



# Student Handbook & Reference Guide

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*Department of Theatre Arts*

A guide to the policies and procedures used by Utah State University's Department of Theatre Arts.

Subject to periodic updates

## Table of Contents

<b>I. Mission Statement.....</b>	<b>5</b>
Caine College of the Arts Mission Statement .....	5
Department of Theatre Arts Mission Statement.....	5
Academic Freedom .....	6
<b>II. Degree Programs.....</b>	<b>7</b>
Bachelor of Art.....	7
Bachelor of Fine Arts.....	7
Acting Emphasis.....	7
Design and Technology Emphasis.....	7
Theatre Education Emphasis .....	7
Master of Fine Arts .....	8
Minors.....	8
<b>III. Academics.....</b>	<b>8</b>
University policies .....	8
Leaves of Absence .....	8
Disability .....	8
Student Grievances.....	9
<b>Department Policies.....</b>	<b>9</b>
Advising.....	9
Class Attendance.....	9
Design/Tech Student Practicum .....	9
<b>All Design/Tech students meet .....</b>	<b>9</b>
Procedure: .....	9
Attire:.....	9
Incomplete:.....	10
GPA .....	10
Probation .....	10
ACADEMIC PROBATION .....	10
DISCIPLINARY PROBATION.....	10
<b>IV. Production Policies.....</b>	<b>10</b>
Opportunities.....	10
Production Responsibilities .....	11
GENERAL .....	11
CALLS.....	11
REHEARSAL AND PERFORMANCE .....	11
SAFETY .....	12
STRIKE .....	12
Rehearsal and Casting Policies.....	13
Designer/Run Crew Selection and Requirements.....	13
Costume Fittings .....	14
Intimacy and Nudity/Partial Nudity in Production .....	14
Program Credits .....	15
Publicity.....	15
Tickets .....	15
Front of House Support .....	15
Image Release .....	16
Photo Call .....	16
Social Media and Production Images.....	17
<b>V. Outside Activities Policy .....</b>	<b>18</b>

<b>VI. Administrative policies</b> .....	<b>19</b>
Contact Information.....	19
Library .....	19
Insurance.....	19
Public Relations.....	19
Visitors .....	19
Communications.....	19
Mandatory Meetings.....	19
Callboards .....	19
Notice Boards .....	19
Email .....	20
Website.....	20
Lost and Found .....	20
Office.....	20
Parking .....	20
Lockers .....	20
University Property .....	20
Pets .....	20
<b>VII. Facilities</b> .....	<b>21</b>
Building Hours.....	21
Building Regulations .....	21
Rehearsal Space .....	21
Department Spaces.....	22
Dressing Rooms.....	22
<b>VIII. Professionalism</b> .....	<b>22</b>
Protocol.....	22
Amorous/Sexual relations and scenes.....	23
Sexual Harassment Policy .....	23
Sexual Assault Policy.....	23
Academic Integrity .....	23
Departmental Travel.....	24
<b>IX. Health and Safety</b> .....	<b>24</b>
Health Insurance.....	24
Safety Policies and Procedures .....	24
<b>Appendix F</b> .....	<b>26</b>
<b>Practicum</b> .....	<b>26</b>
Practicum Registration.....	26
Practicum Crews .....	26
<b>Procedure:</b> .....	<b>26</b>
<b>Attire:</b> .....	<b>26</b>
<b>Changing Crew:</b> .....	<b>27</b>
<b>Incomplete:</b> .....	<b>27</b>
Design/Tech Student Practicum .....	27
All Design/Tech students meet.....	27
Production Projects .....	27
Production Assignments .....	27
Special Projects.....	28
Graduate Projects.....	28
Procedure: .....	28
Attire:.....	28

Incomplete:.....	28
<b>Appendix I - Scholarships.....</b>	<b>29</b>
<b>Appendix J - Production assignments and job descriptions. ....</b>	<b>30</b>
Costume Designer.....	30
Assistant Costume Designer .....	30
Costume Shop Supervisor or Manager.....	30
Cutter/Draper .....	30
First Hand.....	31
Stitcher.....	31
Craftsperson .....	31
Dyer.....	31
Hair/Make-up Designer .....	31
Lighting Designer .....	31
Master Electrician .....	32
Production Manager/Producer.....	34
Props Designer .....	34
Prop Shop Manager .....	35
Run Crew Operators .....	36
Light Board Operator .....	36
Sound Board Operator.....	36
Stage Run Crew.....	36
Costume Run Crew .....	36
Set Designer .....	38
Stage Manager .....	39
Assistant Stage Manager .....	42
Sound Designer .....	42
Technical Director .....	43
Scenic Charge.....	43
<b>Appendix H – UST Production Assignment Application .....</b>	<b>45</b>
UST PRODUCTION ASSIGNMENTS APPLICATION.....	45

## I. Mission Statement

### Caine College of the Arts Mission Statement

The Caine College of the Arts serves the people of the State of Utah and supports the mission of Utah State University by cultivating artistic and academic excellence; by preparing our students to fully realize their creative potential as artists and citizens; by increasing the visibility of the college and university; and by fostering professionalism and collegial relationships in all aspects of our operations. As a community of artists and scholars, we will:

1. Identify, attract, and retain exceptional students as majors and strive to ensure that financial considerations do not limit their success.
2. Explore and develop opportunities to expand the funding base of the college through philanthropy and new partnerships.
3. Nurture an artistic and intellectual environment that embraces diversity and welcomes faculty, students, and patrons from many backgrounds and cultures.
4. Attract, support, and retain an outstanding faculty of artists and scholars through competitive compensation, enhanced professional development, and recognition for excellence.
5. Provide high quality arts experiences for all USU students, regardless of major or physical location.
6. Serve, enrich, and engage the community by presenting highly visible arts programming.
7. Engage in dynamic partnerships to secure the future of arts education.
8. Enhance the visibility of students and faculty through performance tours and traveling exhibitions.
9. Adopt innovative financial models and practice responsible stewardship of resources.
10. Foster a culture of inclusive decision-making, transparency, and productive relationships across departmental and university boundaries.

### Department of Theatre Arts Mission Statement

The Department of Theatre Arts supports the missions of Utah State University and the Caine College of the Arts by cultivating artistic and academic excellence, by contributing to the cultural enrichment of the university and surrounding communities through live theatre production, and by fostering respect for the arts through advocacy and professionalism.

We assist undergraduate and graduate theatre students in acquiring and developing the tools they need in order to succeed in their future pursuits by:

- Giving them a foundation based on a broad theoretical and working knowledge of the theatre
- Providing advanced training in their chosen area of concentration
- Offering performance and production activities that provide students with practical experience in their chosen field while challenging them to engage in a complex and diverse world.

Talented, well-trained students who are committed to the art of theatre and its potential to heighten intellectual, cultural, and humane sensibilities are essential to the fulfillment of our mission.

## Academic Freedom

### Excerpts from USU Policy 403.1...

Academic freedom is the right to teach, study, discuss, investigate, discover, create, and publish freely. Academic freedom protects the rights of faculty members in teaching and of students in learning. Freedom in research is fundamental to the advancement of truth. The faculty member is entitled to full freedom in teaching, research, and creative activities, subject to the limitations imposed by professional responsibility.

The values held most strongly by the University community are those of academic freedom and integrity as they are expressed collectively by the colleges and departments as well as individually through research and teaching and as they exist within the wider context of advanced study as commonly understood by all universities. The community also values diversity and respect, without which there can be no collegiality among faculty and students. In addition, the University community values individual rights and freedoms, including the right of each community member to adhere to individual systems of conscience, religion, and ethics. Finally, the University recognizes that with all rights come responsibilities. The University works to uphold its collective values by fostering free speech, broadening fields of inquiry, and encouraging generation of new knowledge that challenges, shapes, and enriches our collective and individual understandings. The University has the general responsibility to protect the academic freedom of every faculty member and the freedom of every student to learn. The University itself shall not violate the academic freedom of any faculty member or the freedom of any student to learn

Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting resolution of the conflict from the instructor (Utah State University Academic Policy Manual, Resolution of conflict between course content and sincerely –held core beliefs). Resolutions requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. ***The University assumes no obligation to ensure that all students are able to complete any course or major.***

## II. Degree Programs

### Bachelor of Art

The BA degree program is designed for students who prefer a more comprehensive liberal arts background in theatre. Students receive a broad-based knowledge of history, aesthetics, and pedagogy, as well as a basic knowledge of performance and technical theatre. This degree is intended to give a broad background in preparation for specialization in a graduate program. The credits required for this degree make it possible to pursue an additional degree if desired. Bachelor of Art degrees require a certain proficiency level in a foreign language. Acceptance into the BA degree program is by application and interview process. BA students receive ongoing assessment to determine satisfactory progress.

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=9725&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=9725&returnto=3798)

### Bachelor of Fine Arts

#### Acting Emphasis

Acting students receive comprehensive, progressive training in all areas of the theatre with a specific focus on acting. This degree is for those who wish to be performers as a life career. Students are exposed to a variety of techniques for theatre. Acceptance into the Acting Program is by application, audition and interview. Retention must be earned by personal growth, commitment, along with the faculty's evaluation of student progress in a review each semester.

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=10388&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=10388&returnto=3798)

#### Design and Technology Emphasis

Design and Technology students receive training in the actual operation and physical aspects of production. This degree prepares students for further graduate studies or professional work. Students study lighting, sound, scene and costume design, construction, production skills, history, and basic makeup. Students choose a concentration in consultation with the Academic Advisor: Costume Design, Scenic Design, Light Design or Technical Production. Acceptance into the Design/Tech program is by application, portfolio and interview process. Retention is through personal growth, commitment and a yearly portfolio review, evaluation, and interview.

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=10389&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=10389&returnto=3798) **Costume Design**

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=10379&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=10379&returnto=3798) **Lighting**

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=10380&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=10380&returnto=3798) **Production Technology**

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=10381&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=10381&returnto=3798) **Scene Design**

#### Theatre Education Emphasis

Students wishing careers in the growing field of education may choose one of two career paths: traditional certification or applied theatre. Certified students qualify for a teaching license within the Utah System of

Education. The Applied program allows a more entrepreneurial lifestyle. Both concentrations prepare students to pursue a wide variety of careers. Artistry, academics, leadership/service, pedagogy, and professionalism are stressed throughout the curriculum. Acceptance is by application, interview and prerequisite coursework. Retention is maintained through personal growth, commitment, along with a faculty benchmark review. Prior to each review, students submit a self-assessment letter to the Education faculty and meet individually with the Academic Advisor to discuss their progress. See Appendix D - Theatre Education Requirements.

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=10422&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=10422&returnto=3798) **Theatre Education:  
Applied**

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=10420&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=10420&returnto=3798) **Theatre Education:  
Certification**

#### Master of Fine Arts

Candidates for a Master of Fine Art are required to complete creative projects within a chosen primary design specialization: Scenery, Costumes, and Lighting. MFA students are encouraged to pursue a secondary emphasis in Theatre Arts as well. Continuance is evaluated yearly. See Appendix E-MFA graduate requirements.

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=9728&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=9728&returnto=3798)

#### Minors

The Department of Theatre Arts offers two minors. The general studies minor gives students a broad overview of theatre. The teaching minor is offered for those in an education major wishing a second specialization. Acceptance to either minor requires a successful interview with the appropriate academic advisor.

[https://catalog.usu.edu/preview\\_program.php?catoid=12&poid=9496&returnto=3798](https://catalog.usu.edu/preview_program.php?catoid=12&poid=9496&returnto=3798)

### III. Academics

#### University policies

##### Leaves of Absence

A leave of absence is when a student decides to not attend the University for two consecutive semesters, including summer semester. To initiate a Leave of Absence please contact the Theatre Office. Failure to have the paperwork processed may require the student to reapply to the University and the theatre program before being able to continue.

##### Disability

<https://catalog.usu.edu/content.php?catoid=12&navoid=3168>



## Student Grievances

Grievances should be handled personally and professionally. Anyone with a grievance toward faculty, staff or peers is encouraged to first try to resolve the problem directly with those involved.

If a grievance cannot not be resolved on a personal level, then seeking a higher authority may be appropriate. In production-based grievances, the chain would begin with the Stage manager, Director, Production manager, and last, if necessary, the Artistic director. Each production company elects a Deputy that may be used for those wishing to stay anonymous. Academic grievances should be directed to the instructor, then the program area head, department head, and, if all other avenues have been tried, the Dean.

## Department Policies

These policies are in addition to, or require higher standards than, the general university policies.

