

The Department of Theatre and Dance

BOBBI BIRON THEATRE

‘Educational Theatre in all its Lustre’

OVERVIEW:

The Bobbi Biron Theatre, housed within the Department of Theatre and Dance, serves as an educational laboratory and regional theatre with standards of professionalism held accordingly.

Committed to production, analysis and research, the Department of Theatre and Dance believes students learn best in small classroom environments with personalized attention. Emphasizing process, within a liberal arts context, the Bobbie Biron Theatre fosters individual artistic and intellectual growth by challenging students to think about, imagine, question and create artistic work informed by historical precedent and contemporary innovation.

Students engage in creating theatrical products and learn to analyze and interpret performances and texts from a variety of perspectives by:

- Exploring theatre-making in a supportive, collaborative ensemble-oriented environment informed by professional methodologies and ethics;
- Investigating the unique visions and diverse world-views of classical and contemporary theatrical works;
- Applying classroom learning in a dynamic season of public and studio performances highlighting various theatrical periods and styles; and
- Developing strategies and criteria to assess theatrical processes and productions.

Strongly rooted in the classical theatre and anchored in the liberal arts tradition, the Bobbie Biron Theatre provides pre-professional training, with an emphasis on current methodologies, and produces a full season of main stage and studio productions covering a variety of periods, genres and styles. A core curriculum, combined with a series of electives, prepares performance or design-oriented students for graduate study, entry-level professional opportunities, and to participate in cultural arenas as thoughtful, discerning consumers and supporters.

Rigorous, time-consuming and physically demanding, the curriculum offers opportunities to explore acting, directing, design, stage management, dramaturgy, history and research. Our Theatre and the Department strives for excellence in academics and production, and believes that each domain enhances the other. While 44 credit hours are required to complete the major, **students are also required to participate in all aspects of production.** Typically, three main stage productions and several smaller projects fill each season. A major musical is mounted every other spring in conjunction with the Department of Music and frequently with the Salisbury Symphony Orchestra.

By participating in productions as performers, designers and technicians, students discover the protocols required by the profession test skills gained in the classroom and extend their learning. Evening and weekend rehearsals and work-calls are part of the production schedule. Students are encouraged to consider this when planning their academic course of study and job related activities.

To deepen their artistic and cultural perspectives, all **majors are required to pursue a minor** in a relevant field; many students select disciplines within the arts, humanities or business.

The passionate pursuit of our personal and professional goals in an atmosphere of exciting collaboration will be the key to our success.

Guide to Curriculum and Degree Requirements

MAJOR REQUIREMENTS

1. Complete 13 courses in theatre, of which five must be at the 300/400 level with grades of C or better. Eight core courses are required and five courses must be taken in a declared track.
2. THEA 250 satisfies the General Education Group IIIA requirement.
3. Complete with grades of C or better the requirements of a minor, a minimum of 30 hours at the 300/400 level, and electives as needed to graduate.
4. Transfer students majoring in theatre must complete a minimum of six theatre courses including THEA 199 and 499 at Salisbury University.

THEATRE CORE – 8 COURSES

THEA 110 Technical Production _____	4
THEA 126 Costuming & Theatre Crafts _____	4
THEA 199 Cornerstone Seminar* _____	1
THEA 240 Text Analysis _____	4
THEA 250 Acting I _____	4
THEA 300 History of Theatre I _____	4
THEA 301 History of Theatre II _____	4
THEA 499 Capstone Seminar _____	1

TRACKS – 5 COURSES

Declare a track and complete 2 required and 3 elective courses:

PERFORMANCE

THEA 125 Practicum (2 at 1-hour each) _____ 1

*1 concurrent with THEA 199 _____ 1

THEA 200 Voice & Movement Fundamentals _____ 4

Select 3 from the following:

THEA 344 Directing _____ 4

THEA 350 Acting II _____ 4

THEA 430 Accents & Dialects _____ 4

THEA 450 Acting Shakespeare _____ 4

THEA 451 Acting Comedy _____ 4

THEA 456 Children's Theatre _____ 4

DESIGN & PRODUCTION

THEA 125 Practicum (2 at 1-hour each) _____ 1

*1 concurrent with THEA 199 _____ 1

THEA 210 Design Fundamentals _____ 4

Select 3 with 2 at 300/400 level from the following:

THEA 223 Makeup Design _____ 4

THEA 258 Stage Management _____ 4

THEA 310 Scene Design _____ 4

THEA 311 Scene Painting _____ 4

THEA 312 Lighting Design _____ 4

THEA 320 Costume Design _____ 4

MINOR

Complete a minor area of study. Suggested areas are Art, Communication Arts, Creative Arts, Dance, Film and Music.

300/400 LEVEL COURSES

Complete with grades of C or better 30 credits of 300/400 level courses

Bobbi Biron Theatre Student Handbook

“We who work in the Theatre live in a world that others cannot even imagine.”

Karl Eigsti

The Handbook outlines the goals, policies and procedures of the Bobbi Biron Theatre and is designed to help students, faculty and administrators better understand the Theatre’s expectations and procedures.

I. Bobbi Biron Theatre Faculty and Staff:

<u>Faculty / Staff Member</u>		Office	Ext.
Ginger Angstadt, PhD	Adjunct Lighting Designer	FH 207	36278
Thomas Anderson, MFA	Technical Director	FH 107A	36227
T. Paul Pfeiffer, PhD	Chair; Artistic Director	FH 201	36235
Robert Smith, MFA	Production Director	FH 250	84777
Leslie Yarmo, MFA	Costume Designer	FH 105A	75435
Jacqueline Wellfonder	Administrative Assistant	FH 101	85588

II. Expectations of Theatre Majors

The passionate pursuit of our personal and professional goals in an atmosphere of exciting collaboration will be the key to our success.

A complex, collaborative and interdisciplinary art, theatre requires curiosity, passion, tenacity, strong communication and time management skills, a generous spirit, diplomacy, a willingness to take risks and discipline. Majors are expected to display these characteristics in the classroom and as members of the theatre company.

Students are expected to master the body of knowledge framed by the core curriculum and related electives, and to produce scholarly and artistic work to be shared with a variety of audiences. In productions, students should recognize the interdependent nature of theatre-making and act in ways that reflect and support a unified effort to produce work that is compelling, considered and meaningful.

The Theatre faculty expects all theatre majors to hold to the same standards, which we ourselves hold – and those to which any professional theatre artist would be expected to live by. The theatre is a gift to others, to each other and to each of us.

Of all rules, therefore, the principle rule must be that we strive, in all ways, to be giving.

Participation:

Theatre majors must participate in *all* areas of production. Participation includes performance and production crew work.

Majors are required to:

- Attend all majors' meetings.
- Attend all production post-mortem meetings.
- Prepare a portfolio of work from classes and production experiences and to update this portfolio regularly.
- Participate in all strikes.
- Check the Callboard every day. The official Callboard is located adjacent to FH 203 (Rehearsal Room) and the Control Room.
- Be conversant with and to uphold all Theatre policies and practices as set out in the Theatre Handbook.
- Audition for all Mainstage productions. (required of performance track only)

III. Audition Requirements for Performance Majors

All who audition should have a working knowledge of the play or plays in advance. Scripts will be made available during the week prior to auditions.

