BINGHAMTON UNIVERSITY | DEPARTMENT OF THEATRE

Preamble to the Production Program

The Theatre Department's intention in this document is to inform students and faculty alike of how we have mutually agreed to work together. We acknowledge that oversights within this document and exceptions to these rules are inevitable and that we cannot anticipate every possible scenario and appropriate action. It is our intention that these regulations be applied in the spirit in which they are written as we address the situations that arise.

THE PRODUCTION PROGRAM

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PRIORITY

The Open Season

The Department of Theatre maintains an active student production program consisting of:

A. MAINSTAGE SEASON: a season of full length plays, musicals and dance productions performed in the Chamber Hall, the Concert Theater, the Don A. Watters Theater and/or studio theaters, etc. directed by faculty and guest artists.
B. STUDIO SEASON**:** a of both full length and one act plays in our studio theaters directed by faculty, guest artists and students.
C. OPEN SEASON: a season of short length productions open to faculty and students.

Production Program Definitions

1. The THEATRE DEPARTMENT refers to the producing organization of the Mainstage and Studio Season.

2. PRODUCTION ACTIVITIES refers to the rehearsal, performance, design, construction, and execution of all aspects of a Mainstage or Studio Production.

3. A TECHNICIAN is any person who is given a position or responsibilities in the production and who is subject to all the rights, rules, procedures, and penalties of the 2/3/471 Agreement Forms.

4. THE DIRECTOR OF THE STUDIO SEASON is the primary supervisor of all production activities of the Studio Season. THE DIRECTOR OF THE PRODUCTION PROGRAM is the primary supervisor of all production activities of the Mainstage Season.

5. THE DIRECTOR is the director of a given Mainstage or Studio production.

6. STAGE MANAGER and ASSISTANT STAGE MANAGER are described as follows and represented by THEP 2-466 and 2-476.

    a. STAGE MANAGER (SM): A stage manager is an organized person who is firm, pleasant, attentive, efficient, and maintains a low profile, works best under pressure, and is able to express their self with a minimum of vocal/physical tension. Rehearsal period duties are: to assist the director in the organization and execution of rehearsals, to compile and maintain an accurate prompt book of the production, to act as liaison between the director and the persons in charge of the various departments of production, and to perform clerical duties as required by the production. Performance period duties are: to "run" the performance itself, to organize the cast and crew calls, and to organize the strike. Recommended preparation: THEA 203, and successful completion of ASM duties for a Mainstage or SM duties for an In-the-Works or other production.

    b. ASSISTANT STAGE MANAGER (ASM): A person or persons who assist the Stage Manager in the execution of their production responsibilities. For large productions, there may be more than one ASM. An ASM stationed backstage must be prepared to take charge of the backstage crews, handle emergencies and make decisions necessary for the smoothest possible performance.

    c. DUTIES: In no particular order of importance, the stage manager is responsible to do the following with the assistance of the ASM(s)(for complete information see the Stage

Manager's Handbook):

i. Prepare a stage manager's prompt book. Note in pencil all blocking into it.

ii. After consultation with the director, fill out Program Information Booklet and return to the Marketing and Promotions Coordinator no later than two weeks before the opening of the show.

iii. Distribute and Collect bio and photo release forms of cast and crew and supply information to Marketing and Promotions Manager.

iv. Reserve rehearsal spaces in the books located in the Theatre Collection Office.

v. Post/email announcements and rehearsal calls.

vi. Aid the director at auditions and be present for all of them.

vii. Tape the floor plan after consultation with director. It is the designer's responsibility to give the stage manager an approved floor plan, and he/she or the technical director should help in taping the floor plan.

viii. Facilitate communication between director and performers, all other production staff and technical staff.

ix. Clean and set up the rehearsal area before the scheduled call. Strike props, furniture, etc. and sweep floor daily after rehearsal. Rehearsal spaces must be restored daily to original classroom setup. Also secure all doors before leaving and shut down all lights except those left on for safety.

x. Once the production rehearsal moves from the rehearsal space to the performance space, rehearsal rooms must be returned to classroom condition (tape removed from floor) and all rehearsal furniture and props return to original storage area (props closet, furniture room, etc.).

xi. Maintain a Rehearsal Report for each rehearsal and a Performance Report for each performance including: who was called, at what time, who was late or excused, and other comments. (These comments are on the order of a factual journal of performances: lights, sound, late entrances, shifts, etc.)

xii. Make certain that actors are ready for entrances and that no one leaves the rehearsal area without first checking with the stage manager.

xiii. Coordinate with house management for performance procedures and timing.

xiv. With the TD, organize and run the strike after the closing performance and make certain all personnel are present for the strike until it is complete. The Theatre space must be ready for classes the next day.

xv. Head off potential problems before they erupt by conferring with the director.

xvi. Announce the following times prior to curtain to all production personnel: 45 minutes, 30 minutes, 15 minutes, 5 minutes, places, and any other calls deemed necessary.

xvii. Post sign in sheets for cast and crews.

xviii. Establish location where cast and crew stay until "places" is called.

xix. May call additional technical rehearsals for one or more crews if special problems occur.

xx. After consultation with director, create agenda for production meetings and take minutes for distribution.

xxi. Initiate and follow smoking and fire procedures with Director and Technical Director.

7. ASSISTANT DIRECTOR: A student who assists the Director in a variety of ways as outlined below. The student must secure the permission of the director of the production. The student should be enrolled in or should have taken a class in directing and should be familiar with this department's approaches to actor training. This project may only be taken for credit as graded performance practicum or independent study.

    a. Full details of the Assistant Director's responsibilities will be established in conference with the director of the production and may include:

        i. Rehearse scenes, working on special problems set by the director.

        ii. Be a liaison between actors and director and help with constructive solutions to any actor related problems.

        iii. Refer questions and suggestions that might not be in the purview of the stage manager.

        iv. Make suggestions to the director.

        v. Take notes for the director during tech/dress week and runs.

        vi. Time each act/scene and intermissions (this duty overlaps with stage manager).

        vii. See all performances, and if director cannot be present, help the actors ready themselves before curtain; make a report to the director on the performance.

        viii. Assume responsibility, if asked to, to assist the stage manager during rehearsals from time to time if there is no assistant stage manager.

        ix. Be a dramaturgical assistant—do research, compile notes, help in selection/execution of special production needs (e.g., sound, etc.).

8. ASSISTANT TO THE DIRECTOR: The duties of the assistant to the director may include some of those typically given to the Assistant Director, but will primarily be administrative and clerical. Full details of the responsibilities of the Assistant to the Director will be established in conference with the director of the production. The student must secure the permission of the director of the production by having earned the trust and confidence of the director through any previous academic or production association or by interview and recommendation. Students who enroll as Assistant to the Director will enroll as graded performance practicum credit.

9. The DESIGNER is the person responsible for designing any of the technical aspects of a production subject to the approval of the Director, and appropriate departmental supervisor. The Designer also supervises the execution of the design.

10. The PRODUCTION STAGE CREW is made up of:

i. TECHNICAL DIRECTOR: Supervises execution and co ordination of all technical areas of a production including sets, decoration, sound, and properties.

ii. COSTUMER: Supervises procurement, collection, and preparation of costumes and is in charge of handling and maintenance.

iii. MASTER ELECTRICIAN: Oversees execution and co ordinates all lighting/ electrical areas of a production.

iv. CARPENTER: Assumes responsibility for construction and set up of scenery and is thereafter in charge of handling and maintaining scenery.

v. ELECTRICIAN: Assumes responsibility for handling lighting equipment, effects, and fixtures. Thereafter in charge of operating and maintaining lighting equipment.

vi. SOUND TECHNICIAN: Assumes responsibility for preparing, procuring, operating and maintaining sound equipment and effects.

vii. PROPERTY MASTER: Assumes responsibility for the procuring, collecting, and constructing of all properties. In charge of handling and maintaining same during the run of the production.

* NOTE: Each of the persons filling the above positions is responsible to the area advisor of the Department of Theatre. If these positions occur during a Studio show , each of the persons filling the above positions is responsible to the area advisor if one has been assigned, or if not, they are responsible to the faculty advisor of the Student Director.

11. TECHNICAL REHEARSAL

a. PAPER TECH is an organizational session in which cue numbers, cue content, rough levels and rough timing are established. Paper techs are used for light, sound, properties, shifting and costume crews to develop what they execute at technical rehearsals and performances.

b. TECHNICAL REHEARSALS are rehearsals which are devoted primarily or exclusively to the execution and coordination of technical elements of performance. They may be done with or without actors.

c. DRESS REHEARSALS are rehearsals with actors in costume together with all crews. These are run as closely as possible to performance conditions. Technical and dress rehearsals must end by 11:30 p.m.