### Advising

Owing to the intensity of our theatre programs, all students are required to meet with their advisor prior to registration. It is prudent to make this appointment well in advance of registration to avoid any delays or complications. The Caine College of the Arts advisor for theatre students is Angela Neff (435) 797-9751). Her office is located in UR 111.

### Class Attendance

Creative works, and the theatrical process require dependability, and the ability to work with others. Attendance policies are printed on your class syllabi.

## Design/Tech Student Practicum

**All Design/Tech students meet Wednesday/Friday from 3:00-5:00 each week.**

### Procedure:

1. Register for THEA 3555/4555/5900 depending on your production assignment. Meet with the production manager and design/tech area advisor to ensure you register for the correct course number and credits.
2. Fill out the appropriate project sheet documenting your assignment.
3. Practicum work begins on the first day of classes so bring appropriate clothing.
4. Find the faculty/grad student mentor at the beginning of each work session to get your work assignments and necessary training.
5. Do the work. Follow safety protocols. Ask for help when needed.
6. This is a class/work call time. **Except for emergencies, cell phone use is not appropriate.**

**Attire:** Wear the appropriate clothing for the task at hand. This means while in the scene shop, closed toe shoes, jeans, shirts with sleeves, minimum jewelry, eye protection, and gloves, paint clothes for paint assignments, etc.

**Incomplete:** In rare and extreme cases, a student may contact the design/tech advisor and request an Incomplete. The reason for requesting an Incomplete must be due to a situation that is beyond the student's control. The student must fill out the necessary forms and turn them into the department office. Students will be dropped from their production assignment and must make up that assignment or complete another project **the following semester**, IN ADDITION TO the assignments given for that semester.

If you do not complete the assignment satisfactorily during the following semester, you will be placed on probation and may be dropped from the program. Students on any probation are ineligible for participation in productions as performers, stage managers, designers, directors, or assistants until taken off probation.

### GPA

Students must maintain an overall GPA of 2.75. No theatre course below a B- grade will be accepted as meeting graduation requirements. Theatre Ed certification students are required to have a GPA of 3.0.

### Probation

**ACADEMIC PROBATION** is implemented by the Theatre Department based on cumulative grade point average. Any student who fails to maintain a 2.75 (B-) cumulative grade point average is on academic probation. While on probation a student may not participate in Department productions, must maintain a GPA below 2.75 and all Theatre courses must have a minimum of a 'B' grade. Academic disciplinary action will be taken by the Department head. These actions may include letter of warning, registration holds, more meetings with the Academic Advisor, dismissal from the Program, or other actions as deemed appropriate for the circumstances.

**DISCIPLINARY PROBATION** is implemented by the Theatre Department when, upon the recommendation of the faculty, a student is deemed negligent in meeting the requirements of the Theatre Department as outlined in this handbook, or when their behavior is disruptive to the learning environment. Notification of probation will ordinarily be made at the end of a semester so that a student will be able to correct any deficiencies by the end of the following semester. Failure to address the conditions of the probation will result in immediate dismissal from the Theatre Department Programs.

## IV. Production Policies

### Opportunities

The Department of Theatre Arts presents 6 productions in 3 venues through the academic year. Great care is taken to provide artistic, diverse and educational experiences. We also support the Lyric Repertory Company, a professional summer company. Auditions and interviews are generally held during the fall semester for the following Summer Season. A limited number of production internships are also available.

The Theatre Student Association (TSA) is theatre social club, TSA holds events for networking, skill enhancement, fun, entertainment, and even some production opportunities. Currently students can become members of TSA for \$5.00 payable in the Theatre office. TSA is an independent student club.

## Production Responsibilities

The following has been compiled to inform ALL participants of a production; performers, designers, technicians, crew and all others, what is expected during rehearsals, meetings, performances, photo calls, and strikes. Please take the time to read this document. Its purpose is to make the production process run smoothly and safely. We would like to thank you in advance for your help and cooperation in the production process.

### GENERAL

- RESPECT - All persons associated with a production should be treated with respect. Every assignment, job, and person are equally important to the success of the production.
- BEHAVE - Distracting, disruptive, or destructive behavior is not tolerated. This includes texting, phone calls, unnecessary noise, altering of scripts, playing with props, or disrespect for property.
- BE EARLY - Be ready to work at call time. Anticipate traffic and parking problems. It is unprofessional to be late.
- Phones and other personal electronic devices should not be used in rehearsal spaces during a rehearsal, show, or strike.

### CALLS

- Performers and crew are responsible for all calls. Check the callboard twice daily for rehearsal calls, costume fittings, announcements, etc., Stage managers may email you about these calls, but this is considered a courtesy. Call boards are located in the hall outside the Morgan stage doors.
- Performers: ONLY the director can excuse you from a call.
- Crews: ONLY the Stage Manager can excuse you from a call.
- DO NOT park in the loading docks or short-term parking spaces. You will be ticketed or towed.

### REHEARSAL and PERFORMANCE

- Under no circumstances, regardless of assignment, do you go from the stage through the house or vice versa. Actors are not to appear in any public space in costume unless specifically requested by the director.
- A company deputy is elected at the first rehearsal. All cast members may vote in the election. The voting is administered by the Stage Manager, who is not eligible for the position. The Deputy will act as liaison between cast and Management.
- Be sure to sign-in during tech and dress rehearsals, and performances. The sign-in sheet is located on the callboard. Do not sign-in for another person.
- Please wear appropriate clothing and footwear to rehearsals, performances and strike.
- No food or drink in the house, rehearsal spaces, backstage or dressing rooms. The exception is drinks with a twist cap, preferably water.
- No smoking is allowed inside University buildings
- When off stage, please stay within earshot of a monitor speaker.
- Performers and Crew: Check with the stage manager before leaving, this applies from first rehearsal through strike.
- Cell phones are to be turned OFF. Stage managers are authorized to collect ANY cell phone for the duration of rehearsals, performances, or strike. Stage Managers may have their cell phones on for show-related purposes only, and these will be in silent mode.

- Never walk in front of a director at rehearsals.
- No cast or crew member is allowed in the house during final dress rehearsals.
- Courtesy and consideration to the rehearsal participants will be shown by all who attend:
  - Enter and leave only at breaks
  - Enter and leave the theatre by the rear doors only.
  - Sit where instructed.
  - Maintain quiet.
- Remain quiet backstage.
- Guests are not allowed backstage, in the booth, or in the dressing rooms. This includes family members.
- Food is not allowed in costume, or where costumes are being stored, however temporary. Clear liquids in a non-breakable, re-sealable container are permitted.
- Please get out of costume, make-up and return your costume before greeting your guests in the lobby.
- If you are having a problem with a prop, costume, or scenery, inform the Stage Manager.
- Please leave all rehearsal spaces and dressing rooms neat and clean. If it was a mess before you arrived, inform your stage manager, then clean it anyway.
- Photo call is considered a performance.
- Be sure you know the minimum age requirement for your show before inviting family and friends.

#### SAFETY

- Do not bring valuables into the building.
- If you see any unauthorized person backstage, inform the Stage Manager.
- When backstage, please stay in your designated work areas or traffic patterns and do not touch anything unless instructed to do so. At the very least, a prop can be misplaced. At the Worst, you could be seriously injured.
- If something on the set or staging makes you feel unsafe, bring it to the attention of the Stage Manager immediately.

#### STRIKE

- Theatre majors and minors are required to attend all production strikes as assigned. Strike crew calls are posted during performance week. Strike crew assignments are made for all students enrolled in practicum, and/or involved in the production based on practicum crews and production needs. Sign in and out with your strike crew chief – do not leave until you have been dismissed by the crew chief and signed the roll sheet. You are required to attend the strikes you are assigned, so be sure to make arrangements early to have the time off from jobs or other commitments.
- If you must miss a strike, permission must be obtained by the time the show opens from the Technical Director. You will not receive credit for the strike assignment if this permission is not obtained
- Make arrangements to complete your hours, fill out a strike makeup sheet and get the form signed. Turn the completed form into the Department Office.
- **IF A STRIKE IS MISSED, TIME MUST BE MADE UP DURING THE WEEK FOLLOWING THE STRIKE.**
- Performers: please change quickly, but safely. Remove all your personal belongings from the dressing rooms before beginning your strike assignment.
- STRIKE CLOTHING—Wear appropriate clothing as follows:
  - Long pants only

- No skirts or dresses
- Long hair must be pulled back
- Sneakers or work shoes are required
- Gloves and/or safety glasses should be worn depending on assignment
- Additional rules may be implemented by different production teams, these rules are effective for ALL persons, regardless of assignment or position within the production.

### Rehearsal and Casting Policies

All BFA Acting students are required to audition and be available for every UST production. It is the policy of the department to maintain open auditions.

All audition information is posted on the board just outside the Morgan stage entrance and on the Department website. If directors have special requirements for auditioning, that information is included in the postings. Casting is at the discretion of the director in conjunction with the Artistic Director. The following priorities are used in cast selection:

1. The needs of the Play
2. BFA Acting students
3. Department Students
4. University Students
5. Community members
6. Professional Actors

Auditions follow a professional model which includes proper dress, thorough preparation, resumes and headshots. A typical audition consists of two contrasting monologues, not to exceed 3 minutes. Callbacks may be scheduled for a different day. As with any audition, all those wishing parts are expected to have read the play, in its entirety, before auditioning. Musicals being the exception. Scripts are generally available on reserve in the department office two weeks before the audition for a 3-hour check-out. All scripts are performed as written.

Rehearsals run 5 – 6 days a week, Monday through Friday, and, as needed, either Saturday or Sunday. Standard rehearsal blocks are 4 hours between 6:00 pm and 10:00 pm M-F, weekend rehearsals TBD. Shows with shortened rehearsal periods (usually the first show of each semester) may run 4-hour rehearsal blocks. The director may choose to cancel any rehearsal at their discretion but cast and crew should plan for every rehearsal scheduled. Most shows have an 8 out of 10 tech/dress rehearsal on the Saturday before the show opens. Tech and Dress rehearsals may run longer than 10:00pm but will not go past midnight (including notes).

After accepting a role or design assignment, a student may only withdraw, in writing, with consent of the artistic director and their program area head.

### Designer/Run Crew Selection and Requirements

All BFA Design students are expected to be available for production assignments and run crews. All theatre arts students are expected to be available for run crew assignments. Run Crew assignments typically last for two weeks, the week prior to and the week of actual performance. Occasionally, run crew may be called to a scene change rehearsal prior to this, at least one-week notice will be given in such a situation.

As the Design process typically takes a longer period of time, and is different in timing for each production, credit is given for design and production assignments (THEA 3555 and THEA 4555) and requires a project sheet that is filled out and returned to the department office. The credit is usually taken in the semester that the production performs, though contract due dates will often be long before you can even register. Descriptions and general responsibilities for different design assignments can also be found in Appendix J.

To be considered for a design or production assignment, application must be made in the spring semester for the following year. The due date for these applications is generally the end of February. The design/tech faculty will consider each applicant and make assignments according to the following priorities:

1. The needs of the Production
2. Graduate Students
3. BFA Design Students
4. Departmental Students
5. University Students
6. Community members
7. Professional Designers
8. Faculty

### Costume Fittings

Fittings are considered part of the required rehearsal process. Once a time has been agreed upon by the individuals involved, it is counted in your attendance record.

### Intimacy and Nudity/Partial Nudity in Production

Scenes with sexual content are those in which either the plain meaning of the text or the director/company's interpretation of the text make reference to sexual attitudes, actions, or language. These references can present as either graphic or suggestive and can include nudity and partial nudity. In consultation with the director of any production, the department will determine whether scenes that require sexual content and/or sexual acts require the presence of a named intimacy coach/choreographer.

Utah State University Department of Theatre Arts recognizes an individual's right to consent and understands that during a rehearsal or performance period, a student retains the right to revoke said consent.

#### Pre-Production:

- A member of the production team (director or stage manager) will identify ALL scenes that they believe require intimacy/nudity of ANY sort.
- Each actor will receive timely notification of which roles require intimacy/nudity/partial nudity and the extent of said requirements. Each actor will be afforded the allowance to opt out of auditioning for said roles.
- Each actor (age 18+) will sign a waiver stating their understanding and notification of ALL intimacy/nudity/partial nudity.