- Audition and casting notices will be posted on the Callboard.
- Call-back and Cast Lists must be initialed by the actor to indicate acceptance of a role. Any role that is not initialed will be subject to replacement.
- Unless otherwise agreed upon with the Director, majors must accept all roles.
- Any student dismissed from production or who resigns a role will, unless otherwise sanctioned by the Artistic Director, will be barred from auditions for one year.
- At the time of auditioning, majors will be given the option of asking to be assigned to the production team if they are not cast. These production assignments will be posted along with the cast list and must be initialed by the individual to indicate acceptance of this responsibility.

IV. Company Rules

More specific requirements relative to safety and conduct during construction and performance are set out in sections addressing those issues. What follows are more general guidelines applicable to rehearsal and performance conditions:

- All cast members and crew heads **must sign in** at or before call time on the sign-in board outside the dressing rooms (adjacent to the costume shop.) Never sign in for another person.
- Cast members and crew heads are expected to be on time for rehearsals and crew calls. Arrange to arrive **at least 10 minutes prior to call**. If unexpected circumstances arise, contact the stage manager.
- The Stage Manager will call ‘Half-Hour,’ and such calls warning the beginning of each act only. Each is responsible for all personal cues.
- Individual hand props are the responsibility of the actor. These hand props must be returned to the prop table after each rehearsal and performance.
- Never use a prop for anything but its intended purpose. This includes prop furniture.
- All properties and costumes are to be handled by authorized personnel only. These include the prop and/or costume crew and the actor(s) who use the prop or costume in performance only.
- All costumes and props are to be treated with respect and value and are to be replaced after each rehearsal or performance properly as designated.
- Cast and crew must remain out of view of the audience unless otherwise instructed by the director or stage manager. Remember: If you can see any member of the audience from a backstage position, you can be seen.
- Talking backstage must be kept strictly to the business at hand, once the house has opened. This is especially important for those on head-sets.
- All actors and crew must regard the dressing room as a place of preparation for the work at hand. This means that privacy and quiet are essential. Prior to and during performance, all noise and discussion must be taken elsewhere. Music may be allowed only if its use is unanimously agreed upon by those using the space. **Respect for the process and for fellow artists must dictate all dressing room conduct.**
- Guests of *any* kind are not permitted in the dressing room at any time before, during or after performance.
- Unless otherwise specified by the Director, actors must not greet guests in the lobby in costume and make-up.

V. Major’s Meetings

Meetings will be held at several junctures during each year. All theatre majors are required to attend. The purpose of these meetings is to dispense information deemed by the faculty as necessary to all majors such as scheduling and new course offerings and to discuss issues of concern pertinent to the professional development of all.

VI. Strike

- All Theatre Majors and Minors are required to actively participate in strike for every production unless or until dismissed by the Technical Director or other member of the faculty present at the actual strike. All students are expected to schedule this participation accordingly.

- The space must be returned to its original “Black Box” condition at the conclusion of the event, prior to the final walk through by the Technical Director.

VII. Use of Facilities

On certain occasions a student or group of students may wish to make use of theatre facilities for a project or a class assignment such as directing class final scenes, etc. The following faculty members supervise and control access to these respective areas:

- Fulton 203 (Rehearsal Room) and the Black Box Theatre must be scheduled through the Administrative Assistant in the Departmental Office. A weekly schedule for Room 203 is posted next to the door of this room. Although the Black Box Theatre is scheduled one year in advance, showcase events or class project rehearsals can be scheduled around production work. Final permission to use either of these spaces may only be granted by the Artistic Director.
- Fulton Scene Shop and Control Room, as well as the storage facilities in Holloway Hall, must be cleared through the Technical Director.
- Any props, scenery pieces, lighting equipment and furniture must be cleared through the Technical Director.
- Any costume pieces must be cleared through the Costume Designer.
- Any item borrowed for acting and directing scenes must be returned in good order immediately after their use. **Failure to comply will result in lowering of the grade in the related class.**

THE PRODUCTION TEAM AND COMPANY:

The responsibility of the production team (Director, Scenic, Lighting and Costume Designers and Technical Director) is to address the technical demands related to an articulated production concept while considering budgetary restraints and safety regulations.

The responsibility of the Company (cast and crew) is to maintain an atmosphere of professionalism by recognizing the domains and related standards administered by each member of the production team.

1.2 The Director’s Responsibility

The Director is responsible for the psychological well-being and physical safety of the actors and other participants during the rehearsal and performance period, and works to create a supportive environment conducive to experimentation. Creativity requires confidence and confidence requires a degree of comfort and positive feedback.

1.3 The Designer's Responsibility

The Design team, in collaboration with the Technical Director, strives to achieve the physical representation of the shared vision for a given production while ensuring the safety of all participants. Further, the team works to produce each project within the fiscal constraints of the season budget. Students assist designers as needed and appropriate.

1.4 The Technical Director's Responsibility

The Technical Director (TD) is responsible for the safe and timely execution of scenic designs, special effects and the preparation of the theatre for an audience. Day-to-day construction and general maintenance concerns are addressed by the TD. The TD also organizes work-calls and production crews and oversees pre-show needs prior to the opening of each performance.

The TD orchestrates all strikes—monitoring student workers and ensuring that all materials are handled, stored, recycled or discarded safely and appropriately.

Manual of Safety & Operational Policies

While no theatrical production can be completely free of risk, as an educational theatre we collectively share the responsibility for safety. This demands careful planning and scheduling with an eye towards prevention. Throughout the rehearsal and performance process, diligent observation and a strict adherence to established safety standards ensures the safety and well-being of all participants.

Part I A Commitment to Safety--Psychological and Physical

1.1 Safety Policy

The Bobbi Biron Theatre maintains that no safety concern is unimportant and that contributing to the health and safety of all personnel is everyone's responsibility.

The commitment of the Bobbi Biron Theatre, therefore, is to ensure that a safe, healthy environment shall be maintained at all times within the academic program and the Theatre environs, including performance spaces, rehearsal spaces, the shops and other work spaces. This includes controlling and minimizing hazards attendant with the creation of theatre. We recognize that many processes, techniques, materials and practices used in the theatre contain inherent risks. If risks cannot be adequately minimized and controlled through training, the use of appropriate equipment and precautions, **those procedures or materials may not be used.**

Failure to follow appropriate safety rules and policies may result in injury or death. Therefore, failure to follow required safety rules may result in immediate (temporary or permanent) expulsion from a given activity, production, or class.

A. Planning for Safety

During the planning, design and construction process, the concerns of all university compliance codes and safety regulations must be sufficiently addressed; this includes planning for adequate access in the House and the safe movement to and from all areas on and offstage. While under construction, theatre spaces should be left clear for rehearsals. Notices regarding unsafe areas must be posted and the Director and Stage Manager must be briefed in order to prevent access to unsafe spaces.

As a precaution, when necessary, the university Safety Officer should be consulted early in the design phase (pre-construction) to ensure the safe execution of projected designs or to devise alternate strategies for areas of concern. The Safety Officer should also inspect and approve post-construction efforts.

All Theatre Faculty share the responsibility to inform students of appropriate codes and procedures, and to exemplify and enforce best practices. The Department staff will not condone behaviors or practices unacceptable in the professional world.