Production Guidelines

for Technical rehearsals and performances in Mainstage and Studio Seasons

1. TECH REHEARSAL
    a. The first technical rehearsal and the first dress rehearsal cannot be the same rehearsal. Some form of technical run through (cue to cue or full tech) must occur before the production goes into dress rehearsals.

2. CALLS
    a. The call time is when the actor or technician has to be there and should be ready to work. This is distinct from Rehearsal time, particularly during tech week. Dress rehearsal calls for technicians shall be set by the Director and Stage Manager in consultation with the Technical Director/ Costumer with a minimum of 30 minutes before curtain. The Costume Designer, in agreement with the Stage Manager and Director will set actor's call for dress rehearsals. Dress rehearsal calls for actors is time designated for the costume department. It is not free time nor time to eat dinner. Conflict with classes preventing promptness needs to be cleared prior to casting.
3. BREAKS
    a. For all technical rehearsals specific breaks and the duration of such breaks shall be decided by the Director and the Stage Manager.
4. THE END OF REHEARSAL
    a. The end of rehearsal shall be called by the Director after consulting with the Stage Manager. The Director shall make every effort to schedule technical rehearsals in order to use time efficiently.
    b. There shall be no eating, drinking, smoking, vaping or use of phones/tablets/computers not related to the production in any technical area or in any backstage area during rehearsal or performance.
    c. No observers may attend a rehearsal other than faculty advisors or those officially designated as cast or crew of the rehearsing production without the express consent of the Director.
5. PERFORMANCE:
    a. PERFORMANCE CALLS may be up to 90 minutes before the house opens. The Stage Manager may set the time earlier only for specific technical considerations. In all cases, every effort shall be made to keep the call time to a minimum.
    b. All cast and crew must sign in at their assigned call times.
    c. In the event of unavoidable lateness or absence for a performance (only for reasons of serious illness or accident, or transportation breakdown), the actor/technician shall make every effort to call the Stage Manager personally at a prearranged phone number as soon as possible.
    d. Any additional pre or post performance calls must be announced before the beginning of tech week.
    e. Brush-up will be held Thurs of the 2nd week of performance unless there are student matinees or other reasons to hold it Wed. This will be determined prior to the beginning of the semester in which the show appears.
6. PERFORMANCE REQUIREMENTS
    a. All evening performances will begin at 8:00 p.m. No exceptions will be permitted. Matinee performances will begin at 2:00 p.m. The house must be opened a half hour prior to scheduled start times. Performances are to begin on time. Public Student Matinees will be scheduled for Mainstage productions (see “THE MAINSTAGE SEASON” p. 9)
    b. Studio performances will normally be scheduled to open on Thursday, with a show on Friday, one on Saturday and closing with a Sunday matinee. When/if Studio shows overlap with technical rehearsals of a Mainstage show, the Sunday matineé may be moved to an evening show. If scheduling conflicts demand, there can be 2 performances on a Saturday or on a Sunday. Every effort shall be made to schedule studio shows at 8pm and 2pm, but in cases of overlapping shows in both Studio A and Studio B, the directors/choreographers and faculty advisors in conjunction with the Director of Studio Season will determine the start times of the productions.
    c. Photo Call: No photographs or video may be taken by anyone unless they have been asked to by the director and, in the case of a studio production, the Director's adviser, for any reason whatsoever during any performance. Date and time must be established prior to tech week. Photographs, if authorized, may be arranged for any rehearsal, or for before or after any

performance except that no photographs may be taken after the closing performance as it would interfere with strike. The time limit is 1 hour after the photo session begins.

d. Hallways outside the studio areas must be kept clear of encumbrances except for ticket tables and a chair. This is especially true for any scenic pieces, cherry pickers and ladders. This is a safety measure not just for fire safety, but for day to day safety. Directors and stage managers will be held strictly accountable. If furniture must be removed from a studio for rehearsals and performances, while classes are still being held in the studio, the furniture must be stored against the wall in the hallway which would be the back wall of the studio theatre. Furniture must be moved back inside the studio after each rehearsal and after each performance and the studio must be restored to "classroom" state. Also, a clear 3 foot passage must be maintained at all times from the stage out to every exit for safety and fire rules.
e. No one is permitted in the booth areas during performances except for those who must be there to run the performances. This means absolutely no guests in the booth.

7. BACKSTAGE AND DRESSING ROOM ETIQUETTE
    a. Actors and Technicians are expected to respect the preparation needs of their colleagues, i.e., no loud talking, singing, whistling, playing of music or other activity which could be distracting during any given rehearsal or performance.
    b. Technicians are to wear appropriate black clothing for performances.
    c. DRINKING AND DRUG-TAKING: No one shall consume any quantity of alcoholic beverages or drugs (other than prescribed medicine).
    d. No visitors are allowed in backstage technical areas before, during, or after performances.
    e. Guests should be advised to visit outside the performance area.
    f. Actors may not leave backstage/dressing room area in costume.
    g. Cell phones are not to be used backstage unless authorized by Director or Technical Director.
8. STRIKE
    a. The Technical Director, in conjunction with the Stage Manager, shall oversee all strikes.
    b. Strike Guidelines:
        i. Strikes will occur immediately following the closing performance. For safety's sake, no guests should be permitted in the strike area unless they are registered volunteer workers. If you have guests, visit with them away from the strike areas.
        ii. Studio spaces must be entirely clear of all production elements before strike is over. All materials must be returned to their proper storage areas unless there are specific instructions to put them elsewhere. Arrangements for storage of borrowed items not immediately returnable, or damaged items for repair should be made in advance of strike.
        iii. Areas to be cleared include the rehearsal space, the performance space, the prop closet, the hallways, the green room space and the booth. If these spaces are not satisfactorily cleaned and purged of all production materials and trash, grades for either practica or other rubrics for which the project was done may be reduced even to an "F". Student Directors and stage managers are directly responsible for strike in Studio Shows.
    c. Strike Attendance
        i. All show personnel (except faculty directors) shall remain and participate in the striking of the set, lighting, costumes, and props immediately after the final performance.
        ii. A student who does not attend or complete a strike and who is receiving credit for participation will have their final grade reduced by 2 letter grades.
        iii. A student who does not attend or complete strike and who is not receiving credit for participation will be placed on the university delinquency list until such time as he/she completes 1-1/2 times the hours of the duration of the missed strike.

iv. No one may be dismissed from a strike without the consent of the Technical Director and notification of the Stage Manager.
v. When Studio performances end on a Sunday evening, the strike of the set, lighting, costumes and props is encouraged to be done after the performance, but the students have until Monday evening to complete the strike as long as all members of the cast and crew can attend, and the studio is not needed by another studio show or a class.

9. CONFLICT RESOLUTION
    a. Note: For Mainstage Season, the supervisor is Director of the Production Program. For the Studio Season, the supervisor is the Director of the Studio Season and Open Season.
    b. It is understood that every attempt will be made to settle all disputes, grievances, and complaints in as amicable, informal, and personal a manner as possible. In the event that informal methods prove ineffective at correcting breaches of this agreement, the following procedures and penalties may be enforced.
    c. Any breaches of this agreement of a minor nature including brief lateness at rehearsal or performance call, minor negligence concerning costumes, props, scenery, lights, sound, rehearsal schedules (including strike and photo schedules), or any other breach of this agreement shall be reported by the Stage Manager to the Director and appropriate area supervisor who will then determine how s/he would like to handle the breach of the agreement.
    d. Multiple breaches or any single major breach as determined by the Director such as lateness for a performance, lengthy lateness for a rehearsal, minor insubordination—by same may result in dismissal from the company. Similarly, major negligence of costumes, sets, props, sound equipment, or lights may also necessitate termination of all production responsibilities based upon the judgment of the Director and Producer after consultation with the Stage Manager. Other examples are the unexcused missing of a rehearsal or performance, or the willful destruction of Theatre property, the offending party shall be removed immediately from the production, failed for practicum and may be excluded from future departmental productions of any kind.
    e. SM must report any breaches of the agreement to the Director and area supervisor.
    f. If a conflict arises involving the SM, any participant in the production can go directly to the Director.
    g. If a conflict arises involving the Director of a Mainstage, we encourage the student to speak to the director personally. If that is not desirable, we encourage any student to speak to the Director of Production Program for Mainstage productions or if necessary, the Theater department Chair. For Studio productions, the student should go to the Director's advisor or the director of the studio season.
10. THE DECISION TO PENALIZE
    a. A verbal warning or reprimand may be issued by the SM only after consultation with the director.
    b. The decision to remove actors/technicians from the production may only be made by the Director and the supervisor of the area.