#### Rehearsal:

- The stage manager and/or director will develop a plan for handling all nudity/partial nudity and intimacy in a timely manner, and every member of the cast and crew will be notified of these procedures.
- If the director feels it necessary, an intimacy director will be chosen to perform intimacy calls and check-ins throughout the rehearsal/performance period.
- Each member of the cast and crew will be mindful that ALL sexual content is to be treated with the utmost professionalism. This means that careless jokes and references to the bodies of their fellow actors will not be tolerated. This is also true of the transmission of photos or videos of actors performing any

nudity/partial nudity or intimacy. Each of the aforementioned acts will be considered harassment and subject to discipline as specified in USU Policy 339. (<https://www.usu.edu/policies/339/>)

- Actors should communicate their boundaries clearly with one another, so as to provide or revoke consent clearly to all parties. Consent is necessary for each actor to start/continue work.

#### Performances:

- Actors should check-in with their intimacy partners to re-establish consent before each performance.
- Any actor performing nude or partially nude will have access to clothing as soon as possible after performing the assigned scene.
- No choreography involving intimacy or nudity/partial nudity will be changed without timely notification to all actors involved.
- No nudity will be filmed/photographed. Partial nudity will only be filmed/photographed with the consent of the actor.

#### Program Credits

Program information is due from the Stage Manager before designer run-thru rehearsal. Names will generally appear in the program as they appear on the audition form or design contract. Participants should notify the Stage Manager of the correct spelling and listing desired.

#### Publicity

Each department production is supported by advance mailings of news releases, media alerts, calendar listings, public service announcements, brochures, open invitations to the professional arts community, and flyers. All are encouraged to invite fellow students, friends and family to attend performances. If you would like to work toward more grass roots publicity and word-of-mouth support for the work of the Department, please contact the current Student Union Arts Senator.

#### Tickets

Most tickets are free for students, with ID. All cast and crew members receive 1 complimentary ticket for their family or friends to attend the production. Comp tickets must be obtained at the box office by the cast or crew member no later than 24 hours before the performance or placed under the proper name in will call.

Children under 6 years of age are not admitted to Department productions unless otherwise specified. Each show may have a different age requirement, and all production publicity material will indicate content such as language, violence or sexual situations, which may be potentially offensive.

Be sure to check that information before obtaining tickets. Please inform your family and friends of the age requirements to avoid possible conflicts or hurt feelings.

#### Front of House Support

Theatre students are required to usher for each department production they are not involved in as an actor, designer or run crew member. Usher slots will be posted at the beginning of each semester, students must sign up at least two weeks before the first performance of the production. Tardiness or Absences are not tolerated. If you are unable to fulfill your usher commitment, you are responsible for finding a replacement and notifying the Ticket Office Manager and Theatre office. Fill out an usher completion slip (available from the House Manager), and have it signed and return to the Department Office by the Monday following strike.

An usher handbook outlining basic duties and required attire is posted on the department website or may be found at the following link: <https://usu.box.com/s/tplm1zkjavfoppav6gg9202zd3fvs7mi>

**NOTE: All theatre students are required to complete yearly fire training as part of the front of house requirement.**

If all the available slots are full, or an assignment is missed, students spend 3 hours in either the scene or costume shop to assist with the production. Hours should be completed before the show opens. If you cannot complete all the hours prior to show opening, they must be completed within 1 week of the show closing. Fill out an usher substitution slip (found at the link above) have it signed by the shop manager and return it to the Theatre office for their file by the Monday following strike or the completion of hours.

### Image Release

All students are required to sign an image release form. This form indicates that all visual or audio recordings of you made by the department are fully owned by the department. The form indicates whether you will allow these recordings to be made. You have no obligation to accept, only to indicate whether or not you do so. If you do decline, we will not record any media beyond for purposes of identification. Students will still be expected to attend all events of record keeping regardless.

### Photo Call

The primary purpose of photo call is to provide photographic records of the directorial and design highlights of all productions. They are generally scheduled during final dress. If an additional set photo call is required, it should run no longer than 1 hour for single set productions, and 1.5 hours for multiple set productions. It is the Stage Managers responsibility to run photo call and to adhere to the time limit. Designers wishing additional shots may do so during Final Dress rehearsal, the show will not stop for them. Designers may also take their own shots during the actual photo call as long as it doesn't interfere with the professional who has been hired. Arrangements can also be made with individuals outside of rehearsal or performance times.

Set photo calls generally consist of 10-20 'stop points' agreed upon at the last production meeting. The Stage Manager will arrange these points so that the fastest possible order will be used. The hired photographer has priority in all photo calls, followed by designers. Stage Managers will move to the next stop point to stay within the time limit, regardless of who is taking photos.

Consistent with the contractual agreement the department has with the licensing agents for each of the plays not in public domain, production photos are taken for department archival reasons and not for general distribution. As these photos are the only visual record the department has of its productions, they need to be preserved and protected. Understanding that directors, designers, and actors may want to include several of the images in their portfolios, ultimately protection of this visual record is of top priority and, if used, proper credit must be given to the department and the photographer. The posting of images on the web poses a particular challenge which is one of the reasons why designers should be taking their own production photos. Actors should not be posting full stage shots on the web in order to protect the creative work of the designers; all posted photos should be close-ups with limited exposure of design elements.

Access to archival photos will be limited. Photographers hired to shoot archival photos are responsible for documenting the production with particular attention paid to the potential use of images for departmental



publicity and promotion. They understand that the photos are the property of the department. If photo images are needed for portfolios, student access to the images will be given only for a brief period of time after the production has closed, and credit must be given to the photographer. One they have been received by the department; images will be placed in box with a link provided to all students. Only current shows will be available on box, so students should get the photos they need in a timely manner. Student requests for access to photos already archived will require approval from the department head and requests should be based upon extraordinary circumstances.

### Social Media and Production Images

**Under no circumstances is video of any portion of a production to be posted on the web.** This is in direct violation of our license agreements AND places the work of all of the creative artists involved in the production in jeopardy of replication without permission. PRODUCTION FOOTAGE OF A LICENSED SHOW THAT APPEARS ON SOCIAL MEDIA IS POSTED ILLEGALLY so please do not use the existence of such posts as a justification. To date, the department has not regularly made video documentation of productions. Directors may choose to document their work for archival reasons but may not distribute any video capture. Recently, licensing agents have required extra payment for archival filming, but even with payment, general distribution and access is prohibited. Please remind your family and friends that filming of any kind is strictly prohibited as stated in both the production programs and pre-show announcement. If a violation is reported or discovered, you will be asked to remove the video immediately. If a second notification is given and not acted upon, you will be placed on departmental probation.

Respect for the work of all of the artists connected with every UST production needs to be maintained with protection of the creative work a high priority. While we understand the need for students and faculty to have access to documentation of their work, it has become necessary to place some limitations on that access due to the number, nature, and timing of requests we've received. Your cooperation is, as always, appreciated.

## V. Outside Activities Policy

Students may audition for productions or apply for work in theatre / educational contexts during the year, these opportunities:

- Must not conflict with students' obligations to the program or department (e.g., courses, production practicum, strike.)
- Must involve supervision from either USU faculty or appropriately qualified theatre / education professionals.

## VI. Administrative policies.

### Contact Information

Students are required to notify the Theatre Office of any email, mailing address or phone number changes. Though parental contact information can be helpful at times, it is more important that we contact you, the student. The Department of Theatre uses this information for department business only.

### Library

The university has a large collection of theatre and artwork reference books in the Merrill-Cazier Library. The theatre department script collection is located in the reserve section and consists of a wide range of script/reference material. Some of the scripts may also be spread throughout other sections.

### Insurance

It is highly recommended that all theatre participants have medical insurance. The university has one available for purchase through the Health Center. All Participants are required to sign a university liability waiver to participate in any departmental production.

Graduate students are required to have Medical Insurance.

### Public Relations

All press releases, announcements and appearances on radio, television or before any organization are subject to the approval of the Department Head. Under no circumstances will any student represent him or herself as a spokesperson for the University, the College, or the Department, or permit any interview without the knowledge and approval of the Department Head.

### Visitors

Visitors are not allowed to observe classes or rehearsals without the permission of the instructor or director.

### Communications

#### Mandatory Meetings

The first day of classes in the fall semester at 4:00 PM, a mandatory fire training is held for all theatre students.

Tuesdays of the first week of classes, both fall and spring semesters, from 3:00-4:00 PM is a mandatory meeting for all theatre students. These meetings allow time for practicum crew sign up, and any major announcements, issues, or new information to be given at once.

#### Callboards

The call boards are located outside the stage door to the Morgan Theatre. This is where audition notices, rehearsal calls, panel critiques, costume notes, rehearsal notes, etc. are posted.

#### Notice Boards

In the hall containing the Theatre Office, there are three boards. The one closest to the black box contains notices for casting calls, graduate programs, internships, and professional theatre seasons. The boards near the library are for individual concentrations to post information pertinent to their students.

## Email

Students should create a professional email address if they do not already have one, and make sure the department office has that address, and that you use it consistently for department and production communication. Save your creative or personally reflective email address for your friends or family. The department would prefer that you use youraggiemail address for consistency, but professionalism is our primary objective. All students should check and respond to all department email at least once a day (professionals tend to view and respond to their email at least twice a day). The email list is updated at each mandatory meeting and as needed. If your email changes, please notify the department. This is the primary method of communication in the department.

## Website

The Department website has all the information contained in this handbook. It also contains show and audition information, theatre history, scholarship info, contacts, bios, and more. Check it out.

## Lost and Found

The lost and found is located in the Theatre Office for the first week, after which it moves to the building lost and found in the Production Services office.

## Office

The Theatre office is located in the Chase Fine Arts Center Rooms 232-234. You can call the office at (435) 797-0085 or (435) 797-3046. Monday-Friday 8:30-5:00pm

## Parking

Parking is limited at the university. It is strongly recommended that students who choose to bring their vehicles to campus purchase a Blue student parking pass. This allows parking at both the Dairy, the lot east of the Fine Arts Building, or across the highway. Parking in the loading docks is only permitted for loading and unloading and requires a special permit from the shop manager. All others will be ticketed.

## Lockers

We have a limited number of lockers available for student use. This allows you to store shop, rehearsal, or movement clothing here in the department. Lockers are assigned on a first come first served basis each semester. We recommend that you launder your clothing as part of good hygiene. Lockers must be emptied by the last day of classes each semester, thanksgiving, and spring break.

## University Property

Maintenance costs are paid in part through tuition. Help us keep tuition lower by respecting the property you work with. If you don't know how to use something, don't use it until you can find a faculty or shop manager that can teach you. Don't assume another student, however experienced, can teach proper use. If something is broken, don't use it, notify a shop manager or program head.

## Pets

By law only service animals, as defined in the ADA Act, are allowed in federal buildings or campus facilities. The exceptions to this are research, official performance/rehearsals, and facilities built for the purpose of animal habitation. Pets are not considered service animals, nor animals that are for 'emotional support'. Campus policy is that a pet must be certified through the Disability Resource Center as a service animal, or have one of the exceptions detailed above, to be allowed on campus.

## VII. Facilities

### Building Hours

The Chase Fine Arts Center is open Sunday-Saturday 7:00am-12:00am. Though the building is open, it does not mean that space is available for theatre use. The Black Box, Theatre Classroom, University Reserve, and Dance studio can be reserved whenever the building is open. You can do this through the Theatre office.

The University Reserve (UR) building is open 7:00am-11:00pm. Oftentimes the computer lab closes earlier. Some project work may be done in the University lab that may require working past building hours, this is allowed as long as the Theatre office is informed so that security arrangements can be made. We don't want any of our students arrested for breaking and entering or trespassing.

### Building Regulations

The Chase Fine Arts Center is used by many groups, not just Theatre. There is Art and Design, Landscape Architecture, Music, General Education Classes, and the Museum to name just a few. If a room is empty, it does not mean that it is available for use. Theatre students are expected to schedule space for rehearsal in the Theatre office or at [www.scheduling.usu.edu](http://www.scheduling.usu.edu) and to refrain from rehearsing outside of the theatre wing. **You must reserve a space before using it.** The building reps will ask anyone not on the room schedules to leave.

### Rehearsal Space

Rooms may be scheduled Sunday through Saturday during building hours. Scheduling of rehearsal spaces should be made at least the day before you need the space. Weekend use must be scheduled before 4:00 pm on Fridays. Spaces may only be reserved for the current week. To reserve a room, please use [www.scheduling.usu.edu](http://www.scheduling.usu.edu). Please do not email requests. Schedules are posted weekly at each space. Building Reps will ask you to leave if you are not on the schedule.

Priority in scheduling may cause that your reservation could be canceled, this is rare but does happen. The priority for theatre spaces is as follows:

1. Regularly scheduled classes
2. Mainstage productions
3. Student classwork
4. Grant or workshop activities
5. TSA activities
6. Other needs

If you have reserved a space and end up not needing it, please inform the Theatre office so that the space can be made available for others. Many people need the limited space.

