and ushers prepped and ready?

At Curtain Time

- Lobby and restrooms clear of patrons?
- Tell Stage Manager that show is ready to start
- Shut the door QUIETLY
- Ushers to sit in the back of the house

After the Show Begins

- Count box office cash box and prepare envelope
- Fill out house manager’s ticketing report
- Seat late-comers in the back of the house

At Intermission

- Ensure concessionaires are set up, ready to go
- Open doors QUIETLY

At End of Intermission

- () Lobby and restrooms clear of patrons?
- () Tell Stage Manager that show is ready to start
- () Shut the door QUIETLY
- () Assist concessionaires in putting away concessions
- () Count concessions cash and prepare envelope

After the Show

- () Open door QUIETLY

After the Theatre Has Cleared

- () Check the house for programs, trash, & lost items
- () Store reusable programs and lost items in the box office
- () Turn off lobby display lights
- () Close theatre door; SM will ensure it is locked
- () Store cash boxes in designated locations
- () Remove signage on last show of the weekend

WORK STUDY

The Theatre & Dance department is authorized to hire a finite number of work study students every year. Students can generally get hours by serving the department in a technical capacity,

under the supervision of the Technical Director. Hours counting towards Production Arts fulfillment may not double as Work Study hours.

Student workers will be assigned areas of responsibility based on availability of positions. Work Study supervisory positions include:

1. PR Assistant – serves in cooperation with the Marketing Director (an assistantship position)
2. Scene Shop Assistant – responsible for maintaining the scene shop; cleaning, organizing, ensuring proper upkeep of equipment and materials
3. Costume Shop Manager – familiar with costume stock; ensures proper borrowing procedures; assists Costume Designer with picking and pulling; organizes costumes and costuming materials; keeps costume areas clean
4. Facilities Manager – keeps Mabee Theatre and Green Room organized and clean, including Box Office, refrigerator, dishwashing area, microwave, and coffee maker.
5. Script Librarian – familiar with holdings; manages and organizes stock; maintains online catalog; ensures proper borrowing procedures; makes acquisition recommendations; responsible for contacting late borrowers
6. Assistant to the Chair – serves the Chair in a variety of capacities including, but not limited to, copying, organizational tasks, type-setting, research projects, etc.
7. Props Manager – familiar with stock; ensures proper borrowing procedures; assists Props Master with picking and pulling; organizes props and furniture; keeps Props storage area clean
8. Box Office Manager – manages box office phone system, administers online ticket sales through Brown Paper Tickets, schedules box office personnel, keeps box office organized and tidy, in charge of ticket printing and ordering, develops and implements box office procedures, trains box office workers

Student workers are paid on a bi-weekly basis and are responsible for logging their hours, with approval of the Technical Director and Departmental Chair. Generally, a student worker may work no more than 5 hours per week, except in special circumstances.

THEATRE & DANCE SCHOLARSHIPS

Departmental scholarships are available only to committed Theatre majors, minors, and Dance minors. The student must have filed for admission to the Theatre & Dance department with the registrar in order to receive funds. Thus, freshmen will generally not receive scholarships in the fall semester. Entry-level scholarships are offered for \$500 for committed majors and minors. More funds may be awarded based on merit as the student progresses through the program. In order to be considered for the scholarship, the student must arrange an audition.

Theatre Scholarship:

Students wishing to audition for a Theatre scholarship must arrange an audition with the Department Chair. The audition will be conducted according to industry standards, meaning the student will be given four minutes to perform two contrasting monologues. One monologue must be classical (written in verse, before 1800) and one monologue must be contemporary (written in casual prose, since 1950). The audition will be times. Acting auditioners are encouraged to prepare a resume for the Department Chair.

Theatre Management Scholarship:

The student will prepare a professional resume, statement of goals, and schedule a formal interview with the Department Chair.

Appendix A

Benedictine College Department of Theatre & Dance

Play Proposal Outline

Submit to Scott Cox, St. Benedict 111:

- **A copy of the script.**
- **A written proposal based upon the following outline.**

I. IDENTIFICATION

- Who is submitting
- Date of submission

II. THE PLAY

- Title
- Author
- Any special information about the script/show
- Casting Breakdown (M/F, ages, ethnicities, etc.)
- Publishing House
- Royalty Fees
- Expected budgetary expenses

III. DESCRIBE EACH OF THE FOLLOWING:

- Basic action of the play
- Set & Prop requirements
- Lighting & Sound requirements
- Costume requirements
- Other special requirements such as masks, media/projections, pyrotechnics, language, mature content, smoking, dance, musicians, etc.