Space Request Procedures

1. SPACE REQUEST SEQUENCE
    a. Previous Fall: Chair requests Performance and move in dates as well as auditions.
    b. That Summer: Head of Acting/Directing Committee requests additional Anderson Center rehearsal space for Mainstage shows from Anderson Center Operations Director and forwards info to Chair, Director of Studio Season and appropriate Directors and SMs.

c. Office Staff of Theatre Department reserves studio space for outside groups and classes during summertime. Office Staff can include graduate and undergraduate federal work study students when applicable. This is managed through Google Calendar, additional faculty and staff who need access to edit or view these calendar can request access to Theatre Office Staff. Director of Studio Season can make changes to studio reservations, Production Stage Manager have permissions to make changes to events and manage sharing as of Spring 2021.
d. Director of Studio Season: prior to the beginning of each semester, reserves space for studio season productions, Mainstage productions and rehearsals in studio and dance space, and double checks existing signed out spaces. Also reserves space for Mainstage productions in studios when there is no Anderson Center rehearsal space available. During the semester, reserves space for open season events.
e. Director of Studio Season and/or Production Stage Manager makes all changes in Google Calendar.
f. When school starts: SMs can request adjustments and additional reserve dept. spaces to Theatre Office Staff, Production Stage Manager or the Director of Studio Season.
g. Students in theater classes sign out space in the Collection, up to 2 hours per week to work on class projects.
h. Students working on non-department or class related projects can sign out space at the beginning of the week in which the time is needed, up to 2 hours per week.
i. In the last 2 weeks of the semester, all space is reserved exclusively for the Theater Department classes and productions. No student groups are able to reserve space.
j. When working in Studio A, seating is pulled out by trained faculty and staff of the Theatre Department. Seating is pulled out by sending a request to Director of Studio Season who will contact the Accounts Manager who will put in a written request to trained faculty/staff in the department. Seating for ITW and Studio shows are pulled out the Friday morning before tech weekend and not before. Seating for Open Season is pulled out on that day. Seating is to be pushed back in by trained faculty/staff in the department as soon as possible after the last performance to restore the studio to a more useable classroom space. Occasionally, due to scenery size, classes may need to be moved from either Studio A or Studio B during the week of performances of a show in the Studio.

The Mainstage Season

1. SCHEDULING
    a. The Mainstage Season is, depending upon scheduling restrictions caused by the academic calendar, usually made up of three or four plays and musicals and one dance show. Normally, each play is performed on two consecutive weekends, closing with a matinee on the final Sunday. Evening performances are at 8:00 p.m. and matinees at 2:00 p.m. If a production of a mainstage season takes place in one of the studio theatres, the performance schedule may be amended to include more performances. This change must be approved by the production selection committee Head of Production and the Department Chair and must be discussed when choosing the production season.
    b. Public school matinees may be scheduled at 10:00 a.m. on the second Friday of each production; if this production is filled, an additional matinee will be at scheduled at 10:00 a.m. on the second Thursday. The list of participating schools must be finalized three weeks or as soon as possible prior to the opening of the production. Once a matinee has been scheduled, directors should assume that it will go forward unless they are specifically informed otherwise. Usually there is a

talkback for matinee audiences, following the student matinee. Cast and crew are expected to participate in the talkback unless they have a conflicting class.

c. The Mainstage Season is established by the Production Selection Committee, the Director of Production Programs, and the Chair of the Department of Theatre.

d. The organization and responsibilities of Mainstage Season Personnel are distributed in the following manner:

   i. Individual productions are the responsibility of the director of a given production. S/he heads a production staff which is somewhat variable in its make-up, depending upon the production. Faculty and staff members generally are assigned to head various departments—the scenic designer, the costume designer, the lighting designer, the sound designer, the technical director, the musical director, the choreographer. But this is not always the case. Both graduates and undergraduates sometimes will function higher levels of responsibility, working under a faculty/staff adviser who is the head of the area.

   ii. In addition to the above, students typically function as stage manager and assistant stage managers, assistant director and assistant to the director, make up director, properties master, and shift crew head. Others may be added to the production staff for certain unusual or special problem areas (a fight director, for example).

   iii. Budgets for the various areas are established annually by the Chairman of the Department of Theatre. Area heads decide how the annual resources are to be applied to an individual production. Expenditures must be approved by the person in charge of the area for which money is spent.

2. PRODUCTION MEETINGS

The production staff typically meets once a week for a Production Meeting, starting shortly before the beginning of rehearsals and continuing until the production opens, to insure that everyone is aware of each other's problems and proposed solutions, to discover problems needing solution, to determine progress on the work of each production department and, generally, to make sure everyone knows what is happening. These meetings are scheduled by the Stage Manager at the request of the director and chaired by the director or Stage Manager. Stage Manager is responsible for the agenda and minutes (to be distributed) after consultation of director. Students are appointed to positions by the director or faculty/staff member in charge of an area. Interested students are urged to apply for these positions by contacting the director or the person in charge of the area. Generally, academic credit is available for work in these positions.

3. AUDITIONS AND CASTING

Audition and casting regulations appear below in their entirety as approved and amended by faculty.

a. **Eligibility:** Any person is eligible for auditioning and casting who will be registered for four or more semester hours of credit in any course taught in the University, other than the production itself, during the semester in which the production for which the auditions are being held is performed. Simply stated, one must be a registered student during the semester of performance. However, under certain conditions, Theatre faculty members or persons designated as "Artists in Residence" may be cast.

   Note: All students are expected to familiarize themselves with and to take full advantage of the actor training sequence of classes offered by the department so that their acquired skills and abilities will make them more competitive and more readily recognizable to the faculty.

b. **Representation, Diversity, Equity and Inclusion in casting and production**:
   The educational mission of the Binghamton University Theatre Department is to provide equal

opportunities and apprenticeship experiences to students without discrimination on the basis of age, race, color, religion, disability, nationality, gender identity, or sexual orientation. We believe that theatre is stronger when our season selection, casting process, and production needs are filled inclusively. Inclusivity will take many forms, including the variety of stories we choose to tell, assembling diverse artistic teams, making production assignments available to as many students as possible and engaging in color conscious casting.

Color-conscious casting "intentionally considers the race and ethnicity of actors and the characters they play in order to oppose racism, honor and respect cultures, foster stronger productions, and contribute to a more equitable world. Without it, we risk perpetuating a system that privileges whiteness with greater access and opportunity, and appropriates the cultures of communities of color." (American Theatre) Likewise, we practice an attitude of respect, and opposition to bias and discrimination regarding gender and gender identity, including (but not limited to) trans and genderqueer identities.

Where a playwright's intention calls for casting actors of a particular race, ethnicity, and/or gender, the director and/or casting agent must do all within their power to adhere to the playwright's intention. If an actor of the appropriate race, ethnicity, or gender is not found, the director will initiate a conversation with the department to discuss what the next appropriate steps would entail. Steps may include, but are not limited to, seeking permission from the copyright holder for alternative casting permission, or cancelling the production. At the same time, we encourage an experimental learning environment in which all directors stretch beyond historical expectations, casting traditions, or commercial conceptions of "type," especially in cases where race, gender, ethnicity, or identity may not appear to be a major thematic element of the production.

c. **Policy on Production Nudity:** While nudity in a Theatre Department production is generally unnecessary, there are occasions where the playwright's directions or the needs of the production require it. In those cases total or partial nudity may be permitted for a production under the following conditions:
    i. A request to include nudity in a production must be made prior to play selection to the Production Selection committee. The director of the production requesting the use of nudity should include all support documentation to show why nudity is mandatory for the production and the production cannot be mounted without it. This committee will rule on the validity of the request and approve or disapprove. The decision of the committee can be appealed to the full faculty of the Department. The production proposed must be able to continue without nudity, if students choose not to at any time.
    ii. If approved, the roles that will include nudity will be prominently noted on the callboard before auditions. The notification will clearly state that anyone auditioning for these roles may have to appear either totally or partially nude during the production.

d. Audition Procedure for Mainstage Productions

i. General Auditions: an open call for all eligible students interested in performing in Mainstage Productions. General Auditions are to be performed in the presence of all directors of the Mainstage productions in a given semester, as well as anyone directing that semester with permission of the Director of Production Programs (such as graduate thesis director, etc)

ii. The art of acting is rooted in the art of truthful transformation. Often that transformation requires the actor to bring all of their intersectional identities to the role. An actor is called upon to respond authentically with one's lived experiences as they relate to race, culture,

sexual orientation, gender expression, and ability. Conversely, an actor is also asked to take on roles that are 'other' than one's personal lived experiences. The department seeks to support and empower actors in the casting process.