As with all rehearsal spaces, food is not allowed, and liquid should be in a non-breakable, re-sealable container. Any space used, must be returned to its 'classroom' state after each use. If you are using a room and it started out as a mess, tell the Theatre office, and clean it anyway.

## Department Spaces

Students are expected to treat all department spaces with care and respect. Leave all spaces in which you learn, rehearse and work, clean, orderly and ready for the next person to use. This includes the restrooms. Please be courteous and flush toilets, clean counters and mirrors and thrown your trash away before you leave. If you notice something that needs to be repaired, report it to the office. Use furniture and equipment properly, do not sit or write on tables or put your feet on the furniture, return it to its proper place, and let someone know if there are problems. Always schedule the space you wish to use, however briefly.

## Dressing Rooms

Dressing rooms are only to be used for performance and dress rehearsals. Food is NOT allowed in any dressing room. Only WATER is allowed. Music may be played through earphones but is discouraged once the house opens. Loud music is unacceptable. Once a show is complete, the costume should be returned, makeup picked up and put away, and all trash placed in the proper receptacle before leaving.

## VIII. Professionalism

### Protocol

In the theatre degree programs, professional demeanor and discipline are expected in every training-related activity. Your behavior today is your professional reputation tomorrow, good or bad. Start building a good reputation now.

1. If you are not in class the day an assignment is due, there is no makeup opportunity. Missing an assigned due date for the performance of a scene or project is equal to missing a scheduled performance on stage- you will receive an 'F' for that project.
2. Keep all scheduled appointments. If you need to change an appointment, contact the person you are scheduled to meet as soon as is humanly possible.
3. Never miss a tech or dress rehearsal or performance, whether serving as a performer or crew.
4. Register for classes in a timely manner after conferring with your advisor.
5. Be prompt at each and every class meeting, rehearsal (both for production and class assignment homework), work call and production call.
6. Develop a respectful and positive demeanor when receiving feedback in class/rehearsal/work calls, and diligent application in processing that feedback in homework for the next class/rehearsal.
7. Prepare for rehearsal, performance studio work, project due dates, etc.; e.g. physically and vocally warming up before a call time or class start time, having all homework completed-including adjustments in response to notes given in previous rehearsal/class, arriving in proper clothing and footwear for class and departmental activities, always bringing new 'actor' or 'design' choices to rehearsal/class, producing and updating production or design paperwork on time, maintaining a healthy physical and vocal instrument, obtaining notes or homework assignments from a peer as soon as possible after missing a class/rehearsal, etc.
8. Realize your potential: take risks, improve your quality and professional standard of work.
9. Be proactive in expecting professionalism in yourself and others you work with.
10. Always respect the fact that the one thing that no one can be 'repaid' is time. For this reason, wasting anyone's time, including your own, is unprofessional. Be on time to everything.

## Amorous/Sexual relations and scenes

Without diminishing the creative and spontaneous process of theatre work, students participating in an intimate or amorous scene should consider the following precautions

1. Rehearse only on campus during regular school hours in a space you have reserved in the Theatre office.
2. If the scene requires partners to participate in intimate contact both partners must consent. The intimate contact should honor and serve the playwright's intent.
3. Before beginning any rehearsal, students should discuss boundaries of the intimacy. Both partners should agree that the rehearsal can stop at any time by verbal request.
4. See the policy on nudity
5. If the scene requires physical violence it is most important to walk thru the choreography in slow motion many times. No partner should experience injury or pain. This is acted and simulated with stage combat. Professors are available for consultation if necessary.

## Sexual Harassment Policy

<https://www.usu.edu/policies/339/>

## Sexual Assault Policy

### Utah State University Police Campus Security Report

Sexual assault is a criminal offense of varying degrees. Depending upon circumstances, a perpetrator of a sexual assault may be charged with crimes ranging from a class B misdemeanor to a first degree felony. The USU Police Department will vigorously work to prosecute anyone who commits a sexual assault.

Sexual assault is a growing concern on college and university campuses. We are fortunate at Utah State University to have a relatively low rate of sexual assault. However, one is too many and it is understood that many sexual assaults go unreported. In an effort to assist victims of sexual assault the following information is made available:

### Procedures to Follow if You Become a Victim of a Sex Offense:

- Do not change clothes or shower.
- Seek medical attention if needed.
- Report the offense immediately to the police. If you live in a campus residence hall, your resident director or resident assistant can help you contact the proper authorities.
- If you do not want to contact the police, you may contact the SAAVI Office or CAPSA (Community Abuse Prevention Services Agency), the USU Counseling Center, the Office of Student Services, or Bear River Mental Health. These agencies can help you deal with the assault.

<https://www.usu.edu/sexual-assault/>

## Academic Integrity

See <http://www.usu.edu/student-services/student-code/article6.cfm>

Integrity is expected of every student in all academic work. The guiding principle of academic integrity is that submitted work must be the student's own. Students engaging in academic dishonesty diminish their education and bring discredit to the academic community. Students shall not violate Article 6 of the USU student code, and shall avoid situations likely to compromise academic integrity. Students shall observe the generally applicable

provisions of the code whether or not faculty establish rules of integrity for a particular class. Failure of faculty to prevent cheating does not excuse students from compliance with the Code.

### Departmental Travel

Many opportunities exist for studies outside of campus. These include KCACTF, touring shows, study abroad, recruiting, etc. On these field trips please remember that you are a representative of USU Department of Theatre Arts 24 hours a day. Your behavior must be exemplary, professional, and always respectful of this position. Your first responsibility is to the art form to which you are dedicating your studies. Your ability to participate fully and to your highest potential is of utmost importance. Any behavior that would lessen your ability to take advantage of the opportunities presented to you is unacceptable. These behaviors include, but are not limited, to the following:

- Possession or consumption of illegal substances.
- Any behavior that is considered illegal in the state or country in which you are visiting.
- Any loud, rude or disruptive behavior.
- Drinking of alcoholic beverages in the hotel or living quarters.
- Allowing no-USU sponsored individuals to stay in your hotel room or living quarters.
- Unauthorized use of State vehicles.
- Failure to support other Department activities when requested by the Department.
- Being late for any scheduled activity or transportation.

The Department expects students to take their talent and growth as an artist seriously. Therefore, any unacceptable behavior will be grounds for immediate disciplinary probation. Failure to comply with this agreement will result in being immediately sent home at student expense. It will also impact any scholarship support in the future. In addition, a full report will be kept in your file within the Department.

## IX. Health and Safety

### Health Insurance

WE STRONGLY URGE STUDENTS TO OBTAIN HEALTH INSURANCE TO COVER ANY ACCIDENT THAT MAY OCCUR AS A RESULT OF YOUR PARTICIPATION IN DEPARTMENTAL ACTIVITIES. Students are not covered by University medical insurance. In the event an on campus injury requires medical attention, students will be sent to the Instacare, or Emergency room (by ambulance if necessary). Student will be responsible for any related medical expenses, so please be sure that you have your own health insurance coverage or are covered by a parent's policy. If you need insurance, you can get information regarding a low cost student policy at the Student Wellness Center or call 435-797-1660.

### Safety Policies and Procedures

1. All students must fill out a Liability Waiver to participate in any department sponsored classes or events.
2. All students must attend yearly fire training.
3. Any student who works with power tools, hazardous materials, the counterweight system, lighting equipment and/or any other piece of potentially dangerous equipment must be trained by authorized personnel.



4. Students will not use power tools, hazardous materials, rig scenery, hand or focus lighting equipment and/or work with any other piece of potentially dangerous equipment without supervision of authorized faculty or staff.
5. If there is a problem with any equipment or materials, it is expected that the appropriate personnel shall be informed immediately: Audio equipment—Faculty Sound Designer; Lighting Equipment-Faculty Lighting Designer; Machinery and Power Tools-Technical Director; Hazardous Paint Materials-Faculty Scenic Designer. In all cases, the Production Manager and the Department Safety Liaison shall be informed.
6. All students should be familiar with the department Emergency Plan which can be found on the department website.
7. Emergency packets are located near the dressing rooms and in the SM booth at all venues, in the classroom, scene and costume shops, and department office.
8. Students should contact the department office regarding any accidents or serious illness.
9. When working in the theatre, undergraduate students should never be there on their own.

## Appendix F- Practicum

Definition of Practicum: An academic exercise consisting of practical work.

Practicum or practical work comes in different opportunities. To hopefully avoid confusion, the Department of Theatre Arts has different course numbers and names to track your project work: production practicum, production projects, production assignments, special projects, and graduate projects. We will be going through these one at a time. Though the names vary, the basics on how to receive credit are the same.

Practicum Registration (THEA 2555). All theatre students are required to register for Practicum every semester they are taking classes on campus, except the semesters enrolled in THEA 1513 or 2203. Check your program of study to verify the total number of credits required for your area.

Practicum Crews: scene shop, costume shop, props and painting, costume and set run crews. All students are required to do 1 stage crew, 1 props and paint crew, 1 costume crew and 1 run crew assignment. Sound and lights crews will be assigned to a small number of primarily design/tech students working in those areas. Other students wishing experience in sound and lights should talk to the Design/Tech faculty advisor. Students should complete 1 crew assignment in each area before repeating an assignment.

In Addition to the regular crews, the faculty have added an additional option: Students who have taken the Stage Management Class and wish to have a stage management experience may sign up for an SM crew which will fulfill the practicum assignment for that semester. Students sign up on the master list during practicum crew sign-up. SM crew assignments will be made following auditions each semester once casting has been decided. Once SM crew assignments are made, students must make arrangements to ensure they are able to complete the assignment given.

Majors: You may repeat an area only after all areas have been completed.

Minors: You may not repeat a practicum area.

### Procedure:

1. Register for THEA 2555 Practicum.
2. Sign up for a crew area during the major/minor meeting each semester. Priority for crew sign-up will be seniors, juniors, sophomores, and then freshmen who have completed THEA 1513 and THEA 2203.
3. Practicum work begins on the first day of classes so bring appropriate clothing.
4. Find the crew supervisor at the beginning of each work session to get your work assignments and necessary training.
5. Do the work. Follow Safety Protocols. Ask for help if needed.
6. This is a class/work call time. **Except for emergencies, cell phone use is not appropriate.**

**Attire:** You must wear the appropriate clothing for the task at hand. This means while in the scene shop, closed toed shoes, jeans, shirts with sleeves, minimum jewelry, eye protection, and gloves. Run Crew should be in basic

blacks with appropriate shoes. In most cases, dresses or skirts, sandals or slip on shoes are not appropriate attire. Classroom attire should fit the type of class.

**Changing Crew:** Changes to your practicum assignment must be done during the first two weeks of class, and must be approved by the Technical Director and instructor of record for the course. Changes will not be possible after this time period and you must complete your original crew assignment.

**Incomplete:** In rare and extreme cases, a student may contact the practicum advisor and request an Incomplete. The reason for requesting an Incomplete must be a situation beyond the student's control. The student must fill out the necessary forms and turn them into the department office. Students must make up the work and complete the missing practicum requirements **the following semester**, and, IN ADDITION, must register for practicum and complete the work for that crew assignment.

If you do not enroll for a practicum or do not complete the assignment satisfactorily, you will be placed on probation and must make up the missed work in the next semester. **If you must make up missed work, you must also enroll in a practicum for the current semester.** If the work is not made up, you will be dropped from the major or minor. Remember, you should NOT register for practicum the semester you are enrolled in THEA 1513 or THEA 2203. Production Participation Policy for Practicum Probation: Students on any probation, particularly those who have not successfully completed a practicum requirement which requires them to do 2 full crew assignments the following semester, are ineligible for participation in productions as performers, stage managers, designers, directors, or assistants until taken off probation.

### Design/Tech Student Practicum

All Design/Tech students meet Wednesday/Friday from 3:00-5:00 each week. Students should plan school and work schedules to allow for the practicum time commitment.

**Production Projects (THEA 3555).** Production Project assignments vary depending on your course of study. Once a project has been assigned, a project sheet that includes relevant due dates, grading, and the work to be done is required to receive credit. **It is the student's responsibility to be sure the project sheet has been filled out and turned in to the office.** The due dates for the project should be obtained from the Production Manager or project supervisor. In some circumstances, assignments may not be given before registration closes. In these cases, it is appropriate to register for credit the following semester, but credit WILL NOT be given more than one semester following the assignment, and ONLY IF A GRADE was placed on a project sheet the semester the project was accomplished.