B. Documented Safety Instruction:

Safety instruction in both scene and costume shop is required prior to commencing work. Such instruction will be documented in the form of a signed contract in which the student acknowledges both the clarity of the instruction and individual responsibility for his or her actions in adhering to those safety procedures. This should also follow through to include actors in rehearsal with instructions as to the safe use of the setting, etc. also with a signed form of acceptance. *Again, the key is clear and documented instruction which places individual responsibility on the student.*

1.5 The Student's Responsibility

In all shop classes and during construction sessions, students are instructed in or reminded about the safe handling of power tools and other equipment. Students are expected to follow these instructions and to comply with all safety protocols pertinent to given tasks. All students must sign a statement attesting to their instruction. (see above) Failure to comply with established standards and procedures will result in expulsion from a production or class. Repeated offenses will necessitate a review by the faculty and could result in expulsion from the program.

1.6 Restricted Access Guidelines

A theatre is essentially a large machine for producing plays and contains many potential hazards—especially for those unfamiliar with the mechanical and physical aspects a given space. Therefore access to all theatre spaces are governed by the following:

- No student is allowed access to the stage area unless supervisory personnel (faculty, staff, or authorized student supervisors) are present.
- No student shall be permitted to work alone in the Theatre space. In case of injury or incident, there must be another present to render aid or seek assistance.
- No student shall be permitted to operate any power tools in the shop spaces unless a faculty member, approved staff or student supervisor is present. This includes scene and costume shops.

Individual concerns should be directed to the Technical Director.

1.7 Key Guidelines for Stage Safety

Stage Managers and technical crews for each production are required to ensure that:

- All props are safely secured.
- All trap doors and pit are adequately marked.
- All rotating sections of the stage are marked.
- All grooves in the floor are clearly marked.
- All elevations are clearly marked, and of safe and secure construction.
- Stage floors have adequate resiliency.
- Stage floors are kept dry and cleared of slippery materials.
- The stage floors are free of splinters, nails, or worn-out floorboards.
- Backstage stairs are maintained in good condition, and the stairwells properly lit.

Part II Guidelines for Specific Areas of Operation

Although predominantly the domain of the Technical Director, all theatre practitioners (faculty, staff and students) share in the responsibility in adhering to the following practices. These are based on standards established by Actor's Equity and are in everyday application in professional theatres:

2.1 Exits/Entrances

- Exit aisle must be clear and at least 44 wide.
- These must remain free of obstructions. Set work, costumes, lights, cables, musical instruments, props, sound equipment, trash, boxes, etc., must be stored safely and away from all exits/entrances, as per fire code regulations. Consult Section VI for consequences of violations of code.

- Exit signs should be visible from all seating angles. Every occupant should be able to see at least two means of egress from any place in occupancy. Exit signs over these doorways shall never be covered, obstructed or dimmed by using gels. Emergency lighting units shall not be covered or obstructed.
- In the Fulton Hall Black Box theatre, local regulations stipulate that, of the four exits in the room, three exit signs must be visible at all times and at least two of these exits (those leading to the lobby) must always be ready for immediate and full use.

2.2 Risers and Platforms

- Final approval of all staging, seating arrangements, and use of stairs with staging, is dependent on occupant load and review by the Production Team and the Artistic Director. The following guide should be used to determine occupant load for seating:
 - With Chairs: 1 person per 7 net square feet;
 - With Chairs and Tables: 1 person per 15 net square feet
- Portable Risers: The risers are not designed to be stacked and therefore must always be used on the floor, never on another stage or riser unless adequately braced with appropriate toe boards. All Risers must have safety railings across the back and/or sides and toe boards across the back when used for raised seating.
- Set Height: Platforms and/or landings that exceed five (5) feet or greater in height must have toe boards on all open sides. In addition, guardrails, which may or may not be removed for performances will be placed for rehearsal purposes.
- Performance Steps: Onstage stairs must have a rise of between 6 – 8 inches. More or less than this is awkward for the actor. Stair rise should be consistent throughout the design.
- Escape Stairs: Again, consistency in rise is crucial, but the rise could also be higher. (steps with greater rise occupy less floor space and are frequently used backstage) The step units should be a minimum of 2'-6" wide and have either one bounded side (next to scenery) or a handrail on one side.
- Offstage elevations: Changes in elevation in backstage areas should be no more than 6" and must be marked with white gaff tape and adequate work light.
- All floor openings must be either covered or marked off with guardrail on its open sides during construction periods. If there is only a cover, when uncovered, the opening must be attended to by worker. At the close of the work period the opening must be securely covered until its construction is completed. Hinges, handles, and all other hardware must be flush with the floor. Where this is not possible, the hardware should be clearly marked and all cast and crew notified of this before use in construction or rehearsal periods.
- Platforms must be clear of all obstructions, and kept free of oils, grease or water.
- Guardrails are required for wall openings, such as balconies, which are more than 30" from the ground.

- If guardrails are impractical, there must be other mechanisms for preventing falling, such as tape markings.
- Standard railings consist of a top rail, a mid-rail, toe board and posts. Standard railings must be able to withstand 200 pounds in any direction on the top rail.
- All individuals working under elevations must wear hardhats.

2.3 Ladders

- The Technical Director must approve ladders used as props or set pieces.
- Ladders should always be inspected before use to make sure they are in safe condition. Any ladders with missing rungs or other defects shall not be used.
- Never substitute a chair, table or box etc. for a ladder. Never place a ladder on a table or box to increase the height.
- Ladders should not be "spliced" together to create a longer one.
- All personnel using a ladder should face the ladder while ascending and descending.
- Whenever an individual is above 6' on a ladder a spotter must be present.
- A step ladder should be used only in the completely open position, and only climbed on the side with the steps.
- Workers should not stand on the top step of a stepladder.
- Ladders should be maintained in good condition, the hardware and fittings, and joints should be securely and smoothly operating. Rungs should be clean of oil, grease or water.
- The ladder feet should be placed on a secure base, and the area underneath the ladder should be kept clear of debris and dry.
- Non-skid safety feet should be installed on all straight ladders before use.
- Portable metal ladders should not be used for electrical work. Metal ladders must be marked: "CAUTION: Do Not Use Around Electrical Equipment."
- Straight ladders should be kept on a level surface. They should be placed so that the distance from the wall or surface upon which it leans is about one quarter the length of the ladder.
- Straight ladders should be blocked, tied off or otherwise secured when in use. Otherwise, an assistant wearing a hard hat should brace the ladders for the user. For large ladders, two assistants may be needed.
- Tools and other objects should be secured against falling while using the ladder. Materials should never be left on the ladder, or dropped or pitched to another worker.
- Genies and other hydraulic lift systems can only be operated if all outriggers are in place. If the Genie is located directly against a wall, then that side can be without the outrigger, provided the wheels are locked and the rig stabilized.

2.4 Rigging

- The operation, maintenance, and repair work on rigging equipment should be done by persons properly trained and qualified by the Technical Director. Those

qualified must be knowledgeable in operation and functioning of the equipment, safe use, routine maintenance, operation of safety devices, possible dangers during proper and improper operation, and emergency procedures.

- All rigging equipment must be inspected before use, after alterations, and at regular intervals.
- Damaged or defective slings and ropes must be removed from service.
- Chains or ropes must not be shortened by knotting.
- All loads must not exceed the safe capacity of the system.
- Maintain visual contact with a moving piece at all times.
- Before moving any rigged scenery or other object, adequate warning must be given to those on the stage and in the grid.
- Maintain control of moving pieces at all times.
- Suspended work areas such as grids and catwalks are strictly restricted to assigned personnel.
- All hoisting systems must be secured to prevent accidental or unauthorized use.