Considerations of race, diversity and inclusion (along with the stories we aim to tell) are vital components to the casting process. We strive to craft performances in ways that respect, care for, and honor individuals, cultures, and communities of color.

At the beginning of each year a season vision statement will be provided by the Chair in consultation with the Director of Production Program about what productions we're doing, why we're doing them, and how they fit into our department goals, highlighting our initiatives around anti-racist practices. Prior to the audition process, directors and/or choreographers will share a statement that is informed by their vision, and when applicable the playwright's intent, and how the productions will actualize our department's diversity, equity, and inclusion values. These statements will outline available roles, character breakdowns, and potential casting opportunities. It is the auditioner's responsibility to become acquainted with the roles, the nature of the production, and the scope of commitment prior to casting. It is strongly recommended that auditioners read scripts and production materials before the first audition. It is the department's obligation to provide this information prior to auditions.

Auditioners are to let the casting team know before callbacks if there are roles that, if taken, would compromise their personal identifications in a potentially harmful way. If the director and/or choreographer, in dialogue with the auditioner, finds a mutually acceptable way of moving forward, the casting possibility will remain. In the event that a mutual resolution is not reached, the auditioner will not be cast in the role(s) in question.

iii. Callbacks: Prior to this session or sessions, the director will post a general callback list. Callbacks will be separate sessions conducted by each director. Attending the ANY callback will be understood to mean that the audition-ee must accept any role "as cast". If a student declines a role after attending any callback session, the student will be denied casting in any departmental productions in Main Stage, Studio Showcase, In-the Works or dance productions for the semester for which casting is being done and through the next semester. In the case of musical productions, any student who declines casting "as cast" in a musical after having attended call backs will be ineligible for casting in the next season's musical, even though they may be eligible for casting in next season's straight plays or dance productions. All directors are charged to consider the best interests of the student(s) as well as the overall production needs for each casting decision. Actors are requested to initial their intention to attend the callback.

iv. If a student realizes that because of academic load, work obligations, or anything else which may prevent them from participating in more than one Mainstage Production in a given term, they must inform all directors and/or choreographers casting in that term in advance of final callbacks and request being cast in only one production even if called back for more and despite attending more than one callback. The directors must honor that request.

v. The Director of Production Programs will function as the administrator of this policy. To implement this policy, the Director of Production Programs should be notified that a non acceptance has occurred. Obviously, casting notices must be cleared in regard to this policy by the Director of Production Programs prior to posting.

vi. To help students understand this policy, directors are charged to remind all actors of the pledge which each has signed. This should be done at first callbacks.

vii. Final casting normally will be posted after the final callback. NOTE: Actors are requested to initial their names to indicate that they have read the casting notice.

viii. When the rehearsal periods of two Mainstage productions overlap, the directors of these productions attend each other's callbacks, and converse with each other about casting after general auditions as well as each set of callbacks. When callbacks of both shows are completed, the two directors meet to discuss and complete casting in a joint casting session. Another member of the Acting/Directing faculty or the Director of Productions will also attend all callbacks of both shows and attend the final casting meeting between the two directors to serve as a mediator if necessary.

e. Withdrawal from a Show Withdrawal from a role or mainstage technical/design commitment, at any time after having accepted it for reasons other than serious illness or other serious situation is considered to be unacceptable breach of professionalism. If unwarranted withdrawal from a production occurs, the matter will be taken up by the Advisory Committee of the Department for disposition. Any director must report such incidents to the Director of the Production Program immediately.

f. Call Boards: All posted information should be duplicated and a copy provided for the Theatre office before it is posted since so many inquiries are directed to the office, with copies provided also to the chair and the costume shop. All notices for auditions, callbacks and casting must be posted on the Theatre Dept. Bulletin board which is located in the hall outside the department office (FA 127), on the right when facing the door from the hall. Notices for auditions, rehearsals and meetings may also be emailed.

4. REHEARSAL GUIDELINES

Over the years the department has experimented with various types of regulations aimed at protecting students from either voluntary or involuntary over extension of commitment of their time and energies. Occasionally this has taken the form of restricting the number of productions in which a student may participate in a given semester or a prohibition of participation in productions whose rehearsal periods overlap, or a prohibition on appearance in consecutive productions. Administration of such regulations has proven difficult at best and has broken down completely after one or two waivers in favor of faculty-directed productions. Nevertheless, the problem of over extension is real and no one can do excellent, creative work in production or in the classroom if too much work is squeezed into too short a time. No student may accept more than two principal assignments as designated by the faculty and/or professional staff during any semester. Occasional, rare exceptions may be allowed upon petition to the appropriate committee.

In addition, the department will enforce a set of rehearsal guidelines intended to guarantee the participant that excessively late hours and unreasonably long rehearsal periods devoted to any given show will not be condoned. Theatre rehearsals, like many other facets of life, tend to adhere to Parkinson's Law which states that "work expands to fill the time devoted to it." In limiting the number of hours that may be devoted to any one rehearsal and limiting the number of weeks devoted to any one production, we are confident that we are in no way compromising the possibility of mounting effective theatre productions. Directors, actors and technicians will simply need to schedule their time carefully.

All rehearsals will include a Stage Manager. (ASMs are not yet SMs and can’t be substituted without advance permission from Chair.)

The following rehearsal guidelines were approved unanimously by the faculty and are henceforth binding on all directors, both faculty and student. Please note that all rehearsal time limits must include: warm-ups and notes. 90 minutes is allowed per week per student for coaching sessions outside of rehearsal. These must be based on the student's availability. In addition to the above regulation, the scheduled coaching session must conclude no less than one half hour (30 minutes) before the student is called for the 4 hour rehearsal period. No coaching sessions may be scheduled on the six hour rehearsal day or the eight hour call for tech or the mandated day off and/or dress rehearsals.

a. Week Nights: No actor may rehearse longer than FOUR hours per day Monday through Friday during regular rehearsals and rehearsals must end by 11pm. There is a max of 6 hours per evening during Tech Week.
    i. Rehearsal must end in time for cast and crew to leave by 11:30. (last bus leaves at 11:40) 11:30 is the latest that any cast or crew person may be held even during tech and dress rehearsals. All of one day's rehearsal must fit within 4 out of 5 consecutive hours. Actors must have at least 30 minutes after their last class ends in order to eat before being called for any rehearsal. Directors are responsible to dismiss rehearsals in time for students to have reasonable access to transportation to their places of residence.
b. Non-Tech Weekends: A maximum of six hours daily will be permitted for actors to rehearse on Saturday OR Sunday. Students are to be given one weekend day (and evening) free from rehearsals of any kind. No more than 5 consecutive hours will be permitted without at least a 1 hour break, except during Mon.-Fri. of Tech week. Due to the requirements of the following positions, it is understood that student Designers, Stage Manager, Asst. Stage Managers and Asst. Directors may have to work longer hours than do the actors and crews. When rehearsal periods are shortened, the 6 hour day may be lengthened to make up lost rehearsal time. Permission for changes must be made with approval from the Director of Productions and the Chair of the Theatre Dept. before the rehearsal period begins.
c. Rehearsal Period: The rehearsal period allowable for Mainstage productions is normally five weeks plus the week of tech and dress rehearsals. Exceptions must have the approval of the Director of the Production Program. Such exceptions are allowable only if they do not interfere with rehearsals or performances with earlier opening dates than the production for which the exception is being requested. Rehearsal periods must be calculated to account for intervening breaks, therefore a 6-week rehearsal period that covers a week break will cover 7 weeks time, but meet only 6 of those weeks or equivalent hours. Musical rehearsals for the yearly musical theatre production may start earlier so that students can learn music before staging rehearsals begin and/or bone up on dance technique, but these rehearsals should be no more than 3 times a week for 2-3 hours each time, and must be worked around students' class schedules. Every effort must be made to keep these rehearsals at a minimum.
d. Recesses: Rehearsal and other production activity should be avoided whenever possible during official, extended (5 days or more) University recesses. Requests for exceptions to this policy must be submitted in writing to the Department Chairperson, who will determine the merit of the request. Recess rehearsals may only be scheduled to replace rehearsal lost to recess.
    i. If approved: Under no circumstances will permission be granted to involve students in work on campus for more than one-third the number of recess days plus one half-day. In other words, if a recess is officially nine days long, the maximum time a student can be asked to rehearse or do production work equivalent to time missed during that period is three and one-half days scheduling up to 8 out of 9 hours/day. Obviously, said rehearsal days should be grouped either at the beginning or end of the recess. The spirit of the rule is that there

should be one unencumbered day each week and therefore a holiday fulfills that requirement.