**Production Assignments (THEA 4555).** Production Assignments may be applied for during the spring semester of the previous following year. The assignments should be consistent with your program of study, and in consultation with the Design/Tech faculty advisor. Once an assignment is given, a project sheet that includes relevant due dates, grading, and the work to be done is required to receive credit. **It is the student's responsibility to be sure the project sheet has been filled out and turned in to the office.** The due dates for the assignment should be obtained from the Production Manager. In some circumstances, assignments may not be given before registration closes. In these cases, it is appropriate to register for credit the following semester, but

credit WILL NOT be given more than one semester past, and ONLY IF a grade was placed on a project sheet the semester the assignment was accomplished.

Special Projects (THEA 5900). Special projects are for approved projects outside of the normal course offerings or for additional stage management or design work. **It is the student's responsibility to be sure the project sheet has been filled out and turned in to the office.** Project due dates, grading, and basic expectations is required for credit. In some circumstances, contracts may not be finished before registration closes. In these cases, it is appropriate to register for credit the following semester, but credit WILL NOT be given more than one semester past, and ONLY IF a grade was placed on a project sheet the semester the project was accomplished.

Graduate Projects (THEA 6800, 6900, and 6920). The majority of Graduate project work falls in these classes. Project sheets are the only documentation maintained by the department for your work. **It is YOUR responsibility to have proper documentation for credit received.**

**Procedure:**

1. Register for THEA 3555/4555/5900 depending on your production assignment. Meet with the production manager and design/tech area advisor to ensure you register for the correct course number and credits.
2. Fill out the appropriate project sheet documenting your assignment.
3. Practicum work begins on the first day of classes so bring appropriate clothing.
4. Find the faculty/grad student mentor at the beginning of each work session to get your work assignments and necessary training.
5. Do the work. Follow safety protocols. Ask for help when needed.
6. This is a class/work call time. **Except for emergencies, cell phone use is not appropriate.**

**Attire:** Wear the appropriate clothing for the task at hand. This means while in the scene shop, closed toe shoes, jeans, shirts with sleeves, minimum jewelry, eye protection, and gloves, paint clothes for paint assignments, etc.

**Incomplete:** In rare and extreme cases, a student may contact the design/tech advisor and request an Incomplete. The reason for requesting an Incomplete must be due to a situation beyond the student's control. The student must fill out the necessary forms and turn them into the department office. Students will be dropped from their production assignment and must make up that assignment or complete another project **the following semester**, IN ADDITION TO the assignments given for that semester.

If you do not complete the assignment satisfactorily during the following semester, you will be placed on probation and may be dropped from the program. Students on any probation are ineligible for participation in productions as performers, stage managers, designers, directors, or assistants until taken off probation.

## Appendix I - Scholarships

Departmental Scholarships are awarded once a year. Recipients of any scholarship are required to be a declared Theatre Major or Graduate student and an active member of the department. They must attend work calls, strikes, and participate in at least one major theatre production as either cast or crew during the semesters the award is held. Failure to meet any of these criteria may result in the award being repaid to the Department and no longer being eligible for future awards. Named scholarships may have additional criteria that must be followed with the same consequences.

Name	Eligibility Criteria
<b>Ruth B. Call</b>	Theatre Arts Graduate or Undergraduate
<b>Vosco W Call</b>	Theatre Arts Undergraduate Jr or Sr Acting Emphasis
<b>David E and Leona E Daley</b>	Theatre Arts Graduate GPA 3.0-3.4 Theatre Arts Undergraduate GPA 2.2-3.4 Provide documented financial need. Those outside GPA range need not apply.
<b>Orpha Faylor</b>	Outstanding Theatre Arts Student
<b>Leonard and Dorothy Kearnl</b>	Theatre Arts Undergraduate GPA 3.0 minimum Dedicated to the art of Theatre Recipients will be known as Kearnl Scholars
<b>Floyd T. Morgan</b>	Theatre Arts Jr, Sr, or Graduate Demonstrated Excellence in Theatrical Art Financial need is not a criterion
<b>Anne Kennedy Roskelley</b>	Theatre Arts Undergraduate Must be or have been involved with OLRC Preference given to female, non-traditional students. Demonstrated financial need. Recipients will be known as Anne K Roskelley Lyric Scholars
<b>Gwendella Thornley</b>	Theatre Arts Education Major Junior
<b>Marie Eccles Caine Foundation- Russell Family</b>	Theatre Arts Undergraduate Demonstrated Financial need Tuition waiver- 3.25 GPA minimum Demonstrated Academic Excellence Talent Award- 2.75 GPA minimum Demonstrated excellence in Theatrical Art

## Appendix J - Production assignments and job descriptions.

The following descriptions are not all inclusive, they are meant to give you an idea of what is involved with types of assignments, and the minimum expectations to get a grade higher than an 'F'. These are typical descriptions given in the Professional world.

### Costume Designer

The Costume Designer is responsible for the design and implementation of all elements of costume design including designing, building and/or acquisition in a timely manner and within budgetary limits.

#### Pre-Production:

- Reads and studies the play; attends design meetings at which Director presents his/her interpretation of the play. Discusses possible costume treatments with the Director.
- Does research on costumes of the period as well as the style of the play.
- Collaborates with the Director and other designers in choice of color, texture, fabric, line, and hair design.
- Designs and sketches all costumes, including accessories, hairstyles and specialty make-up.
- Attends fittings, production meetings and dress rehearsals.

#### Rehearsal Period:

- Responsible for purchasing all fabrics and trims.
- Consults with the cutter/drafter about patterns and construction methods.
- Attends fittings, production meetings and dress rehearsals.
- After the show closes, makes sure that costumes are struck, laundered and put away.
- Attends all Technical and Dress Rehearsals making notes for Costume Shop Manager.

### Assistant Costume Designer

- Assists the designer with research.
- Swatches and shops.
- Often assembles accessories and works on costume props.
- Attends fittings, production meetings and dress rehearsals as required.

### Costume Shop Supervisor or Manager

- Directly responsible for the day-to-day running of the shop.
- Hires staff.
- Supervises staff.
- Orders supplies and equipment.
- Keeps abreast of construction progress.
- Conducts shop meetings.
- Attends theatre staff, design area and production meetings.
- Keeps track of budgets.

### Cutter/Drafter

- Develops patterns and is responsible for cutting all fabric, including inter-linings, facings, linings, bias strips, plackets, etc.

- Plans the construction process for each garment.
- Gives stitchers careful and complete instructions.
- Attends fittings.
- Supervises alterations.

#### First Hand

- Serves as the cutter/drafter's assistant.
- May develop some patterns or only cut fabric, using patterns developed by the cutter/drafter.
- May supervise stitchers.

#### Stitcher

- Assembles garments as instructed by the cutter/drafter.
- May or may not do finishing.

#### Craftsperson

- Plans the construction process for accessories and costume properties with the designer and carries the plans to completion.

#### Dyer

- Dyes fabric before it is cut.
- Dyes, paints and distresses costumes after they are completed.

#### Hair/Make-up Designer

Responsible for make-up design, assisting performers with make-up application as necessary, setting up make-up area, ensuring adequate make-up supplies are available for the run of the production, procuring needed supplies, keeping make-up area clean and sanitary, and supervising any Make-up Crew members.

- Reads and studies the play and does research on hair of the period as well as the style of the play.
- Discusses possible make-up and hair treatments with the Director and discusses hair design with Wardrobe Assistant.
- Consults the Hair/Make-up Designer Check-off List.
- Creates make-up design.
- In consultation with Stage Manager, coordinates make-up calls, especially for large cast shows. During Strike, Hair/Make-up Designer is responsible for cleaning and storing make-up supplies and cleaning make-up area.
- See Crew Chief section below for general requirements.
- This position may also include Hair design. If this is the case, the Hair/Make-up designer will be responsible for hair design, assisting performers with implementing this design, ensuring adequate hair supplies are available for the run of the production, and procuring needed supplies.
- Attends first Run Through.
- Attends at least one final Run Through.
- Attends all Dress Rehearsals taking note of any details yet to be completed.
- During Strike, Hair/Make-up Designer is responsible for cleaning and storing make-up supplies and cleaning make-up area.
- Submits weekly Production Budget Reports to the Staff Production Manager.
- Attends and gives report at weekly Production Meetings.

#### Lighting Designer

The Lighting Designer is responsible for the design and implementation of lighting design including all design, cueing, and paperwork. In collaboration with the Master Electrician, the Lighting Designer is ultimately responsible for the hanging, focusing, and upkeep of the lighting design. In certain productions, this position may be combined with that

of Master Electrician.

#### Pre-Production:

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible lighting treatments with the Director and the Staff Production Manager and Technical Director.
- Works with the Production Manager and Technical Director and Lighting Student Manager to determine instrument and electrical resources.
- All designers meet with Director, Production Manager and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Department Calendar.

#### Rehearsal Period:

- Works with ground plan and elevations provided by Set Designer to create lighting design and generates the Light Plot.
- Works closely with Set and Costume Designers, and Master Electrician to coordinate color choices and other scenic and costume elements.
- Works closely with Master Electrician in hanging, cabling, and focusing during the week marked "Light Hang" on Department Calendar. Participates in Load-in.
- Lighting Designer creates all paperwork including the Hook-up Schedule necessary for implementing the design.
- Collaborates with the Director and in setting cues, providing the Stage Manager with preliminary Light Cue List as per the "Preliminary Q Sheets Due" deadline on the Department Calendar. Typically, the Lighting Designer and Director work together with the Stage Manager and the Light Board Operator in setting cues after the Scenic Artist has completed preliminary painting.
- The Lighting Designer collaborates with the Stage Manager, Light Board Op, Director, Staff Production Manager/Technical Director in holding a paper tech as needed prior to tech weekend.
- Attends Stagger through/Stumble through/First Run through.
- Is available for consultation during Load-in.
- Submits weekly Production Budget Reports to the Staff Production Manager.

#### Dress Rehearsal/Performance Period:

- Attends at least one final Run through.
- Attends Paper Tech.
- Attends Dry Tech if held.
- Attends Cue to Cue rehearsal.
- Attends all Technical and Dress Rehearsals making notes for Master Electrician and Lighting Crew.
- Ensures that show is saved to several discs kept in separate safe places.
- Ensures that gels of highly saturated color are changed between production weekends if necessary.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

#### After Final Performance:

- During Strike, the Lighting Designer will collaborate with the Lighting Student Manager and Master Electrician in returning equipment to storage and insuring all items are returned in good condition.

### Master Electrician

The Master Electrician (ME) is responsible for supervision, inventory, set-up, and upkeep of lighting for The Morgan Theatre Light Lab and Studio (Black Box) Theatre, ensuring that all lighting equipment is stored in good working condition ready for use in productions and events in the theatre spaces.

#### Responsibilities include:



- Working with the Lighting Designer and Production Electrician to insure safe and proper equipment usage (including ladders) for theatre performances. Anything needing repairs beyond normal maintenance should be brought to the Production Manager's attention.
- Inventory all lighting equipment at the beginning and end of each semester, at the beginning of each theatre build and after Strike.
- Ensures that all lighting equipment is appropriately labeled.
- Conducts a dimmer and instrument check before every event and replace lamps and/or repair instruments before the event.
- Maintains the generic rep lighting plots in the Morgan Theatre and the Studio (Black Box) Theatre. This is the basic lighting available for events in those spaces. This minimum lighting plot should remain hanging and focused in the spaces at all times. If it is necessary to alter a rep plot for a specific theatre production, the Master Electrician Student Assistant will re-hang and focus the rep plot as soon after Strike as possible.
- Responsible for maintaining the neat, clean, and safe state of the light racks backstage, the dimmer room, and the booth. All lighting instruments should be hung on the light racks pipes with their shutters in and pigtails wrapped around their yokes.
- Establishes a procedure for checking in/out lighting equipment, for Studio (Black Box) theatre and Theatre Student Association (TSA) productions and events. Anyone who desires to borrow any lighting equipment for a department or TSA production must contact the Master Electrician Student Assistant, preferably during the posted scheduled shop hours. NOTE: Outside organizations wishing to borrow or lend lighting equipment must contact the CSAPS office.
- In preparation for Load-ins and Strikes, the Master Electrician Student Assistant ensures that the Electrics tool box is stocked with all the proper tools and that any necessary special tools or equipment are prepared.
- During most if not all scheduled shop hours, the Master Electrician Student Assistant will endeavor to perform the numerous ongoing ("horizontal") duties related to the upkeep and maintenance of lighting and sound equipment as noted above. Work for the "vertical" duties or those related to a single production should be budgeted for times other than scheduled shop hours if at all possible.
- During Strike, the Master Electrician Student Assistant will work with the Lighting Designer and the Production Electrician in returning lighting equipment to storage and insuring all items are returned in good condition.
- For participating ACTF productions, the Lighting Student Manager will assist the Lighting Designer, Master Electrician and Production Manager, Technical Director in storing equipment for possible travel to festival.
- The Master Electrician Student Assistant reports to Faculty Production Manager. Assignment will be made for entire year. The Master Electrician Student Assistant will be issued keys necessary to perform these duties.