IV. WHY YOU ARE SUBMITTING THIS PLAY:

- Detail your production concept (i.e., interpretation, casting adjustments, etc.)
- Indicate whether the intended rehearsal period will conform to a typical 6-week schedule
- Address how the piece serves Benedictine Theatre students' educational needs, fulfills our commitment to life-affirming drama, and relates to the cultural needs of the college audience.
- Anything else you feel is important to mention.

V. OUTREACH

- Academic Outreach – departments which may have an interest (talkbacks, etc.)
- Community Outreach – who might this show attract/serve?

Appendix B

**Benedictine College Department of Theatre & Dance
Scenic Materials and Props Loan/Rental Agreement**

Costume Rental/Loans Policy

- Costume **rentals** will be limited to Benedictine College faculty and staff. There will be a \$5 charge for each item rented, payable at the time of the rental.
- Costumes **loans** will be limited to Benedictine College **Theatre Department** students, faculty and staff. The person borrowing the costumes must be a participant in the event for which the costume is loaned.
- Costumes may be borrowed or rented for use in performance events only, not for use as personal wear.
- No Halloween or Renaissance Fair loans or rentals.
- No makeup or makeup supplies/equipment will be loaned or rented.
- Decisions about wig rentals will be made on a case by case basis.
- Costumes must be returned by the date listed on the loan/rental agreement, and must be returned cleaned and in the same condition in which they were at the time of the loan/rental. If the items are damaged or returned without being laundered or dry cleaned, an additional fee will be assessed based on the value of the garment and the extent of the damage. Exception: costumes borrowed for Theatre Department student productions need to be dry cleaned only under certain circumstances.
- Costumes must be checked out, returned to, and checked in by the Costume Shop Manager or a Theatre Department faculty or staff member.
- No altering of the costumes is allowed without permission of the Costume Shop Manager.

Appendix E

Strike Procedures - Costumes

Costume shop strike (can be done prior to the close of the production):

4. Bundle extra fabric from the production; place in fabric storage.
5. Sort and return patterns to the pattern files.
6. Return unused pulled items to storage.
7. Organize sewing supplies; return all to proper storage.
8. Make a list of supplies that need replaced.
9. Vacuum the costume shop.
10. Generally clean, straighten and organize the costume shop and storage.

Closing performance strike:

9. Following the final performance, actors should change out of their costumes as soon as possible.
10. The Wardrobe Manager/Dressers check in all costume related items. Track down any that are missing.
11. Spray the insides of shoes and hats with Lysol; set aside to dry. After they are dry, return to their proper places in storage.
12. Remove all jewelry and embellishments from the costumes and empty all pockets.
13. Remove all items from purses, wallets, etc.
14. Wipe down outsides of purses and other items as necessary.
15. Return all jewelry and accessories to their proper places in storage.
16. Divide costumes into three categories: machine wash, hand wash and dry clean.
17. Begin one load of machine wash as soon as possible- preferably socks and t-shirts.
18. Wash the hand washables; squeeze dry in towels; hang up or spread them out on dry towels to dry.
19. Write a list of all items that will be taken to the cleaners.
20. Bag up the dry cleaning.
21. Return all empty hangers to the hanger storage rack.
22. Clean out the bottoms and shelves of the wardrobe closets.
23. Return all sewing supplies to the costume supply cabinet.
24. Remove quick change racks and supplies from backstage - return items to their proper places.
25. Sweep makeup room floor; vacuum costume shop.

In the days following strike:

4. Complete all the machine and hand washing not already done.

5. Deliver and pick up dry cleaning from Coin Mart. (Usually the responsibility of the Costume Designer)
6. Check the returned dry cleaning against the list.
7. Return all clean items to storage.
8. Return rental items.

Strike Procedures - Makeup

Closing performance strike (much of this can be done before the final curtain):

26. Clean and return any makeup/equipment from stock to its proper place. To clean:
Crème makeup: wipe the surface with a clean paper towel.

Pencils: sharpen until the used tip is shaved off

Powder puffs: hand wash; place on clean towels to dry

Brushes: clean with makeup remover/brush cleaner or wash with liquid soap. Place on clean towels to dry
27. Discard any used makeup sponges, paper towels, q-tips, etc.
28. Soak wigs for a few minutes in cool water; hand wash with wig detergent; roll in a clean towel to remove excess water; place on wig form to dry.
29. Clean mirrors
30. Clean counters; wipe down with Lysol wipes or spray with Lysol.
31. Clean chairs as needed.
32. Sweep makeup room floor.

In the days following strike:

9. Complete the washing of all wigs. Air dry.
10. Return dry wigs to storage.
11. Return rental items.
12. Straighten up the makeup storage cabinets - make sure all items have been returned to the proper storage containers. Clean containers as needed.
13. Make a list of makeup items that need replaced. Turn in the list to Ms. Buhman-Wiggs.