ii. If classes have been canceled due to weather or emergency conditions, rehearsals are also canceled. It is acceptable to make up the missed rehearsal if the schedule allows.

e. Rehearsal Schedules: At beginning of each week or earlier, rehearsal hours should be emailed , including all technical and dress rehearsals, brush up rehearsals, photo calls and strike calls. Deviations from the schedule should be announced well enough in advance for faculty and students to have time to adjust their schedules.

f. Space Maintenance: It is the responsibility of each director to ensure that his or her rehearsal space is left clean and neat at the end of each rehearsal. There is an enormous amount of use of our rehearsal spaces—including classes—and all spaces must be kept clean for the next person. Do not expect the janitorial staff to do this as they are not required to do more than empty waste baskets. In most cases, the stage manager or their designee is the person who is given this responsibility; but the director must see to it that cleanliness is maintained.

g. Tech Weekend: "Production weekend," "tech week," "dress rehearsals," "technical rehearsals," etc., usually begin on the weekend prior to the opening. Cast and crew members must understand that these rehearsals are mandatory for all concerned. Students are cautioned that there is may be no weekend day off on the Saturday or Sunday prior to opening and rehearsals may be scheduled on Friday nights, all day Saturday and all day Sunday, beginning as early as 8 a.m. or running until 11:30 p.m. Students may only be scheduled to rehearse for any aggregate of eight hours per day on this Saturday and Sunday. For these 2 days a maximum of two rehearsals per day for a total of not more than eight hours per day will be permitted. No more than 5 consecutive hours will be permitted without at least a 1-hour break, except during Mon.-Fri. of Tech week, when 6 hours is the maximum length of a rehearsal and no break is required. The nature of these rehearsals varies from show to show and it is incumbent upon directors to announce this schedule at an early date, making clear who is or is not called for any given rehearsal. Dress rehearsals are usually held beginning on Monday night or Tuesday night and continue every night through the opening. Neither cast nor crew members can be excused from any of these rehearsals. Rehearsal must end in time for cast and crew to leave by 11:30. (last bus leaves at 11:40) 11:30 is the latest that any cast or crew person may be held even during tech and dress rehearsals.

h. Required Attendance—Rehearsal: Prior to "production weekend," cast members are required to attend all rehearsals for which they are called directors are informed of prior commitment at the time of audition. Permission must be obtained from the director, and only the director, for any absences. Unexcused absences can be grounds for dismissal from the cast. Once dismissed, students will be ineligible for future casting for one full year.

i. Required Attendance—Performance: No one can be excused from any performance for any reason except in the case of double casting or performance by an understudy.

j. Audition and Casting Schedule: All fall productions on the Mainstage season are cast at the beginning of the fall semester. Current policy stipulates that the first audition session begin in the first week of classes. On the rare occasion that it becomes necessary to cast the first fall production at the end of the previous spring semester, that possibility is discussed first with the Acting/Directing Committee, and then needs approval from the Head of Production and the Chair. Spring semester auditions and casting may begin in late November and be done early in December. If possible, the last show should hold callbacks in January at the beginning of the Spring semester.

k. Guest artists: Students should understand that our productions are never "pre cast" except when guest artists are engaged. From time to time a director may request a guest artist (who may be a faculty member) to play a certain role (before auditions). Approval for such action must be obtained

from the Director of Production Programs, the Acting/Directing Committee and the Chairman of the Department of Theatre.

NOTE: Audition & Casting policies for dance productions are similar to those for plays and musicals. But because the nature of the dance program is somewhat different, some of the rules and procedures have been modified. See the section on Dance policies and procedures.

5. COSTUME REGULATION

   All actors are required, without exception to wear any and all items of clothing, jewelry and accessories provided and designated as the costume design. All designated pieces are to be worn as per the designer's instructions during rehearsals and performances. Costume design is fixed at opening and cannot be changed without consulting the designer, director, and stage manager.

6. THEATER HOUSE RULES
   a. During performances, no cast member in costume and/or make up is permitted in the lobby/box office area for any reason except when specifically required as a part of the performance.
   b. Crew members (lighting, prop and sound crew members, for example) must dress in solid black clothing and present a neat, clean appearance, unless otherwise designed for the production.
   c. No recording of any kind and no photos are to be taken during performances by anyone not sanctioned by the Theater dept. for any reason whatsoever. Ushers should be on the alert for patrons entering with cameras, or using cell phones as cameras and those patrons should be informed of our policy. Anyone taking pictures during performances should be warned that any recurrence will require that the patron leave the auditorium. The purpose here is to prevent picture taking or recording, (which is illegal), to prevent disturbance of others during performances, and to protect the performers privacy.
7. PUBLICITY
   a. All publicity must be channeled through the Marketing and Promotions Manager in the Theatre Office. They arrange for all video/photography, newspaper, radio and television releases, banners, signs and posters. Ideas and suggestions are welcome, but all publicity must be coordinated and administered by the Marketing and Promotions Manager of the Department of Theatre. There are no exceptions to this procedure.
8. SCRIPTS AND ROYALTIES
   a. Script and royalty arrangements are to be made by the Accounts & Budget Specialist well in advance of rehearsal. The Director is responsible for providing the Account & Budget Specialist information regarding the number of scripts needed and total number of performances.
9. PROGRAM AND PROMOTIONAL MATERIALS
   a. Release of materials: The Marketing and Promotions Manager of the Department of Theatre handles all promotional copy. All promotional materials must approved the director of the production before publishing/release.
   b. Program: Submissions for the program must be in their hands two weeks prior to opening night. It is the responsibility of the stage managers in consultation with the directors as well as department supervisors to submit information required for the program to the Marketing and Promotions Manager. They will not accept program copy unless it is approved by the Director of the production. Proof reading of the program must be done as soon as the proofs are available so as not to delay the printing process, and the Marketing and Promotions Manager will notify the Director, area heads and Stage Manager when the proofs are available.
   c. Review of materials: All Production members shall be provided with the opportunity to proofread any information given about themselves prior to publishing via a digital proof of the production playbill.

10. PROMOTIONAL PHOTO SESSIONS

    Promotional photos are taken up to 2 weeks before opening, and are coordinated by Stage Manager with the Costume Designer, Marketing and Promotions Coordinator, and Director. This must accommodate students schedules. It is determined at the production meetings and lighting and location will be addressed with the production staff as well.

The Studio Season

The Department of Theatre operates a series of programs which fall under the broad umbrella of the Studio Season. Generally these productions are executed by an all student staff. However, occasionally a faculty member may elect to direct or choreograph in the Studio Season.

The Studio Season is made up of five categories of production. A priority system for these levels is intended to serve the students' academic needs as well as to provide opportunity for personal growth and development. The awarding of production privileges is handled by the Acting/Directing Committee with consultation of dance and tech/design staff/faculty and is administered by a faculty member who is designated as the Director of the Studio Season.

1. PRODUCTION CATEGORIES
    - **a.** In-the-Works (ITW): Productions serve a three fold purpose in that they function as workshop situations for students new to directing and choreography; and they serve as qualifying productions to advance to the next level of production. Stated in another way, all students wishing to work in the area of directing and choreography begin their work at Binghamton University with an ITW production after they have qualified with the prerequisite coursework and have submitted a timely proposal to the Head of Studio Season which has been approved by the Acting/Directing Committee. These productions are limited to under an hour and are usually one act plays or single acts from longer plays or shorter choreographed pieces (although there may be occasions when longer scripts are permitted). The rehearsal period is 3.5 weeks followed by 4 performances. Mainstage rehearsal guidelines apply. (see above) ITW projects must be done for academic credit. Exceptions must be approved. ITW productions focus on the pragmatic relationship between the director, script and actor. As such these projects are done with minimum use of scenery, lights, costumes, props and sound and are given no support by the Tech/Design department. On the rare exception that a prop is deemed indispensable to a production, the director may request that from the Head of Props and that must be included in the director's written proposal. A minimum amount of general illumination is supplied. Directors of ITW, Studio and Thesis productions are not guaranteed any technical or design support and must be able to mount their productions without any technical or design support. In their proposal, they must include a description of how they will do the production without technical support.
    - **b.** Studio Showcase: This is an advanced category for directing and choreography students who have successfully completed an ITW project and who wish to explore more complex directing problems. Studio Showcase is usually a full length play or equivalent. The Studio Showcase is eligible for full support in the technical areas, if qualified students (approved by respective Department heads) are available to fill necessary positions. Such productions may be done prior to thesis production or after a thesis production and must be done for academic credit. In their proposal, they must include a description of how they will do the production without technical support.. The rehearsal period is 5.5 weeks followed by 4 performances. Mainstage rehearsal guidelines apply. (see above)
    - **c.** Thesis: Both senior undergraduates and graduates may apply for thesis productions. Such work is intended to bring together all aspects of directing or choreographing a production and should result in the culminating studio experience for the student. There are 2 categories for the thesis production: Graduate thesis and Undergraduate thesis. All thesis productions should be considered as a special honor and are awarded to an applicant by a vote of the Acting/Directing Committee (with

consultation with design tech) and (with consultation with dance if necessary) and with approval from the Chair. The Thesis Production is eligible for full support in the technical areas, if qualified students (approved by respective Department heads) are available to fill necessary positions. Thesis productions must be one for academic credit. However, students submitting a proposal for a studio show must write their proposal addressing the technical issues in their production as if they were not getting any support from Tech/Design. Student directors also must be ready to direct their production without any support from Tech/Design.