## Production Manager/Producer

The Production Manager/Producer supervises Student Managers or Assistants in the areas of: Theatre Venues, Scene Shop, Electrics, Sound, and Props. The Production Manager schedules and facilitates weekly Student Manager/Assistant meetings. The Production Manager generates production calendars and deadlines for the Department of Theatre Arts (DTA) season. The Production Manager creates work schedules and ensures that work areas are properly equipped/maintained.

The Production Manager utilizes resources for special projects, helps to create a positive working environment, and is a positive role model/mentor for students. In addition, the Production Manager coordinates special department projects as necessary.

### Pre-Production:

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. The Staff Production Manager oversees all aspects of production, ensuring that all parties are clearly communicating with each other.
- Under the supervision of the Department Chair and Budget Officer, the Production Manager prepares production budgets.

### Rehearsal Period:

- Arranges purchase orders and/or credit card purchases for production related expenses, and monitors expenses, ensuring that all designers and crew chiefs are operating within production budget.
- Creates production schedules and ensures that deadlines are met.
- Facilitates the hiring/assigning of production designers, and schedules and facilitates weekly design meetings
- Coordinates the production assignments, scheduling, and training of student production personnel.
- Arranges building access for production staff and cast with the Administrative Assistant.
- The Production Manager ensures that all aspects of productions are moving forward as scheduled, resulting in a quality final product.
- Attends and gives report at weekly Production Meetings.

## Props Designer

Responsible for the building, procurement, upkeep, and repair of all props for a particular production in a timely manner within budgetary limits.

### Pre-Production:

- Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible props with the Director and Production Manager and Technical Director.
- Does research on the period/style of properties (and furniture if the set designer is not responsible for furniture).
- If necessary, obtains a ground plan showing location of all furniture, and notes whatever comments the director and/or designer makes concerning the size, color, style, or function of each piece of furniture or prop.

### Rehearsal Period:

- Makes a detailed property list. The Stage Manager provides a complete prop list by the "Final Props List Due" deadline outlined on the Department Calendar. Keeps track of the source of props: pulled from Prop Room; borrowed from cast, crew or friends in the community; built in shop; borrowed from merchant; etc. If not bought, built or pulled from stock, Props Designer makes sure the source is thanked in the program.
- The Props Designer is responsible for obtaining all props (and, in some instances, furniture) for the production. The Props Designer lists every prop needed for the production, marks: whether the item will be built, borrowed, rented or bought; the estimated cost; the source (e.g. "stock," "actor's name," "Civic Theatre," etc.); the date of obtaining or completing the prop; and any alterations to borrowed or rented props.

- If necessary, the Props Designer obtains the Prop Shop Road Box from the Prop Shop Student Manager. The Props Designer stocks the Road Box with props as needed and, in conjunction with the Stage Manager, determines its location.
- The Props Designer discusses the budget with the Director and Staff Production Manager and Technical Director and determines if any props will have to be bought or rented. The Props Designer is responsible for making arrangements for purchase or rental with the Department Budget Officer.
- Discusses in detail with Set Designer what each item of set dressing (and furniture, if necessary) should be. Works closely with Set Designer in selecting and approving drapery materials and other set dressing.
- If consumables are used in a performance, the Props Designer is responsible for making arrangements for purchase with the Department Budget Officer. The Props Designer consults with the Director of the production regarding when consumables should first be used in rehearsals.
- Props Designer ensures the safety and sanitation of all props and consumables until such time as the Stage Manager or Running Crew take over this responsibility.
- Attends rehearsals as necessary to note placement and use of props.
- Attends Stagger through/Stumble through/First Run through.
- Ensures that all props are ready by the "Final Props Due" deadline on the Department Calendar.
- Submits weekly Production Budget Reports to the Staff Production Manager.

### Prop Shop Manager

The Prop Shop Manager is responsible for supervising all inventory, usage, storage and rental of props, and the maintenance, equipment and materials in the Prop Shop (Propland).

#### Responsibilities Include:

- Keeping the Prop Shop (Propland) and Prop Storage Sheds areas neat and clean.
- Informing the Technical Director and Faculty Production Manager of the need for supplies or equipment.
- Signing props in and out, maintaining sign-out sheets, and insuring props are returned in good repair.
- All prop rentals, including sign-out sheets, rental agreements, check out and check in of all rental inventory, and ensuring that all rental deposits and payments are given to the Department Business Manager.
- For productions, the Prop Manager works with the production Props Designer in finding and pulling prop pieces from stock and acting as a resource for locating other props sources. The Prop Shop Student Manager should keep a record of all items pulled from stock, cross-checking with the production Prop Master and Stage Manager.
- During Strike, the Prop Manager will work with the production Props Designer and the Props Run Crew and supervise the return of props to Propland or other prop storage, ensuring that all items are returned in good condition.
- Anyone who desires to use a prop from the Prop Shop must contact the Prop Manager, preferably during the posted scheduled shop hours. During most, if not all scheduled shop hours, the Prop Manager will endeavor to perform the numerous ongoing ("horizontal") duties related to the upkeep and maintenance of the Prop Shop as noted above. Work for the "vertical" duties or those related to a single production should be budgeted for times other than scheduled shop hours whenever possible. In addition, the Prop Manager should be available for any telephone calls from outside organizations regarding borrowing or lending props.
- Reports to Faculty Production Manager and Technical Director. Assignment will be made for the entire year. The Prop Manager will be issued keys necessary to perform these duties.

## Run Crew Operators

### Light Board Operator

- Responsible for helping set lighting cues and assisting the Lighting Designer during Hand and Focus, and for implementing the Light Design during the run of the show. The Light board Op is responsible for maintaining any paperwork including Light Cue List for the show.
- Attend at least one of the final Run through rehearsals.
- Attend Paper Tech if asked.
- Attend Cue to Cue Tech rehearsal
- Attend all technical and dress rehearsals, and, of course, all performances.
- Assist the ME in performing dimmer checks prior to each tech and dress rehearsal, and each performance as asked.
- Reports to the Production Manager and Stage Manager. Assignments will be made for each production. The SM will open all doors necessary to perform these duties.

### Sound Board Operator

- Responsible for helping set sound cues and assisting the Sound Designer when asked, and for implementing the Sound Design during the run of the show. The Sound board Op is responsible for maintaining any paperwork including Sound Cue List for the show.
- Attend at least one of the final Run through rehearsals.
- Attend Paper Tech if asked.
- Attend Cue to Cue Tech rehearsal
- Attend all technical and dress rehearsals, and, of course, all performances.
- Checking all sound cues prior to each tech and dress rehearsal, and each performance as asked.
- Reports to the Production Manager and Stage Manager. Assignments will be made for each production. The SM will open all doors necessary to perform these duties.

### Stage Run Crew

- Responsible for changing any scenery during performance including, but not limited to, set pieces, set dressing, furniture, etc. and for any flying and some costume changes.
- Crew members are expected to attend at least one of the final run-through rehearsals.
- Attends Cue to Cue Tech rehearsal.
- Attend any shift rehearsals that may be scheduled.
- Attend all tech and dress rehearsals, and, of course, all performances.
- Run Crew members are required to wear black clothing (see Dress Code section).
- During scene shifts, crew members should move with alacrity, but not rush. Scene changes are typically choreographed by the ASM or SM and should be accomplished with polish, professionalism and purpose. No crew members should ever be visible to audience members in hallways, lobby or theatre proper except in the case of a true emergency, or if required by a unique production duty.
- Reports to the Production Manager and ASM who will delegate individual duties. Assignments will be made for each production. The SM will open all doors necessary to perform these duties.

### Costume Run Crew

As the Wardrobe Technician of a show, you are responsible for making sure that the Actors have everything they need (costume-wise) during a performance. You are responsible for the Actors costumes. This means that any laundering,

repairing or costume changes during the show need to be facilitated by you. During the show you are responsible for making your Actors look the best they can. This means that they do not have wrinkles in their clothing (or that they do if that is the designer's character choice), that they do not have lint or strings attached to them, that their clothing is on straight, and that they have all their accessories. Remember that this is your job! Do not sit around not paying attention to the show or chatting on your cell phone. You should know everything going on with costumes at every moment!

#### At Crew Call – Before Actor Call:

- Check all costumes, be sure that you know where all costume pieces are, whether it be in their dressing room, in their ditty bag, or preset for a change on-stage. The Designer will provide a costume plot for this purpose. This is the time to discover all problems and/or missing items while there is still time to solve them, find them, or correct the problem.

#### At Actor Call and During Show:

- Help with actor's hair and makeup if needed.
- Make certain that all actors are dressed in your appropriate costume and that you look right every time they go on stage.
- Help the actors dress for quick changes.
- Hang the actor's costumes if they do not have time because of a quick change.
- Be available to help the actors with any costume emergency.

#### Laundry

Responsible for making sure that ALL laundry gets washed, pressed and returned to the dressing rooms PRIOR to the Actor's call. You should have the shop's help with this, but arrangements must be made with Nancy or Amanda, and I would recommend checking on it throughout the day. (Things get crazy in the shop and if we have moved on to another show laundry and notes may be forgotten.)

#### General Rules:

Do NOT bleach silk.

Do NOT machine wash bras, girdles, things with wires if hand washables.

Do NOT machine wash nylons without being in lingerie bags.

DO check with designer on which things can be laundered and how.

DO wash dyed things separately.

DO wash bras and nylons in lingerie bags.

SORT by colors - whites, darks, dyed whites and T-shirts - hot water; darks and dyed-cold water.

IRON as needed - this usually means collars and sleeves of shirts. If you haven't used the SUSSMAN Iron before, ask for help!

#### Labels

Check every item, every time you wash it (before it's mixed with everything else) to make sure:

- It has a label with a relevant name in it (i.e., the show you are doing, not some show three years ago).
- The label hasn't fallen out or the ink washed off. Ask your Actors to do this also.

#### Ventilated Pieces

Gently brush lace with a toothbrush soaked in acetone or spirit gum remover. Be careful not to pull hair to back side of piece.

#### Jewelry/Accessories

Jewelry is contained in a Ziploc bag with the actor's name on it in their ditty bag. Each night the jewelry and accessories need to be accounted for and returned to a safe place, i.e., the Ziploc bag.

## Problem Sheets

Problem sheets should be posted outside dressing rooms for you and your Actors to write down any costume problems. If there are problems on the sheets, these are your notes for the next day. The run crew is responsible for these problems being fixed. If you need help, the shop staff will assist you with any of these if asked.

## Strike:

- Wash and condition wigs as you would normal healthy hair.
- If wig is fronted and spirit gum was used, use a soft toothbrush and acetone to clean lace.
- If the wigs have a lot of styling products, use a bit of *Spic and Span* and condition as normal. Hang to dry. Turn inside out, re-label and put back in appropriate box.
- Jewelry needs to be put back into the jewelry cabinet in the appropriate places, NOT thrown in a big pile inside.

## Set Designer

The Set Designer is responsible for the design and implementation of all scenic elements of a production, working within budgetary limits, and meeting all time deadlines.

## Pre-Production:

- Reads and studies the play; attends first production meeting at which Director presents his/her interpretation of the play. Discusses possible scenic treatments with the Director and Staff Production Manager and Technical Director.
- Does research on architecture, furniture and decor of the period as well as the locale of the setting and style of the play.
- Generates thumbnail sketches for presentation to the Director by the deadline established on the Department Calendar. Discusses any suggested modifications with the Director and Staff Production Manager/Technical Director.
- Generates ground plans, color samples and/or models in collaboration with Director and Staff Production Manager/Technical Director. Revises sketches and scale ground plan for final approval by the "Designed by" date on the Department Calendar.
- All designers meet with Director(s), Production Manager and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Department Calendar.