2.5 Audio/Visual Equipment & Lighting

In order to assure that the light hang is safe and feasible, the light design must be submitted to the Technical Director for approval at least ten (10) working days prior to the First Technical Rehearsal.

2.6 Access to Lighting and Sound Equipment and Control Booth

One must have an Audio/Video Technician (AVT) on duty any time one needs to work with the Bobbi Biron Theatre audio/visual equipment, unless authorization has been secured from the Technical Director. An Audio/Video Technician is any staff member or knowledgeable student assigned to this position by the Technical Director such as the sound Crew Chief, etc.

2.7 Electrical Systems

- All electrical personnel should be aware of the load-bearing capacity of cables and boxes and not overload this capacity.
- Cables should be routed, taped down or covered to avoid people tripping over them. They should not be nailed, stapled, or tacked to wood or attached to metal pipes or other metal materials. Only staples made for this purpose may be used.
- Cables should not be spliced.
- Cables should be connected only to approved terminals or connectors.
- Cables should be checked regularly for overheating, loose connections, fraying or other damage.
- Extension cords used with portable electric tools should be three-wire type.
- Worn and frayed electrical cables should not be used. Keep electric cables away from sharp corners or doors that can pinch and injure them.
- Flexible cords should not be substituted for fixed wiring.

- Scenery brackets should be wired internally, and the fixture stem should reach through the back of the scenery where a bushing should be placed on the end of the stem. All fixtures should be securely fastened in place.
- Portable stage switchboards must be supplied by outlets of sufficient voltage and ampere ratings.
- All circuits from a portable switchboard shall be provided with suitable over-current protection.
- Portable switchboards shall be enclosed with substantial construction that is lined with corrosion resistant metal. All switches and circuit breakers should be externally operable and enclosed.
- Electrical devices used for special effects (e.g., simulating lightning, waterfalls etc.) must be constructed so that sparks and flames do not contact any combustibles.
- All AC circuits must be grounded.
- The path to ground from all circuits, enclosures, and equipment shall be permanent. All switches shall be marked.
- Powered tools and electrical equipment with exposed metal parts must be grounded.
- Temporary lights must be equipped with guards to prevent contact with the bulb.
- Backfeeding of circuits is prohibited.
- Electrical outlets should be recessed.

2.8 Lighting

- All lighting instruments must be safely secured.
- All lighting instruments and other power equipment should be properly grounded.
- Deteriorated or poorly maintained lighting equipment fixtures, sockets, fixture wiring, etc. should be replaced.
- Fixtures should be turned off and disconnected from the power source before being worked on.
- Equipment repaired at the theatre should be checked for continuity and polarity before reuse.
- All lighting fixtures or stands **MUST** be properly supported to prevent tipping. Hung fixtures **MUST** have a safety cable firmly fastened.
- Open-faced equipment should have shielding to protect nearby personnel from flying glass in case of an exploding bulb.
- High voltage gas discharge lamps - such as Neons, HMIs, CSIs and fluorescents - should be properly grounded, inspected for lens cracks that could leak ultraviolet radiation, and otherwise handled with the care given high voltage equipment. Personnel using them should be aware of the ballasts used and ensure all micro safety devices are working. Keep people away before striking the lamp.
- Stage lights should be properly focused, angled and located.
- There should be adequate lighting (minimum of fifteen foot-candles) backstage.

2.9 Heat Producing Elements

- Items included, but not limited to, the following list are prohibited unless express permission is obtain from the Technical Director: space heaters, open flame, lanterns, oven, kitchen appliances, cigarettes, candles and matches.
- Pyrotechnics of any form are prohibited unless handled by a trained or licensed technician.

2.10 Fog and Smoke Machines

Rosco chemical fog is approved by Equity for use on stage. If a low-hanging fog is used a chiller module which cools the fog rather than creating a dry ice fog is recommended. This type of fog effect is safe to actors and audience producing no fumes or lingering effects. If fog is used in production, it is suggested that this fact appears as some type of disclaimer in the program.

2.11 Paint

- Unless required by the design or other practical concerns, scenery should be painted outside of performance spaces. No painting is allowed on the loading dock or exterior spaces including pathways, lawns or landings unless adequate protection is provided by a dropcloth.
- Paint is not to be transported over carpeted surfaces unless in sealed containers.
- All painting is to be done with ventilation sufficient to remove all fumes and planned so as not to impact on the rehearsal process.
- Paint and other materials must be stored in their appropriate locations upon completion of the day's work.
- Paints, stains and solvents that are oil or alkyd based as well as all spray paints must be stored in the metal cabinet reserved for flammable materials.

2.12 Adhesives

- No tape, paint or adhesives of any kind are to be used on any surfaces other than those designated by the Technical Director. This includes painted walls, woodwork, windows, ceiling tiles, or fabric. The only exception is that tape may be used on concrete surfaces, and white gaffer's or glow-tape tape may be used on any surface.
- Objects are not to be attached or hung from stage curtains without the advance permission of the Technical Director.

2.13 Costume Shop

Only personnel specifically trained by the Costume Designer may use the equipment in the Costume Shop. Anyone who has not taken THEA 126 Costuming and Theatre Crafts must consult with the faculty Costume Designer *before attempting to use any piece of*

equipment in the shop. Equipment of any kind is not to be used by anyone who has not been trained or who does not recall the specifics of their training.

Official shop hours are posted by the costume shop every semester. Any student intending to work in the Costume Shop or its environs must sign up in advance on the call board located on the wall outside of the costume shop. This is considered a binding obligation. Students are expected to fulfill this obligation and to be prompt. If unable to attend, the student is responsible for notifying the Shop Supervisor prior to the scheduled work time.

“Equipment” in the following set of operational procedures and expectations pertains to any tool used for the purpose of constructing costumes—manual or electric. Anyone using this facility is required to adhere to the following:

- There is not a specified costume craft work area. If a craft project needs to be performed, including painting, dying, gluing, etc, a specific area needs to be determined.
 - Make sure all costume pieces not involved in the project are clear of the area.
 - If ventilation is required, the project should be taken outside to the back loading dock and proper ventilation masks should be worn. They are provided by the costume shop.
 - If painting or dying, a protective apron and rubber gloves must be worn to protect your clothes and skin from harmful chemicals. These are also provided by the costume shop.
 - No spray treatment of any kind is allowed in the Costume Shop proper.
 - Always put away all materials used after the project is completed.
- All laundry should be contained to the corner where the washer and dryer are located. All laundry supplies are kept in the cupboards located above the washer and dryer.
- Cutting table surfaces must be kept clean and smooth. Do not draw on or purposefully mar the surface of the cutting tables.
- All tools must be properly stored upon completion of shop hours.
- Should a student be required to pull specific costume pieces for a production, the shop supervisor will familiarize this student with the layout of the stock if needed. The costume stock is located in Room 007 in the basement of Holloway Hall. A key to the room is kept in the costume shop office.
- All costume pieces must be put back in the proper spot when they are being restocked.
- Most equipment is maintained professionally on a bi-annual basis. Daily maintenance becomes the responsibility of the users. If a student notices

that a piece of equipment is in need of repair or maintenance, the faculty Costume Designer must be notified immediately.