d. Faculty Directed Studio Showcase: Occasionally, a faculty member may request the Department to permit them to direct a play in the Studio Season. Such productions may be eligible for full support in the technical areas, if qualified students (approved by respective Department heads) are available to fill necessary positions.

2. APPLICATION PROCEDURE FOR DIRECTING and CHOREOGRAPHING IN THE STUDIO SEASON

a. Eligibility: To be eligible to direct ITW, an undergraduate student must have completed Directing I (THEA 359) and also have completed Technical Production and Lab (THEA 203 and THEP 213 or 214 or 215 or 216). For Studio Showcase, a student must have successfully completed an ITW project. For thesis eligibility, a student must have successfully completed a Studio Showcase production.

In order to be eligible to Choreograph an ITW, an undergraduate student must have completed Choreography 1 (THEA 322) and also have completed Technical Production and Lab (THEA 203 and THEP 213 or 214 or 215 or 216). At each stage, opportunities to direct/choreograph are determined at the discretion of the Acting/Directing Committee (with appropriate consultations),

In the fall of each year, THEA 359 will be offered. This class will culminate in the public presentation of scenes or performance pieces or one-act plays of approximately 20-30 minutes in duration. If this production is successfully completed, it may be succeeded by an ITW production of 45-55 minutes if the student has taken 203/213 and submits a timely proposal to the Director of the Studio Season to be approved by the Acting/Directing committee. The prospective student must, a month prior to the proposal deadline, find a faculty advisor willing to accept them as an advisee. In consultation with the advisor, the prospective student director should choose a first and second choice script or choreographic concept to submit for consideration.

Graduate student directors may need to be waived from taking 203/213 for an ITW. If 203/213 is given at same time as Directing during fall semester, a student may still apply for an ITW, but must state in their proposal, their intention to take 203/213 in the semester of their ITW show. Faculty advisor of that show is tasked to ensure the student director follows through and is enrolled in 203/213.

b. **Faculty Advisor:** The prospective student must, a month prior to the proposal deadline, find a faculty advisor willing to accept them as an advisee. In consultation with the advisor, choose a first and second choice script or choreographic concept to submit for consideration. Responsibilities of adviser:
    i. Challenge practical and theoretical considerations in private discussions with student
    ii. Advise student with their preparation for all phases of the casting, rehearsal and production process.
    iii. Attend important audition session(s) and advise in casting.
    iv. Observe all or part of at least four rehearsals and provide feedback.
    v. Observe at least one performance.
    vi. Have a one-on-one post-production analysis of the production with the student.
c. **Play Proposal Form for Directors**: Write a proposal following the format appearing below. Attach a digital copy of the script or a paper copy to be scanned and distributed:
    i. Play title

ii. Playwright
iii. Production category
iv. Cast: breakdown of the number of men and women
v. Plot synopsis
vi. Theme (Play spine)
vii. Rationale for play choice:
    1. Significance to the director
    2. Relevance of the play for the prospective audience.
viii. Production needs:
    1. Casting needs
    2. Technical desires and needs, and how they might be addressed without any technical support from the Tech/Design Department.
    3. Specific list of all costumes, props and scenery items that might be needed to produce this play.
    4. From whom the rights might be obtained, and their cost.
    5. Cost of scripts.
    6. Budget needs.

d. Choreography Work Proposal: A student choreographer may submit proposals to choreograph in the Studio Season to the Head of Studio by the appropriate deadline. To be eligible to choreograph in the ITW, a student must have completed Choreography I (THEA 322) and also have completed Technical Production and Lab (THEA 203 and THEP 213 or 214 or 215 or 216). For Studio Showcase or thesis, a choreographer must have successfully completed an ITW project. The student choreographer's proposals must include applicable components as that of the student director and must be signed by a faculty advisor before being submitted to the Director of Studio Season. (See Section 2c above).
e. **1st Approval for ITW, Studio and Thesis proposals:** Obtain the approval of the proposal in both content and form from your selected advisor accompanied with their signature.
f. **2nd Approval for ITW, Studio and Thesis proposals:** Submit the approved, signed proposal by the posted deadline to the Director of the Studio Season and, if appropriate, the Director of the Graduate Program. Note that proposals for full-fledged Studio Shows and original works to be produced as ITW projects for any given semester must be submitted during the semester before the semester during which you propose to direct. That is to say, to direct or choreograph in the fall semester, proposals must be submitted during the prior spring semester. For spring semester productions, proposals must be submitted during the prior fall semester. Proposals must be submitted by the posted deadline—generally early in November or around April 1. The Director of the Studio Season will present these proposals to the Acting/Directing Committee who in consultation with the Design/Tech department and Dance will decide whether each production goes forward. The director of the studio season is responsible for notifying the department of approved projects, advisers and levels of support.
g. **Post approval:** Once a production has been approved, it is the responsibility of the student to give all information to the Account & Budget Specialist in the Theatre Office to begin to obtain rights and scripts. The student director must also complete a studio season production contract to which they attach their proposal. (LINK TO BLANK CONTRACT) The student director must bring their studio season production contract and proposal in person to the designated person in each technical and design area in addition to their faculty advisor and obtain the signature each member of the faculty responsible for advising a specific area of the production.

3. PRIORITY
    a. Because departmental resources of space (both performance and rehearsal) and personnel are limited, the Department may be limited in its ability to approve requests. It may be that requests for Studio Showcase status will be denied altogether during certain semesters, or it may be reduced to the status of ITW rather than to deny the student an opportunity to direct something, at least. Another possibility is that Showcase status may be approved, but some or all technical support may

be denied. This is a variable depending upon circumstances.

b.

c. The Department of Theatre has mandated a priority system for the awarding of production permission as follows:

d. Space Priority:
Mainstage productions
Studio: Thesis
Studio: Faculty Directed Showcase
Studio: Student Directed Showcase
Studio: ITW
Faculty coaching/working with Theater students on class projects
Theater students working on class projects
Outside groups
NOTE: During the last 2-3 weeks of each semester, no outside groups can sign out studio space
   i.

e. Support Priority: Once the directorial assignments have been made following the above order, the priorities for technical support (not guaranteed), space assignments, rehearsal and performance dates and casting order will be assigned in the following sequence, although no support from Tech/Design is guaranteed for any studio production:
   i. Faculty directed Showcase
   ii. Graduate Thesis
   iii. Undergraduate Thesis
   iv. Studio Showcase
   v. In the Works (which is deemed "no support" from Tech/Design)

f. Support Availability:
   i. While the above may appear to be formidable and stacked against the fledgling director, in actual practice, it is not. Sometimes there are no proposals at all which fall into the first three categories. In most semesters, there are spaces for at least some ITW projects.
   ii. Student Director is responsible for locating his own run crew with help and approval of area heads. Stage Managers will be assigned according to above support priority order if available.

4. PRODUCTION PLANNING FOR STUDENT DIRECTORS/CHOREOGRAPHERS

The Studio Season Contract must be filled out and appropriately signed by at least 2 weeks before beginning rehearsal (see form at end of this section). The approved proposal must be attached to the Studio Season Contract.