## Rehearsal Period:

- Explains designs, sketches, or models to cast and crew at first rehearsal. Discusses in detail with what each item of furniture and set dressing should be. Works closely with Props in selecting and approving drapery materials and other set dressing.
- Makes complete working drawings and painters' elevations for Construction and Painting Crews.
- Gives Stage Manager a scale ground plan to tape out on the floor of the stage or rehearsal hall.
- Coordinates colors of set and furniture with Wardrobe Assistant and Props Designer.
- Meets with Lighting Designer to discuss color choices and practicals, and to coordinate lighting and scenic elements.
- Assists the Stage Manager in placing and spiking furniture, rugs, etc.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.
- Attends Stagger through/Stumble through/First Run through.
- Attends Paper Tech if there are extensive scenery changes, fly cues, etc.
- Is available for consultation during Load-in and any Scene Shift rehearsals.
- Submits weekly Production Budget Reports to the Staff Production Manager/Technical Director.

## Dress Rehearsal Period:

- Attends at least one final Run through.
- In cooperation with Props Designer establishes the placing of trim, pictures, ornaments, and any other set dressing on the set.
- Attends all Technical and Dress Rehearsals making notes of any details yet to be completed.

#### After Final Performance:

- During Strike, the Set Designer will collaborate with the Production Manager, Technical Director and the Master Carpenter in returning material to storage and insuring all items are returned in good condition.

### Stage Manager

The Stage Manager (SM) is responsible for the smooth and efficient running of rehearsals and performances. The SM is the primary person responsible for communication among production staff, cast and crew.

The SM is responsible for keeping the master prompt script, setting up rehearsal space prior to each rehearsal and striking rehearsal furniture and props as necessary, running and calling the show, posting cast/crew sign in sheets, collecting and security valuables during performance, taking and posting Production Meeting Reports, Daily Rehearsal Reports, and coordinating the production running crews.

Rehearsal duties, to be negotiated with Director, include recording blocking, prompting, taking line notes, contacting absent or tardy actors/crew members, calling cast/crew members in from breaks, etc. Maintaining an SM kit which includes first aid supplies, taping materials, flashlight, etc. The SM should be aware of the location of telephones and fire extinguishers for use during an emergency and be well-versed in fire evacuation procedures. In case of a life-threatening emergency, the SM notifies Security and takes charge of implementing proper procedures.

#### **Pre-Production:**

- Reads and studies the play; discusses duties and responsibilities with the Director.
- Attends all production meetings.
- Assists the Director at auditions. Distributes and collects Audition Forms and Crew Call Forms, emphasizes to auditionees the need to list all conflicts, takes a photo of auditionees if needed, keeps track of the order of auditionees, keeps audition flowing smoothly, ushers auditionees into theatre, and announces them as per the Director's instructions.
- Tapes out the ground plan on floor of stage and/or rehearsal hall as needed.
- If Director requests, the Stage Manager generates a rehearsal schedule and makes copies for all cast, crew, and the Callboard.

#### **Rehearsal Period:**

- Places and spikes furniture, rugs, etc. as established by the Director.
- Obtains and maintains any rehearsal props called for by the Director by the
- "Rehearsal Props Due" deadline on the Department Calendar. Rehearsal props are substitutes of comparable size and weight used by actors until the final props are available.
- The Stage Manager runs weekly Production Meetings and takes Production Meeting Report notes. The Stage Manager will then generate Production Meeting Reports in both written and e-mail form for each Theatre Production meeting. These notes are posted on Callboards and emailed. These reports will be a primary method of communication for the entire Department. They will include updates from each of the faculty and staff, Student Managers, positions of responsibility, et al.
- At first read through, the Stage Manager obtains the cast's names, addresses, and telephone numbers, and then generates a contact sheet which is distributed to cast and production team.
- Stage Manager makes sure that every actor receives a rehearsal schedule and keeps cast advised of any changes. The Daily Call Sheet may be useful.
- Takes Daily Rehearsal Reports at each rehearsal and posts them daily on Call boards and emails them. These reports will include all changes, additions, or deletions that arise during daily rehearsals. These changes could

include the addition of a prop, a question to a designer, a change in rehearsal schedule, etc. This will be a written record of such requests and changes to facilitate the timely completion of tasks and to ensure that all members of cast and crew receive notification of schedule changes and so on.

- Arrives at least 30 minutes early for every rehearsal to set stage furniture and any rehearsal props. Stage Manager ensures that ALL stage furniture and rehearsal props are struck and stored after each rehearsal.
- Walks through scenes for any absent actor or assigns a delegate to do so. Attempts to contact any missing or unexcused actors.
- The Stage Manager ensures that all actors are in place prior to the beginning of each scene.
- Records in Stage Manager's book all blocking, intentional pauses, stage business, and all light, sound, music, special effects, and curtain cues, etc.
- Prompts the actors precisely and corrects mistakes to the extent that the Director wishes. It is important for the Stage Manager to keep up with the script during rehearsals and is ready to prompt an actor immediately upon receiving a "Line" request.
- Takes Line Notes of dropped lines, jumped lines, etc. and distributes to the cast.
- Taking down blocking OR prompting actors/taking line notes may be delegated to the Assistant Stage Manager at the Stage Manager's discretion.
- After all rehearsals and performances (both Mainstage and Studio Theatre), the Stage Manager ensures that all doors are properly secured, and lights are turned off, including Make-up Room, Costume Shop, Prop Shop, Light Booth, Mainstage, and Scene Shop (with the exception of the night circuit/ghost light).
- Stage Manager collaborates with the Lighting Designer, Light Board Op (if needed), Sound Designer, Sound Board Op (if needed), Costume Designer (if needed), ASM, Director, Production Manager and Technical Director in holding a Paper Tech prior to Cue to Cue Rehearsal. During Paper Tech, the Stage Manager is responsible for penciling in all light, sound, fly, actor, and scene shift cues.
- The Stage Manager is responsible for obtaining cue sheets from the Lighting and Sound Designers in enough time to prepare the prompt book.
- The Stage Manager prepares for Cue to Cue and Tech Rehearsals in order to facilitate the efficient and smooth running of the rehearsal.

#### **Dress Rehearsal/Performance Period:**

- Once performances begin, the prompt book containing blocking notes, lighting cues and sound cues should be locked in the booth or another safe place so that it is accessible in the event that the Stage Manager cannot run a performance. The Stage Manager should create a second book to be kept with him/her that contains any information that may be needed during the day, such as contact lists, schedules etc.
- The Stage Manager must be familiar with all Emergency Policies such as fire, smoke, etc. The Stage Manager will contact the Technical Director or Production Manager for any emergency situations (equipment failure, smell of smoke, severe weather). In the case of life-threatening emergency, the Stage Manager notifies Security and takes charge of implementing proper procedures.
- The Stage Manager generates a list of all cast and crew members who are eligible to receive Lecture/Performance credit for their work on the production and the number of performances in which those cast and crew members were involved.
- The Stage Manager should generate a Run List for crew members that lists specific duties before, during and after each performance similar to the Run List example found in Stage Manager Checklist Examples.
- Stage Manager should hold scene Shift Rehearsals with Running Crew.
- Takes note of any problems, unfinished details, painting touch ups, and/or changes and communicates these to the proper crew chief, Production Manager or Technical Director.
- Stage Manager (or delegate such as ASM or Run Crew) ensures the safety and sanitation of all props and consumables.
- Stage Manager or Assistant Stage Manager is responsible for setting up and labeling any and all prop tables necessary for a production. Non- or semi-valuable props may be stored in the locked, rolling Props Road Box. The



Stage Manager should be responsible for locking and unlocking the Road Box before and after rehearsals and performances.

- Extremely valuable or delicate props, or weapons (especially firearms) should be stored in Production Manager or Technical Director's office.
- The Stage Manager or ASM should generate a Prop Cue Sheet and diagrams for Running Crew members. These should indicate where every prop is preset on stage (a photo is often helpful) and/or where every prop is moved on or off stage during the run of the show.
- Stage Manager is responsible for presetting all props both on and backstage prior to each Technical and Dress Rehearsal, and every Performance. These duties may be delegated to the Assistant Stage Manager or a member of the Running Crew, but the Stage Manager is ultimately responsible to see that all props and furniture are correctly preset.
- Performers should pick up props from the props table(s) or designated area backstage and return them there, and are responsible for presetting any personal props in pockets, etc. If an actor wants to assume responsibility for keeping such personal props between rehearsals and performances, this should be negotiated with the Stage Manager or ASM.
- Performers are responsible for bringing to the attention of the Stage Manager or ASM any items needing repair.
- The Stage Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy cast or crew member(s). Any member of the cast/crew deemed tardy will receive a warning slip (see Professionalism section of the Handbook).
- Stage Managers ensure that all equipment and personnel are ready for performance. The Stage Manager should establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.
- If the stage is to be swept and/or mopped, the Stage Manager assigns this task to a Running Crew member and ensures that all work lights are turned off.
- The Stage Manager has the ultimate responsibility that the stage is set correctly and that all elements and members of the production team are ready for the performance. This typically requires a walkthrough of the entire stage and backstage area prior to the house opening. The Stage Manager should generate a checklist to help ensure that everything is ready for house to open.
- The Stage Manager gives the following calls to cast and crew: one hour; half hour; house open (after House Manager notifies SM); fifteen minutes; ten minutes; five minutes; and places (at two minutes). The Stage Manager cannot give the "places" call until given the go-ahead by the House Manager at three minutes.
- During Dry Tech, Cue to Cue and Tech/Run Rehearsals, the Stage Manager may stop rehearsal if necessary. The Stage Manager merely says "stop." The cast and running crews should hold quietly in place while the Stage Manager and the production team address the reason for stopping. The Stage Manager is responsible for choosing an appropriate restarting point in the script and restarting the rehearsal.
- The Stage Manager will inform the cast and crew where the rehearsal will restart (a line or cue) on the Stage Manager's command. The Stage Manager restarts the rehearsal by simply saying "Go please."
- At intermission, the Stage Manager ensures that no visitors are allowed backstage, and that any set changes are accomplished.
- During intermission, the Stage Manager informs the House Manager to signal the patrons back into the theatre for the next act five minute prior to the end of the intermission as determined by the Director. The SM follows the calling procedure from the top of the show including the following calls: ten minutes; five minutes; places (at two minutes). The Stage Manager cannot give the "places" call until given the go-ahead by the House Manager at three minutes.
- The Stage Manager is responsible for keeping any times requested by the Director which could include total running time, running time of each act, and running time of scene changes on the Running Notes form.

#### **After Final Performance:**

- Ensures that the booth is clean and restored.
- Collects all SM "blue lights", kits and other stage management property and returns them to their proper place.

## Assistant Stage Manager

The Assistant Stage Manager (ASM) has a twofold responsibility. During the rehearsal period, the ASM operates as the Stage Manager's assistant, helping set up and strike rehearsal furniture and props, taking down line notes, prompting actors, etc. as per the SM's instructions.

During tech and dress rehearsals and performances, the ASM operates as Deck Captain, and is responsible for the smooth and efficient running of the backstage area. The ASM is stationed backstage and supervises and/or participates in all scenery changes and any props and/or costume changes as needed.

## Sound Designer

Responsible for the sound design and the implementation, loading-in, maintenance, and striking of the sound equipment necessary for a particular production. This position may be combined with that of the Master Electrician or with that of the Sound Board Operator. On occasion, a sound technician may be assigned to assist with set-up of equipment, mics, etc.

### Rehearsal Period:

- Reads and studies the play. Discusses sound design with the Director.
- Gathers all sound effects and/or music required for the production for approval by the Director.
- Consults with the Staff Production Manager and Technical Director regarding the availability of sound output devices and determines the most efficient method for sound production and/or reinforcement.
- All designers meet with Director(s), Production Manager and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Department Calendar.
- Creates a sound tape or plot by the "Sound Plot Due" deadline on the Department Calendar. Collaborates with the Director and Stage Manager in setting cues and sound levels, providing the Stage Manager with preliminary Sound Cue Sheets as per the "Preliminary Q Sheets Due" deadline on the Department Calendar.
- Determines if voice and/or musician reinforcement is necessary and consults with the Production Manager/ and Technical Director regarding type and placement of microphones and speakers.
- Attends Stagger through/Stumble through/First Run through.
- Submits weekly Production Budget Reports to the Staff Production Manager.

### Load-in Period:

- The Sound Designer insures the safe and efficient cabling and dressing of all speakers, headsets, boards, monitors, and other equipment, and trains the Sound Board Operator if necessary.
- The Sound Designer helps maintain the Sound Room in a safe, neat, and organized manner throughout the rehearsal period.
- All headsets will be setup, tested, and in good working order prior to the first Technical Rehearsal.