Dressing Rooms

All company members share in the responsibility for maintaining a safe and comfortable environment in the dressing rooms.

- Litter and food must be properly disposed.
- Make-up must be stored neatly.
- Make-up and hair supplies purchased for productions must remain the property of the department.
- Costumes are to be stored neatly on assigned racks
- Costumes are never left in contact with the floor.
- All laundry is to be placed in the appropriate bin as designated by the costume crew.

2.15 House

Although the chief responsibility of the House Manager, all company members share in the following responsibilities:

- Aisle ways must be kept clear at all times during the performance. Standing along the sides or rear during performances is not allowed.
- Seating in aisles is not allowed.
- Aisles must be a minimum of 34” wide.
- House lighting must be set at a level which clearly illuminates all steps, aisles and exit paths.
- The House shall not be oversold.
- Standing room is allowed only in specifically designed spaces.
- Ushers should be posted at each main entrance/exit during performances to assist patrons and to facilitate late-comers, etc.

2.16 Guidelines for Power Tool Safety

These guidelines apply to the use and handling of the following power tools:

- Table Saw
- Radial Arm Saw
- Band Saw
- Stationary Drill Press
- Portable Drills and Drill Motors
- Bench and Portable Grinders

- Pneumatic-powered Nailers and Staplers
- Electric and Gas Welders
- Chop Saw
- Circular Saw

All individuals using any of these pieces of equipment share in the responsibility for appropriate use.

Guidelines

- Inspect tools before use for any defects such as frayed wires, or damaged hand tools. Remove defective tools from service and have repaired or replaced.
- Only use power tools that are properly grounded with a 3-pronged plug or that are double-insulated. A power tool with a missing grounding prong shall be considered damaged and be removed from use until repaired.
- Never carry a power tool by its cord. Avoid wrapping cords too tightly around tools for storage to prevent damage to strain relief grommets.
- Unplug power tools before loading them, changing blades or bits, making adjustments, or cleaning them. Follow all manufacturer's instructions for handling and adjusting.
- Defective, damaged or unsafe equipment must be removed immediately from service if damage occurs or is detected.
- Dull tools are unsafe and can damage operator or work. Maintain your tools and always use sharp cutting blades.
- **Never alter or remove any machine or blade guards or disable any safety feature.**

Fire Safety

The faculty supervisor for each area (scene shop, costume shop, etc.) will be responsible for ensuring that:

- Written emergency procedures are to be clearly posted in all work spaces.
- Emergency exits should be clearly marked and accessible.
- There should be appropriate fire extinguishers, in good condition and checked regularly. There should be adequate training for their use.
- There should be a working fire alarm and smoke alarm system.
- All curtains, props, sets, and scenery should be treated with acceptable flame retardant. Costumes should also be similarly treated if there are any fire effects.
- Combustibles, waste materials and rubbish should be stored in approved containers or disposed of properly.
- Combustible materials are kept well away from exits and fire equipment.

III Theatre Emergency Procedures

- If a **SERIOUS INJURY** occurs, immediately dial University Police at the 3-6001 emergency phone number or dial 9-911. First aid can be administered or medical transport can be arranged if necessary.
- Never move a person suspected of serious injury unless it is a life-threatening situation such as a fire. Attempts to move an injured person can cause further injury, especially to the spine and neck. Keep the injured person warm and still.
- Persons with severe injuries or illnesses that require emergency department facilities for treatment are to be transported directly to Peninsula General Hospital. Persons with less serious conditions should obtain treatment at the Student Health Center.

Because of infection, minor cuts have the potential to become more serious. Wounds should be washed and dressed. Visit the SU Health Centre or Peninsula General Hospital if necessary.

3.1 In Case of Fire

In case of FIRE the following actions are recommended:

- Activate the fire alarm.
- Put out the fire if you know how to do so without endangering yourself or others. University policy states that individuals are not required to fight fires. Those that choose to fight small, incipient stage (no larger than a waste paper basket) fires must be trained in the proper use of fire extinguishers. If a fire cannot be extinguished within the first 10 seconds, leave immediately!
- If the fire is large or spreading, leave the fire area and prevent the fire's spread by closing the doors behind you.
- Evacuate the building and await the arrival of Fire Officials. Try to account for everyone inside the building. Do not leave the area until you have been accounted for.
- Do not re-enter the building until you are told to do so by University Police or the municipal fire official.

3.2 Chemical Exposure

- If you spill a chemical such as paint thinners or fabric dyes on your skin:
 - Rinse the area with water for at least 15 minutes.
 - Remove any soiled clothing and jewelry while you are rinsing.
- If you get a chemical in your eyes:
 - Rinse with water for at least 15 minutes, rinsing from the nose outward to avoid contaminating the unaffected eye.
 - Remove contact lenses while rinsing. Don't wait to remove them before you rinse.

- If you inhale a chemical or are overcome by fumes:
 - Leave the room and move to fresh air.
 - Keep door of room open to vent.
 - Do not re-enter a contaminated area.
 - If symptoms do not subside, seek medical attention at Student Health Center or Peninsula Medical Center.

IV Policy of Fines and Damages

The following schedule of fines will be used in the event of a breach of safety/use standards:

Safety Violations: \$250 per violation include but are not limited to, the following:

- Unspotted ladders
- Unsupervised use of audio-visual equipment or booth
- Seating, aisle way, or capacity violation
- Obstruction of exits or doorways
- Misuse of saws and other power tools

V Policy on Alcohol or Non-Prescription Drugs

The presence of alcohol or non-prescription drugs of any kind is strictly forbidden in the Theatre. Such altering substances not only create potentially hazardous conditions for all but demonstrate blatant disrespect of others and a total disregard for professionalism. Breaches of this ruling, of any kind, will not be tolerated and will be prosecuted to the fullest extent, as governed by University policy. ***Any student suspected of such substance abuse will be removed immediately from the activity*** at hand and may be subjected to medical examination. Any student who refuses such examination, or any student found guilty of such substance abuse will be placed on probation pending a formal hearing. ***Expulsion from the program is the minimum penalty.***

Even prescribed medication may pose a safety hazard. Therefore, ***any student on any medication must report this to the faculty supervisor*** prior to entering into an activity.

Bobbi Biron Theatre Operational Procedures

PART I: General Principles of Operation

1.1 Definition of a Production

The Bobbi Biron Theatre defines a performance as:

- Being given for attendance by the public or by a class and which takes place in either the Fulton Hall Black Box Theatre, the Fulton Hall Rehearsal Room (203) in Holloway Hall Auditorium or another venue approved by the Artistic Director;
- Part of the Bobbi Biron Theatre’s published season;
- Advertised by the Theatre and offered either free or with an admission fee charged; and/or
- Is allocated a budget by the Bobbi Biron Theatre.

Note: If it is **not** considered a "finished" piece of work such as "work-in progress," "in-house event," or "workshop" it must be advertised as such in all publicity. No admission is charged for such events. The Theatre assumes that this definition will be used for the purpose of instructional assignments of faculty and programmatic assignments for students.

1.2 Season Selection Guidelines

The intention of this policy is to provide guidelines to the Theatre Faculty for the selection of scripts for season productions. Attention to this plan will assure Salisbury University students the opportunity to see and participate in a historically representative range of dramatic texts. It is not intended that actual productions will always be historically faithful. The decision as to style and genres will be determined by the individual director and the design staff.