Once approval has been obtained from the Director of the Graduate Program or the Director of the Studio Season via the Acting Directing Committee and or other appropriate faculty committees, there are a number of steps the student director must take together with the faculty advisor.

a. **Student Directors Production Requirements***
   i. All student directors are required to prepare written analyses following the guidelines set up by their faculty advisor.
   ii. These analyses are to be submitted to the Faculty Advisor of the Specific Production, no later and preferably earlier than one week prior to the first rehearsal.
   iii. Rehearsals will not commence until the advisor is satisfied that preparation is satisfactory and that the director is adequately prepared to go into rehearsal.
   iv. If the Faculty Advisor to the Production is not satisfied with the quality of preparation, the advisor has the authority to postpone rehearsals or to cancel the production. In this event, the Acting/Directing committee, Director of Production Programs, the Design/Tech committee and the Director of the Studio Season are to be notified immediately.

v. Cast lists and all other personnel must be determined in consultation with the Faculty Advisor of each production prior to posting.
vi. Once the show has opened, the director shall cooperate and communicate with the stage manager (if there is a stage manager assigned to this production) so the responsibilities of production are clearly delineated. The director and the cast will assist the stage manager in their duties.
vii. Rehearsals must be scheduled following the rehearsal guidelines provided in the Mainstage rehearsal guidelines.
viii. The director has final responsibility for completion of strike per Theatre Department guidelines. (see section 11 under Production Guidelines, page 6.)

b. Student Choreographer Production Requirements

i. General information meeting: the dance faculty present the program to students and answers questions.
ii. Outline meeting (one month later): Students submit a formal presentation of the dance on paper, including:
1. Time (length)
2. Music
3. Scenario
4. Costumes (renderings if possible)
5. Sets, Props
6. Lights (w/special requests)
7. Number of dancers
iii. Presentation of the dance (one month later) to demonstrate progress.
iv. Performance of piece before an audience*—a workshop (studio) performance. This is to be organized by the choreographer. The committee must be informed of date, time, place.
v. Critique sessions within 48 hours.
vi. Audition of full, completed dances before the committee. Pieces accepted, rejected, or probation. Probation of two weeks with faculty member assigned to assist.
vii. Probation-ees will have another audition at end of two week period.
viii. Program is decided.

c. Scenic Design Requirements

i. Scene Design

1. Studio Showcase and Thesis productions may have set designers and full sets, if a qualified student is willing to fill the position. In the Works productions have no designers.
2. If designers are available, there must be a preliminary meeting with the designers, directors and their respective advisers prior to any design work beginning.
3. Design and full documentation of design will be due to be presented at a meeting of the director, production advisor, design advisor and designer one week before the rehearsal period begins. In order for this to take place in a timely fashion, designers must be assigned as soon as possible after the proposal for the studio show is approved. Documentation will consist of blueprints of the floor plan, showing setting and audience seating layout, complete front elevations, a painted model and/or rendering, and furniture and props lists. The designer should consider the audience configuration, the number of seats, and seating safety as an integral part of his scene design.
4. The Technical Director (TD) and Faculty Advisors of both the Student Director and the Student Scene Designer Director of Production Programs must approve the physical layout for safety.
5. The TD and Design adviser will meet with the production's designer to issue approval to begin construction. Construction of the set cannot begin without this final approval.

6. It is understood that ongoing discussion between the designer and the director will begin well in advance of the above deadline. To insure that maximum preparation time is provided for the design, the designer's name must be approved by the Design Faculty at least four weeks prior to the design deadline.
7. The Technical/Design Faculty will be available for consultation throughout the design development and completion phase.
8. Construction/preparation is expected to coincide with the rehearsal schedule. The interim week between approval and first rehearsal is provided as a cushion for changes, but may be utilized as a building period if the design is approved.
9. Since no crew is provided for construction, student directors and/or designers must provide their own labor.

ii. Furniture and Properties

1. In-The-Works Policy: Only furniture or props that are absolutely necessary and listed in the approved proposal may be borrowed, if available. Alterations (painting, covering, etc.) are not permitted without approval of the staff Property Master. Items of value will not be supplied; a substitute will be furnished when available. The director shall make an appointment with the props coordinator at least two weeks prior to rehearsal and supply a preliminary list of needs at this meeting. The director is responsible for the storage of these items and the return of all items within 48 hours of the close of the production.
2. Studio Show Policy: Props and furniture may be used as available. A Mainstage production takes priority on any common item needed. Any alterations need approval and must be within budget guidelines. The director or designer must submit a preliminary list of needs and meet with the Property Master at least two weeks prior to the need for items. The designer or director will be responsible for the running of the show and for the storage of borrowed items. He/she will also return all items within 48 hours of the close of the production. Any props or furniture that are not in stock are the responsibility of the director or designer, and must be within budget limits.

d. **Lighting Design Requirements**

Thesis productions may have lighting designers, if a qualified student is willing to fill the position. Studio and In the Works productions will be provided with general illumination only, as determined by the Faculty Lighting Advisor for the Studio Season. If no lighting designer is available for Thesis productions, the Studio rules apply to those shows as well.

i. To insure that maximum preparation time is provided for the design, the designer's name must be approved by the Design Faculty at least four weeks prior to the design deadline.
ii. If a Lighting designer is provided for a Thesis production, design and full documentation will be due to be presented to the director of the production three weeks before the date of the production opening. Documentation shall consist of prints of the light plot and color keys.
iii. The Lighting Design Faculty will meet with the production's lighting designer to issue approval to begin final planning and hanging. Installation of the lighting cannot begin without final approval.
iv. It is understood that ongoing discussion between the designer and the director will begin well in advance of the above mentioned deadline. In addition, the Lighting Design Faculty will be available for consultation throughout the design development and completion process. Studio productions receive only minimal lighting support. This support may be in the form of 10-11 custom written cues using the studio rep plot. The stage manager is shown how to run the light board by a member of the Lighting Design faculty and the director and stage manager decide which cues will be used during their technical period. ITW productions receive only lights up/down from backstage

e. Costume Design Requirement

i. In the Works

1. In-the-works productions receive no support from the costume shop, except for items listed in the approved proposal.
2. The costume shop is under no obligation to supply anything that is not in stock or to alter any costume that may be used.
3. For items listed in the proposal, the Director must make an appointment with the costume shop at least one week prior to dress rehearsal to pull costumes.
4. Actors are not allowed to make costume requests. Only the director will be the one to choose costumes.
5. During the dress rehearsal period (max of 3 days) and performance, the director is responsible for the nightly storage and security of the costumes in the dressing rooms provided.
6. The Director is also responsible for returning the costumes to the costume shop clean, as well as restocking them under the supervision of Costume Shop staff. Costume shop laundry facilities may be used to clean the costumes.

ii. Studio Shows (All categories except ITW)

The costume shop is under no obligation to alter anything borrowed, but is willing to give sewing help if there are students available. No rehearsal items will be available to studio shows.

1. **If there is no costume designer:** The director will be allowed to borrow whatever is needed for the production as approved in the proposal.
    - **a.** The director must set up a meeting with the Faculty Costume Designer to discuss concept and needs, 4 weeks before the production opens.
    - **b.** A written list of costumes required must be submitted to the Costume Shop three weeks prior to dress rehearsal. At this time appointments will be made to pull costumes and times set up for fittings to be attended by the director and the actor.
    - **c.** During the dress rehearsal period (max of 3 days) and performance, the director is responsible for the nightly storage and security of the costumes in the dressing rooms provided, though a crew may be provided if the costume shop has one available.
    - **d.** The Director is also responsible for returning the costumes to the costume shop clean, as well as restocking them under the supervision of Costume Shop staff. Costume shop laundry facilities may be used to clean the costumes.
2. **If there is a costume designer:**
    - **a.** It is understood that ongoing discussion between the designer and the director will begin well in advance of the stated deadlines. To insure that maximum preparation time is provided for the design, the designer's name must be approved by the Costume Design Faculty at least two weeks prior to the design deadline.
    - **b.** To insure that maximum preparation time is provided for the design, the designer's name must be approved by the Design Faculty at least four weeks prior to the design deadline.
    - **c.** The Costume Design Faculty will be available for consultation throughout the design development and completion phase.
    - **d.** The Costume Design Faculty will meet with the production's designer to issue approval to begin construction. Collection and construction of the costumes cannot begin without this final approval.
    - **e.** Design and full documentation of design will be due to be presented at a meeting of the director, production advisor, design advisor and designer one week before the rehearsal period begins. In order for this to take place in a timely fashion, designers must be assigned as soon as possible after the

proposal for the studio show is approved. Documentation will consist.

f. No crew is provided for construction. The costume shop staff is not responsible for completing construction, although they will assist in building as time permits.

g. Each Studio production with full costume support will be allowed at least two full dress rehearsals prior to opening night and not more than 4.

h. The Costume Designer is also responsible for returning the costumes to the costume shop clean, as well as restocking them under the supervision of Costume Shop staff. Costume shop laundry facilities may be used to clean the costumes.

f. Sound Design Requirements

Studio Showcase, and Thesis productions may have sound designers, if a qualified student is willing to fill the position. In the Works (ITW) productions will be provided with only that which is in the approved proposal. If no sound designer is available for Studio and thesis productions, the ITW rules apply to those shows as well.

i. ITW shows are not given support for sound except for what is described in their approved proposal. The director of an ITW show must also follow the instructions in sections 2–5 below, if their proposal includes using sound and the equipment in the booth in their production.

ii. Studio and Thesis production requirements:

1. Planning for sound should go hand-in-hand with set design work (see above for dates and deadlines) so that placement of loudspeakers, special localization of sound sources and attendant wiring can be integrated with the set design and the development of a property plot. This covers "live" radios, phonographs, hi fi props, trick sounds, telephones, buzzers, etc.