### Dress Rehearsal/Performance Period:

- Ensures that all sound effects, sound tapes/CDs/Minidiscs, and music is ready by the "Sound Recording Due" deadline on the Department Calendar.
- Ensures that all mics have fresh batteries
- Once all sound cues, special effects, etc., have been established, the Sound Designer records a master sound CD which is to be kept in a safe place. This master can be used in the event of an emergency such as a show tape breaking, a CD being scratched, etc.
- Attends at least one final Run through.
- Attends Paper Tech.
- Attends Dry Tech if held.
- Attends Cue to Cue rehearsal.
- Attends all Technical and Dress Rehearsals making notes of any details yet to be completed.
- Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the

production.

#### After Final Performance:

- During Strike, the Sound Designer will collaborate with the AV Student Manager and Master Sound Technician in returning sound equipment to storage and insuring all items are returned in good condition. The Sound Designer is responsible for striking all sound equipment, cables, speakers, headsets, microphones, and so on.
- Sound Designer is also responsible for cleaning and neatening the Sound Room during the Post-Strike period.

### Technical Director

The Technical Director (TD) is responsible for the construction, mounting, rigging and maintenance of all scenic elements in departmental productions. The TD implements equipment and facility maintenance, repairs, upgrades, and purchases.

The TD is responsible for producing working drawings. Purchase of material and accounting for that material. The TD trains students in all areas of technical theatre, including appropriate safety procedures. The TD helps to create a positive working environment, is a positive role model/mentor for students, and represents the department positively to the campus community.

#### Pre-Production:

- The TD Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play.
- Discusses possible scenic treatments with the Director and Designers, and receives ground plans, working plans, sketches, elevations, etc. from the designers no later than the "Design Due" deadline on the Department Calendar.
- Ensures that all technical elements are prepared and in running order by first technical rehearsal.
- Ensures that all set dressing, painting, and details are complete by First Dress rehearsal. This includes dryness of paint, tacking of any scenery, and rigging properly in place.

#### Rehearsal/Production Period:

- Supervises the Master Carpenter and Props and ensures that all designs are implemented.
- Present at load-ins, strikes, rehearsals, and performances as necessary.
- Attends Technical and Dress Rehearsals taking note of any details yet to be finished.
- Responsible for maintaining Load-in Sign-in/out and Strike Sign-in/out sheets
- Available during all performances in case of emergency.
- Attends and gives report at weekly Production Meetings.

#### After Final Performance:

- Consults with the Master Carpenter, Master Electrician, Sound Designer, Costume Crew Chief, Props Designer, and Student Managers in coordinating Strikes. The Staff Production Manager/Technical Director takes charge of striking all scenic elements.
- If the production is a participating KC/ACTF entry, the Production Manager and Technical Director are responsible for storing all production elements in anticipation of traveling to festival. If it is determined that the production will not be invited to festival, the Production Manager and Technical Director ensures that all stored elements are returned to their rightful place.

### Scenic Charge

The Paint Charge works directly with the Scenic Designer and Technical Director to order materials; prepare materials and surfaces for paint; prepares color samples; painting and finishing of scenic all elements, furniture, and props; maintaining the integrity of the visual interpretation as set out by the production team. The Scenic charge is responsible for the cleanliness of the paint room and the cleanup of any painting project.

#### Pre-Production

- Ensure with the Technical Director and Production Manager, that enough time is given before First Dress rehearsal to have all things properly painted.
- With the technical director, create a schedule of paint needs, including, elevation drawings, palette acquisition, supply orders, paint calls, etc.

#### Rehearsal/build period

- Oversee the timely completion of all paint projects.
- Properly disposing of waste.
- Running paint calls and crews.
- Cleaning and storage of paint supplies.
- Accurately portraying the given design.

# Appendix H – UST Production Assignment Application

## UST PRODUCTION ASSIGNMENTS APPLICATION

Name: \_\_\_\_\_

Fr    So    Jr    Sr

Please check the production assignments you have completed:

### SM Students:

- ASM
- ASM
- ASM
- SM
- SM-Capstone

### Light Design Students:

- Lighting
- Lighting
- ME
- Assistant Design
- Capstone Design

### Technical Production Students:

- Board Op
- Board Op
- ME
- A1
- ASM
- Capstone Project

### Costume Design Students:

- Stitcher
- First Hand
- Wardrobe Head
- Assistant Design
- Capstone Design

### Scene Design Students:

- Scene Painting
- Prop Master
- Scenic Charge
- Assistant Design
- Capstone Design

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Please check the production assignments you need for your program that you wish to apply for next UST season, and indicate your show preference. You may apply for an assignment outside your program if you wish. Assignments will be made based on the student's academic needs/artistic requests, and the needs of the productions:

### SM Students:

- ASM \_\_\_\_\_
- ASM \_\_\_\_\_
- ASM \_\_\_\_\_
- SM \_\_\_\_\_
- Capstone SM \_\_\_\_\_

- Scene Painting \_\_\_\_\_
- Prop Master \_\_\_\_\_
- Scenic Charge \_\_\_\_\_
- Assist. Design \_\_\_\_\_
- Capstone Design \_\_\_\_\_

### Costume Design Students:

- Stitcher \_\_\_\_\_
- First Hand \_\_\_\_\_
- Wardrobe Head \_\_\_\_\_
- Assist. Design \_\_\_\_\_
- Capstone Design \_\_\_\_\_

### Technical Production Students:

- Board Op \_\_\_\_\_
- Board Op \_\_\_\_\_
- ME \_\_\_\_\_
- A1 \_\_\_\_\_
- ASM \_\_\_\_\_
- Capstone Project \_\_\_\_\_

### Light Design Students:

- Lighting \_\_\_\_\_
- Lighting \_\_\_\_\_
- ME \_\_\_\_\_
- Assist. Design \_\_\_\_\_
- Capstone Design \_\_\_\_\_

### Scene Design Students:

# APPENDIX I-SCENE SHOP COMPLEX SAFETY POLICIES

## GENERAL

- 1) A supervisor must oversee the shop during both work and after hour use
- 2) Appointed supervisors must be trained on all tools and safety procedures
- 3) Use of the shop must be scheduled in advance with scene shop technician on a first come first serve basis
- 4) There must be at least one person who is first aid trained in the shop while working—during normal hours and after normal business hours
- 5) No horse play in the shops
- 6) Be respectful of each other (this is a learning environment)
- 7) If it does not feel, look, or sound safe, STOP. A supervisor must check it out for safety concerns
- 8) Only use tools that you have been trained on and checked out to use
- 9) Only use USU tools, no outside tools due to USU liability protocols
- 10) Keep food and drink in designated areas and away from equipment
- 11) Take responsibility for your work area (keep it clean, don't spread out though out the entire shop)
- 12) Tools and materials must be checked out/in
- 13) Use PPE (personal protection equipment) while in the shop area
- 14) No loose clothing, jewelry, hair, or opened toed shoes. Keep everything tucked away
- 15) Do not over exert yourself, find help when needed
- 16) Clean up work area and shop at the end of the day following the daily checklist
- 17) On Friday afternoon, follow the end of week deep cleaning checklist
- 18) The scene shop technician will conduct daily and weekly cleaning checks. If any extra clean-up (above and beyond normal wear) is required, costs will be billed to appropriate users.

## CUT SHOP

- 19) Make sure all safety guards are in place when tools are in use
- 20) Make sure when you are finished with a tool (table saw, band saw, arm saw, etc.) it is turned off, cleaned, and put back in its appropriate place.
- 21) Keep hands away from working blade areas—use push sticks and feather boards
- 22) If a tool is broken or working oddly, follow lockout/ tag out
- 23) Use roll off equipment when cutting and drilling
- 24) Keep walk ways and doorways clear
- 25) Keep food and drink off tools (table saw, arm saw, band saw, drill press, etc.)
- 26) Clean up after self (spills, dust, project, etc.) in a timely manner
- 27) Make sure adhesive drops and spills have been cleaned in a timely manner
- 28) Ladders are returned to their storage after use/at the end of the day
- 29) Air hoses and extension cords coiled and returned to their storage places

## PAINT SHOP

### **30) Painting in paint shop only**

- 31) Use drops and mask off areas where and when you are painting
- 32) The spray booth must be used when spraying
  - a) Fire sprinklers must be covered following protocol
  - b) Fan on
  - c) Spray drop used
- 33) Any equipment clean up must take place in approved sinks
- 34) All brushes are cleaned after use to prolong their life
- 35) Once the floor cover is starting to wear through, it must be replaced
- 36) Keep walk ways and doorways clear
- 37) Keep food and drink off tools
- 38) Clean up after self (spills, dust, project, etc.) in a timely manner

## IMPORTANT INCIDENT INFORMATION

- 39) In the event of an accident, follow established procedures:
  - a) major life threatening (loss of limb, unconscious) call 911
  - b) less serious (stitches, etc.) take to Instacare
  - c) minor cuts, scrapes, sprains and strains fill out accident forms and give treatment
- 40) Make sure to fill out accident reports and tell a supervisor of the nature of the injury and steps taken to care for the injury

## Scene Shop Daily Cleaning Checklist

- Start at the top and work down: wipe off all counters, tools surfaces, shelves, etc.
- Tools are wiped down and vacuumed off all dust (saw metal)
- Protective covers put on tools
- Scraps (wood, metal, cloth) either put away in their proper places or thrown out
- Sweep under all tools and make sure all dust, saw dust, metal dust is removed
- Vacuum out all dust traps in tools
- All extension cords and air hoses are coiled and returned to their storage positions
- The tool room has all tools put away in their proper spaces
- The tool room has been swept out
- The tool room shelves are in a neat and orderly state
- The hardware and fastener area is cleaned
- All work carts emptied and returned to the tool room
- Finished projects stored in an orderly fashion to allow for rehearsal and classes
- All fasteners into the floor that are not holding something down are removed (random staples, brads, screws)
- All tables and chairs stored away.
- Projects that are still being worked on are neat and tidy
- All paint cans sealed properly
- The sink cleaned out (the in sink paint grid, the paint trap)
- The spray booth is returned to its original clean state
- Brushes are cleaned and stored
- Drops that are not being used are folded and stored
- The tool area is restored to its clean state (tool put away, work benched wiped down and tidied up, floor swept)
- Work spaces cleaned up so no one damages projects and or is hurt by them
- All unneeded tape is removed



# Appendix J-COSTUME SHOP SAFETY POLICIES

## GENERAL

- 41) Students cannot be in the costume shop UNLESS they are either A. The costume design professor or shop manager, B. A grad student, or C. Prior permission granted by shop manager
- 42) Undergrads must get permission of the shop manager AND there should always be two students at a time during after-hours.
- 43) No students will use the dye vat unless supervised by the costume design professor or the shop manager or the grads
- 44) No horse play in the shop
- 45) Pay attention to what you are doing so as not to cause accidents
- 46) Be respectful of each other (this is a learning environment)
- 47) If it does not feel, look, or sound safe, STOP. A supervisor must check it out for safety concerns
- 48) Only use tools that you have been trained on and checked out to use
- 49) Only use USU tools, no outside tools due to USU liability protocols
- 50) Keep food and drink in designated areas and away from equipment
- 51) Take responsibility for your work area (keep it clean, don't spread out though out the entire shop)
- 52) Tools and materials must be checked out/in
- 53) Use PPE (personal protection equipment) while using the dye vat
- 54) Do not over exert yourself, find help when needed
- 55) Clean up work area and shop at the end of the day following the daily checklist
- 56) On Friday afternoon, follow the end of week deep cleaning checklist
- 57) The costume shop manager will conduct daily and weekly cleaning checks. If any extra clean-up (above and beyond normal wear) is required, costs will be billed to appropriate users.

## DYE ROOM

- 58) Students must wear a heat resistant protective apron, gloves and face mask while using the dye vat.
- 59) Students must use the heat resistant gloves while using the dye vat.
- 60) Keep walk ways and doorways clear
- 61) Keep food and drink out of the dye room while using the dye vat
- 62) Clean up after self (spills, scrub the dye vat, etc.) in a timely manner
- 63) Make sure any utensils or pans used in the dye process are washed and put away

## IMPORTANT INCIDENT INFORMATION

- 64) In the event of an accident, follow established procedures:
  - d) major life threatening (loss of limb, unconscious) call 911
  - e) less serious (stitches, etc.) take to Instacare

- f) minor cuts, scrapes, sprains and strains fill out accident forms and give treatment
- 65) Make sure to fill out accident reports and tell a supervisor of the nature of the injury and steps taken to care for the injury