A. Categories of Scripts necessary in a 3-year cycle

- | | |
|---------------------------------|---|
| • Classical (Greek/Roman) | 1 |
| • Shakespeare (or Contemporary) | 1 |

• Restoration/ Romanticism 1660 - 1850)	1
• Realism 1850 - 1970	1
• Contemporary 1970 – present	2
• Musicals/Opera (one large and one small scale)	2
• New Work (or work in progress)	1
TOTAL #	9

Note: While some of the above, such as the New Work may not be given a mainstage slot, the intention is that theatre students and patrons alike will have been given the opportunity to experience dramatic literature of all genres and styles.

B. Factors Influencing the Selection of Any Playbill (not in priority order)

- Student needs and abilities
- Use of diverse spaces
- Exposure to non-western drama and multicultural diversity
- Staff interest and expertise
- Relationship to academic coursework
- Relationship to other departments
- Marketability

PART II: Assignment or Employment

2.1 Director Selection

The selection of directors for the Bobbi Biron Theatre for both the academic year and summer seasons (where applicable) shall be determined by the Artistic Director in consultation with the Theatre faculty. Non-faculty and guest directors are expected to cooperate fully with the efforts of the theatre faculty to create a Production program representative of Bobbi Biron Theatre priorities and overall needs. The following prioritization is established to aid the Artistic Director in making decisions and to establish principles of fairness.

I. For the academic year, descending priority would be given to:

- Members of the faculty whose appointment involves the expectation of directing.
- A guest professional director (contingent upon available funding)
- Other members of the faculty with preference given to those with previous directing experience, and whose work is attached to the department academic curriculum. Consideration will be given to faculty who request an occasional directing assignment as being an integral part of an ongoing research project.

II. For the summer season, descending priority would be given to:

- Members of the faculty whose appointment involves the expectation of directing and further prioritized by salary range, season budget, and marketing strategies.
- Other members of the department with previous directing experience, in accordance with the concerns expressed in II.A.
- A guest professional director, contingent on available funding and script selection.

2.2 Casting Parameters for Non-University Persons in University Productions

- The casting of University Theatre productions is open to all members of the University community, and all are encouraged to audition. Everyone who auditions will be accorded full and fair consideration. In general, SU Theatre majors and minors will be given preference in casting of roles. However, casting decisions are justifiably made for artistic reasons which may result in a role being performed by non-Theatre students. The director of the production, in consultation with the Director of Theatre, has sole discretion over the final casting.
 - In certain circumstances, a role may be cast with a non-University person if the situation requires (i.e. no credible University person has auditioned; specific requirements for a role that cannot be met from the campus talent pool), or if additional benefits will accrue to the production and to the production program (e.g. the hiring of a professional guest artist).
 - The director of the production will consult with the Artistic Director for approval of the above #3. If the Artistic Director is the director of the production, the other Theatre faculty director(s) will be consulted before # 3 is put into effect.
-

2.3 Summer Hiring Procedures

- The Summer Session productions, aside from other academic and aesthetic objectives, provide employment to directors, actors, designers, technicians, etc. All hiring is subject to the budgetary restrictions established by funding sources as allocated by the Artistic Director in consultation with the Theatre faculty.
- Hiring will be done by formal contract only, signed for the department by the appropriate authorities, e.g. Artistic Director, Department Chair, etc.
- Employment during the regular academic year in no way guarantees employment during the summer session.
- Employment during the summer season shall be open to persons from outside the University, depending on their skills and availability. It is the belief of the production faculty that giving our staff and students the opportunity to work with professionals and others from off-campus enhances our programs and extends our diverse mission. The staff also

recognizes our obligations to our own artistic community and, in general, will attempt to assemble and appropriately remunerate a summer staff which includes and

- Adequately represents all segments of "the talent pool."
 - Insofar as the budget will allow, all employees of the Summer Session productions will be paid, according to experience and responsibility.
-

PART III: Operating Procedures

A. The Rehearsal Period

3.1 Auditions

Auditions for Bobbi Biron Theatre productions will be held each fall and spring semester in a time frame similar to that listed on the schedule below. Some auditions will be held jointly. Audition dates for other productions will be determined in consultation with the Artistic Director. (See also 2.3 Casting Parameters for Non-University Persons)

- October and November Mainstage Productions: First week of Fall Semester
- March Mainstage Production: Early December
- April Student Showcase Production: Mid-February
- Summer Season: Mid-April

3.2 Acting Rehearsals

These policies have been created to regularize Bobbi Biron Theatre rehearsal schedules and call times. Start times have been set with class schedules in mind. It is suggested that these policies be interpreted to pertain to the norm, noting that exceptions are possible. Exceptions are at the discretion of the faculty director. In the case of a guest director, exceptions are to be cleared with the Artistic Director. In any case, all such exceptions should, if at all possible, be noted to the cast/crew at the beginning of the rehearsal period. For purposes of this policy, the calendar week used is Sunday through Saturday. The school calendar is defined as beginning during Welcome Week and running through the last day of classes excluding examination periods and university recesses. Major rehearsals (full cast run-throughs, act run-throughs, etc.) are not to be scheduled on evenings when a religious observance causes substantial numbers of cast members to be absent from the scheduled rehearsal times.

- All University Theatre productions have a rehearsal period covering a maximum of 5 weeks (musicals – possibly 6 weeks).

- During the first week of rehearsal, a portion of a rehearsal is used for the design team to present sketches, models and concept ideas. In the week prior to load-in, a run through will be held for the benefit of the design team.
- No more than eight (8) consecutive days can elapse between days off.
- Actor rehearsals are limited to a maximum 4 hours in length. Weekday rehearsals begin no earlier than 6:30 p.m. and end no later than 11:00 p.m., including notes.
- No more than two rehearsals can be held on any one day; nor more than one two-rehearsal day in a calendar week. If there is a need to have two rehearsals on a single day, the two rehearsals must be separated by an hour and a half break.
- A ten-minute break is to be taken after each ninety minutes of rehearsal in rehearsals of two hours or longer.

3.3 Technical Rehearsals and Performance Schedules

- Call times should not be earlier than shown unless absolutely necessary. As the crew develops familiarity with the show, call times can often be moved.
- It is the responsibility of the Stage Management staff to insure that crews report on time. The house must be ready to open 30 minutes prior to curtain.
- The Stage Manager is responsible for securing the back stage areas before each performance. During performances NONE other than cast and crew is permitted backstage or in control booths, excluding directors.
- The schedule guidelines below are tied into the academic year calendar using what is considered the norm. The "normal" day is in brackets following the event. Summer season productions and some academic year events will require modification of this scheme. In those instances, Bobbi Biron Theatre and stage management staff is expected to follow the spirit of these guidelines when making changes.
- The director may elect to schedule a brush-up rehearsal. The brush-up rehearsal is from 6:30 - 10:30 p.m. the evening before the resumption of performances. Technical staff may not be required to participate.
 - Production photos may be taken during the final dress. Any posed shots will be scheduled after the first performance of the second weekend for a maximum of one hour. Requests for posed shots must be made to the Stage Manager prior to the start of technical rehearsals.