2. Reserve Equipment: The Department sound equipment has many demands placed upon it. Directors should not assume the equipment will be available when it is needed. The director should meet with the Director of Sound Design a first time before rehearsal begins so that the shows needs are known well in advance and the required equipment can be reserved.

3. The director will meet a 2nd time with the Director of Sound Design 2-3 weeks prior to tech. At this meeting the director or sound designer (if there is one) will supply a complete list of cues needed for the production, plans for creating/recording the cues/music needed, and any specific music that might be required.

4. If no one is readily available to run the show, the director will be responsible for doing so.

5. The director or sound designer (if there is one) must return any equipment used within 48 hours of the close of the production.

g. Scripts, Royalty, Publicity, Programs

The Thesis/Studio/ITW Student Director must:

i. Advise the Account & Budget Specialist (in the Theatre Office) of the number of scripts needed and date needed by as soon as the production has been approved.

ii. Advise the Account & Budget Specialist the name, author, rights holder and dates of the production, so he/she can make arrangements for the royalties. She also needs to know the number of scripts requested.

iii. Both items i and ii should be done at the earliest possible time to avoid delays in shipping.

iv. Posters: poster design must be given to the Marketing and Promotions Manager three weeks before the show opens. The Stage manager will hand out posters to cast for them to post in appropriate public areas and display in their living quarters.

v. Programs: Stage manager and or the director will be responsible for creating a show program no later than one week before the opening of the show, submit to Marketing and Promotions Manager for approval and assist in printing.

vi. It is strictly forbidden for any student to make any contacts with off campus media such as radio, television, or print media representatives for purposes of promotion or reviewing any studio productions. Any and all contact with the public is handled by, and only by, the Marketing and Promotions Manager.

vii. Directors and company of studio shows are encouraged to help promote the production through their own personal social media outlets to encourage attendance.

NOTE: Publicity materials will not be specifically requested; it is the responsibility of the director to deliver all material to the appropriate person by the above deadlines.

h. Purchasing Procedures

i. Being a state agency, the Department of Theatre is tax exempt and the Account & Budget Specialist will not reimburse for any tax charges. Tax exemption slips are available from the office. Receipts must be turned in for any reimbursement. Do not use your personal credit or debit card as this will delay and complicate reimbursement. **Only use cash**.

ii. Royalties and script arrangements are to be made by the Accounts & Budget Specialist.

iii. Front of House arrangements for the printing of programs, tickets and posters are to be made by the Studio House Manager with the Accounts & Budget Specialist.

iv. Set construction purchases for all building and painting materials are to be made through the Technical Director.

v. Property purchases are the responsibility of the production director and his or her staff. Purchases must be made with petty cash funds, not credit or debit cards.

vi. Costumes and fabric purchases must be approved in advance by the faculty Costume Designer. Purchases must be made with petty cash funds, not credit or debit cards.

vii. Lighting material such as gels, lamps, and instrument accessories will normally come from stock. If stocks are depleted or special materials are required, orders will be placed with the Director of Lighting Design.

viii. Other production purchases or expenditures necessary for the production must be approved by the Chair of the Department of Theatre.

ix. Total budget for studio productions:

1. Faculty Directed $500.00 Proposed: 550. Royalties and scripts plus 500.
2. Thesis $500.00 Proposed: 550. Royalties and scripts plus 400.
3. Studio Showcase $450.00 Proposed: 500. Royalties and scripts plus 200.
4. In the Works $300.00 Proposed: 375. Royalties and scripts plus 50.

For all studio productions - if no royalties then the "plus amount only"

x. Total budget for studio choreography productions (tape/paint but no royalties):

1. Faculty Directed $250.00
2. Thesis $200.00
3. Studio Showcase $150.00
4. In the Works 0.00

xi. Departmental budgets must be divisions of the total budget (as above) as determined by the director with the help of the designers, bearing in mind focus and needs of production (e.g. an in-the-round production without formal scenery may elect to spend most of its money on costumes or lights).

i. **Auditions and Casting** (Refer to “Audition and Casting” pg 10-11)

j. **Rehearsal Procedures and Policies**

i. Studio Showcase and Thesis productions have rehearsal periods of 5.5 weeks followed by 4 performances. Studio shows follow the guidelines of Mainstage rehearsal hours and production times. In the Works productions rehearse for 3.5 weeks followed by four performances. This provides for a shortened technical rehearsal on one weekend day since there is essentially no technical support for In the Works projects. (See page 21).

ii. The Director of the Play is responsible for scheduling the rehearsal times and spaces for their studio productions in conjunction with the Director of Studio Season. The Director of the Studio Season will prioritize according to guidelines in Section B.3 “Priority”, pg. 23. Ten days prior to opening, a production moves into its performance space. All ITW and Studio Shows are guaranteed 10 days in the space.

iii. Rehearsal furniture and moveable set pieces must be cleared away after each rehearsal. If the director fails to keep the room clean and the majority of the floor space clear for classes and other rehearsals, he will forfeit his next scheduled rehearsal. Fire safety regulations must be followed: All furniture (that is not needed for rehearsal, but that belongs in the room) must be moved out before rehearsal and moved back in before the end of rehearsal. While it is out, it must be up against the back wall of the rehearsal space. There must be a clear 3 feet path at all exit doors into and out of the performance space at all times including during rehearsal.

iv. For Rehearsal Guidelines, please refer to PP 14-17). Rehearsal must end at 11pm, except for tech week. A late building pass (for Public Safety) must be obtained from Theatre Secretary if work periods are to extend beyond 11:30 p.m. No one will be allowed to work in the building after 1:00 a.m. Public Safety officers are instructed to require unauthorized students to leave the building after 11:30 p.m.

k. **Strikes:** Directors, Stage Managers , and Designers are directly responsible for strike in studio shows. (Refer to “STRIKE”, pg. 6).

The Open Season

The Open Season is a forum for student-run productions and pieces with no budget, encouraging original work and other hands-on activities by students and encouraging use of alternative performance spaces.

1. The Studio Season Director will supervise the workings of the Open Season.
2. A student from the theater department - a Theatre Major, Theatre Minor or student currently enrolled in a theatre class with an idea for Open Season will set up a meeting with the Studio Season Director to determine whether their project is a viable project for Open Season. The student will choose material to be performed and coordinate the entire individual undertaking. In addition, the student will act as House Manager, Stage Manager, and Technical Director, all on a very limited level.
3. Open Season productions get no technical support or guaranteed rehearsal space from the Theatre Department. The only support an Open Season production is guaranteed is one 2-hour slot for reserved space on the day of the performance which includes set up, strike and up to a 1-hour performance time..
4. There will be a general interest inquiry at the start of the semester in which the Studio Season Director will open the floor to any students interested in Open Season Projects.
5. Interested students will be asked to present their submissions to the Studio Season Director in an interview format.
6. Upon recognition that the student is capable and the piece feasible, a production date and space is agreed upon by those present.

7. The rehearsal time and location are based on space availability. Rehearsal time for Open Seasons is signed out as any theatre student signs out rehearsal space and is limited to an advance reservation of 2 hours once a week. This rehearsal time may also be included in the week of performance. Any student may be encouraged to be involved in an Open Season Production.
8. The performances will be limited to one (or possibly two showings) of no longer than one hour each. It is suggested that Open Season performances are scheduled at times when the most faculty can attend.
9. No technical support is provided for Open Season events. Lights for Open Season events are lights up, lights down using the lights on the wall of the studio theatre or classroom. Any sound equipment needs are met by the student. The performance space must be returned to its initial neutral condition.
10. Admission will be free.
11. Only the student who has received approval from the Studio Season Director may reserve space for the project and that person must give the names of all students involved in the project to the Studio Season Director.
12. If a student doesn't meet the credentials for proposing an Open Season project, they may petition the Acting/Directing Committee for consideration.