Dress Parade (usually on Sunday prior to first tech)
no earlier than 4:30 pm Actor Call
5:00 - 6:00pm Dress Parade

Dry Tech (Sun.) 11:45 am Actor/Crew Call
Noon - 4 pm All crew members plus those actors involved in
scene changes

1st Tech (Sun.) 5:30pm Stage Management and Crew Call
6:30 Actor Call
7:00 10:30 Rehearsal
10:30 Notes
11:00pm Theatre is cleared

Tech (Mon.) 5:30pm Stage Management and Crew Call
6:30 Actor Call
7:00 10:30 Rehearsal
No later than 11 pm Notes - acting and tech
11:45 pm Theatre is cleared

Dress (Tues.) 5:30 pm Stage Management and Crew Call
6 pm Actor Call
7 pm Rehearsal
No later than 11 pm Notes - acting and tech
11:45 pm Theatre is cleared

Final Dress (Wed.) 5:30 pm Stage Management Call
5:45 pm Crew Call
6:30 pm Actor Call
7:00 pm Stage Clear
Actor warm-up on stage
7:30 pm Curtain (1/2 hour allowed for notes at end)

Preview or Opening (Thurs.) 6:00 pm Stage Manager Call
6:15 pm Crew Call
6:30 pm Actor Call
6:50 pm Stage Clear
Actor warm-up on stage
7:30 pm House Opens
8:00 pm Curtain

Performance 6:00 pm Stage Manager Call
6:15 pm Crew Call
6:30 pm Actor Call
6:50 pm Stage Clear
Actor warm-up on stage
7:10 pm House Opens
7:30 pm Curtain

All call times adapt accordingly for matinees.

3.4 Technical Rehearsal Definitions and Procedures

I. Definitions of Rehearsal Categories:

A. Dry Tech

The goal of Dry Tech is the coordination of required technical elements to create smooth, functional visual transitions and to sort out problems such as timing, shift correctness and cue placement. A similar 'sitzprobe' may be scheduled with sound and lighting crews separate from the scenery and prop crews, or together.

B. First Tech

The First Tech should be a STOP & GO, unless the number of cues is so great that a CUE-TO-CUE would be more appropriate. The decision to use one framework or the other should be made no later than the production meeting immediately prior to the First Tech. Timing and coordination are the principal goals of the First Tech. All scenery must be provided and fully functional; all props (or suitable substitutes) must be supplied. Problem makeup, costumes and costume props should be used by the actors involved.

C. Tech Dress

The Tech Dress should be a RUN THROUGH although stopping to work problems is to be expected. All scenery and props must be painted and functional. Full makeup and costumes should be worn by all actors to provide the Makeup Crew Head and Designers an opportunity to make needed changes prior to Opening or Preview performance.

D. Dress & Final Dress

Both the Dress and Final Dress are to be a RUN THROUGH with stops only as essential. All Scenery, Props, full Makeup and Costumes are required.

E. Preview

Conditions are the same as for a performance.

II. Rehearsal Modus Operandi:

A. Dry Tech

The Dry Tech involving scenery and props is run by the Technical Director and called by the Stage Manager with the Director (or representative) in attendance. The Dry Tech involves all stage running crews and all actors assisting in scene and prop transitions. A Dry Tech of lighting, sound, and special effect cues is typically held during the Sunday prior to First Tech. The Technical Director, Lighting Designer and Sound Designer will assist the Stage Manager in setting cues at this time. In the event of continuing problems regarding the coordination of technical elements, additional

Dry Tech rehearsal(s) may be scheduled anytime during the technical rehearsal process at the call of the Stage Manager.

B. Stop & Go (typical of all First Tech and Tech-Dress)

Involves all performance personnel. In order for run crews to get an exact sense of what is required, it is important that the actors work at the level of an actual performance, i.e., no hurried lines, no short-cut movements. If there are problems with the timing, it is expected that those problems will be resolved at once. If there are numerous problems that do not involve the actors and will require more than 5-10 minutes of work, the Stage Manager should call a full or partial Dry Tech. The decision regarding when to stop should be placed in the hands of the Stage Manager who, at least in name, is exclusively in charge of the rehearsal. The SM should stop the rehearsal whenever there is a problem which requires cue coordination or involves actor or crew safety, but should NOT interrupt the rehearsal if the problem is an incorrect lighting look or if the problem in question does not involve timing or actor/tech interaction. The Director may wish to stop the rehearsal, but should do so through the Stage Manager so as to convey a clear sense of responsibility.

C. Cue-to-Cue (alternate First-Tech only)

Involves all performance personnel. This rehearsal is run by the Stage Manager. The Technical Director participates only when the TD's help is required or requested. CUE-TO-CUE techs are for the purpose of polishing cue placement and timing. Rewriting of light cues, etc. is permissible, but any one cue should not be given more than 5 minutes attention. If longer periods are required and a suitable alternate time is not available, actors should be excused for a break and Stage Management staff be asked to walk the stage. The same rationale should be applied to all other technical problems.

D. Run Through (Dress, Final Dress and Preview)

Involves all personnel and is run as though it were a performance. Except for cases of real or potential personal injury, the rehearsal should run to completion. Some problems may be attended to at intermission, provided such work does not damage the timing of scene shift and costume changes.

3.5 Makeup and Hair Procedures

Each production will provide actors with any special makeup supplies needed for the production. However, current federal law requires individuals to supply their own makeup pencils and any makeup cleaner/remover needed. Actors must also supply personal towels for cleanup, and a robe or smock to protect clothes or costume from makeup. It is strongly recommended that performance track majors purchase personal

makeup kits. The costume shop will assist in the selection and ordering of the various types of kits available. For specific information contact the Costume Shop Supervisor. The costume shop will provide actors with haircuts or styling services. The costume designer will inform actors if a special cut or style will be needed for the production. All hair arrangements must be made by costume shop staff. (Do not call personally to make an appointment; the cost of the service will not be reimbursed.) The costume designer will provide actors with a photo or xerox of the style desired. In the event students are required to pay for hair service, reimbursement will be given upon presentation of a receipt to the costume designer or Costume Shop Supervisor.

Dressing room conditions are not ideal. Space is limited and so is privacy. Actors are required to wear a robe or smock over undergarments except when getting into or out of costume. For those individuals who either do not have a robe or forget to bring one for a particular night, your wardrobe supervisor can provide one. Please watch that behavior in the dressing room and backstage areas at all times avoids any suggestion of harassment to others.

B. Performance Period

3.6 Preview Performance Definitions and Procedures

Preview performances are rehearsals that are open to an audience whether paying or not. The previews are rehearsals and should be treated as such. The director and stage manager may choose to run the evening as much like a performance as possible or use it as they may see fit. If starting and stopping is expected, the stage manager is advised to make a pre-curtain announcement of this fact to the audience. Previews may not be cancelled except by order of the Artistic Director.

I. Guidelines for Preview Performances:

- All productions produced as a published part of the Bobbi Biron Theatre's season are entitled to a preview performance. These are scheduled for the night before the public opening. The director may decide not to have this preview by informing the Artistic Director at least two weeks in advance.
- Tickets for this performance are available at the Box Office on the Monday immediately preceding the preview. Tickets are available on a first come, first serve basis. No reservations are made for these discounted tickets.
- Complimentary tickets (one per cast and crew member) are available for this preview.

- Preview shall be treated as a performance by the front of house staff. A house manager and usher staff will be on duty. Each person entering the theatre must possess a ticket. Curtain time will be at 8:00 p.m. unless otherwise determined by the Director.
- Additionally, the Brush-up rehearsal, held on the Wednesday before the second weekend, may also be set and advertised as an invited audience performance for student groups. The rehearsal will be conducted under full performance conditions with the possibility of a Q & A either prior to or following the performance to enhance the academic environment of the experience. This will be determined by the faculty director with final approval of the Artistic Director.

II. Summer Production Preview Policy

There will be no public preview for productions during the summer season.

3.7 Starting a Performance

- The director will decide in principle the artistic sequence for beginning the production (i.e. musical overture, visual or sound elements associated with the show), and then communicate this information to the stage manager and house manager before or during the technical rehearsal period.
- Prior to every performance, the Technical Director will inspect all technical aspects of the production to ensure that all problems have been resolved and that all equipment is in good working order for performance. Once this has been accomplished, the Technical Director will communicate this to the Stage Manager who will then inform the House Manager.
- At all performances, the decided schedule should be adhered to as closely as possible with the stage manager making the decision when to "start" the show in consultation with the house manager.
- Only under exceptional conditions (i.e. inclement or dangerous weather, sudden illness in the cast or problems backstage) should the schedule be altered, and only with the joint approval of the SM and HM. In general, this means starting a performance **NO LATER** than three minutes after the announced time.
- If a delay of longer than six minutes is anticipated, the house manager should be prepared to announce to the audience the revised starting time of the performance.

- The Director, through the Stage Manager, will instruct the House Manager before opening night when and under what circumstances to seat latecomers.

3.8 Determination of Intermission Length

The standard intermission time for shows having a single intermission is fifteen minutes. Performances with two intermissions have two ten minute intermissions.

3.9 Post-Show Discussion Procedures

- The Box Office creates and posts signs the day of the performance(s). An announcement will be made at the beginning of each performance to be followed by a Post-Show Discussion.
- House Manager unlocks lobby doors approximately 30 minutes before curtain.
- House Manager coordinates chair needs with Stage Manager and Prop Crew Head. Only clean chairs should be provided; at least one for the facilitator, perhaps enough for the entire cast.
- House Manager coordinates a stage lighting look with Stage Manager and Board Operator. It is not necessary to bring up all the stage lights; it is preferred that lights focused in the down center spot, or similar location be used only to help provide focus for this event. **Do not give the audience the feeling that the theatre has been shut down.** They are still there and what they are doing is important.
- At the end of the show, immediately after the house lights come up, Board Operator brings up the stage lights and Prop Crew brings chair(s) to the desired location. The Stage Manager announces over the PA microphone the name and position of the discussion leader.
- Approximately 10 minutes after the discussion has started, House Manager will close the lobby doors.
- The discussion should not last longer than 30 minutes, unless of course the conversation is heated and stimulating. The House Manager should discuss this with the facilitator prior to starting the discussion.
- At the conclusion, either the Stage Manager or the Props Crew should return the chairs to their offstage location, turn off the light board, and follow normal procedures for locking the theatre.

Procedures for Closing the Theatre

- The Stage Manager is responsible for ensuring that all electrical systems are properly shut down and that all theatre spaces are secured.
- All actors are responsible for individual props and costumes. Props should be either returned to the prop table or returned to the Prop Crew directly. Costumes are to be hung up and stored as instructed by the Costume Designer. The makeup area is to be left clean with all supplies properly stored.
- The lighting crew will, once the house is cleared of patrons, proceed to shut down all electrical systems and return all equipment (such as headsets from backstage, etc.) to the assigned storage location. The booth is then to be left dark and locked.
- Any repairs or lamp replacements must be noted and communicated to the Technical Director in writing and clearly posted on the scene shop bulletin board.
- The Property crew is responsible for gathering and returning all props to their assigned storage location at the end of the performance.
- The Costume crew is responsible for ensuring that the dressing rooms are left in good order with all costumes hung up and properly stored. Any laundry that is needed is to be loaded at this time in preparation for the next day.
- The Costume crew will make notations of any repairs are to be communicated to the Costume Designer in writing and clearly posted on the shop bulletin board.
- No member of the crew is to leave the Theatre until these assignments are completed and checked by the Stage Manager.
- The Stage Manager will dismiss any and all crew. At this time any problem areas are to be communicated to the Stage Manager.

C. Business Office Procedures

3.11 Purchasing Policies

All departments use normal purchasing channels as described below:

Central Stores

Some items can be purchased more easily and cheaply through University Stores. Area Supervisors and the Business Office have copies of the Stores' catalog and order forms. All orders placed are received within 24 hours. All orders must be placed either through the Departmental Office, the Costume Shop, or the Scene Shop.

University Credit Card

Salisbury University has a credit card to be used for all purchases for which the Petty Cash rules do not apply. This procedure should be used to purchase ALL items, when possible, because we will be given a discount at most of the stores and do not have to pay sales tax.

- **ONLY FACULTY/ACADEMIC STAFF ARE ALLOWED TO USE THIS CREDIT CARD.**
- Purchasing is to be done through the university Purchasing Office. All orders are to be made ready for placement and communicated to the Purchasing Office. This office will handle the actual order.
- When the order has been placed, you will receive a credit card statement. Check the statement for accuracy, sign and date it and turn it in to the Director of Theatre for signature.
- The Artistic Director will forward the statement(s) to the Finance Office for completion of the charge.

Petty Cash

Cash advances will be given only as necessary to prop masters and costume designers. The purpose of the cash advance is so that these people may have the available cash on hand to purchase all needed items in one big buying trip. In the case where money is to be given to student assistant or crew chiefs, approval must be communicated to the Departmental Office in advance by the appropriate supervisor.

- Petty cash purchases may not exceed \$50.00. **THIS PROCEDURE IS TO BE USED ONLY WITH BUSINESSES OR INDIVIDUALS WHO DO NOT ACCEPT UNIVERSITY CREDIT CARD.** Do not expect to be reimbursed if this procedure is not followed.
- Be sure to have the University tax exempt number at the time of purchase. You may obtain this number from the Departmental Office.

- Be sure to obtain a cash register receipt from the sales-person. The tax exempt number should be given at the time of the purchase.
- Turn this receipt in to the Administrative Assistant in the Departmental Office for reimbursement.
- Submit receipts ASAP; do not hold on to them for more than 24 - 48 hours.

3.12 University Theatre Budget Categories

The Artistic Director shall, in communication with the Theatre Faculty, devise a budgetary plan for the season which will best meet the needs of the anticipated season and allow for the following expenses:

Operation Expenses:

Advertising:

- Season Brochures
- Production Advertising
- Production Posters

Duplicating Services:

- Production Programs
- Production-related duplication

Royalties

Scripts

Tickets

Dramaturgical and Lobby Display

Archives:

- Photographer and expenses
- Video Supplies

Personnel:

- Box Office Manager
- Box Office Assistant
- Scene Shop Assistant
- Costume Shop Assistant
- Production Manager
- Master Electrician

General Equipment and Inventory Maintenance:

- Scene Shop
- Costume Shop
- Lighting
- Sound

Start-up Supplies:

- Costumes
- Lighting
- Scenery

Individual Production Expenses:

- Costumes:
 - Construction
 - Rental
 - Makeup
 - Laundry/Dry Cleaning
- Lighting:
 - Gel
 - Lamps
 - Rental
- Scenery:
 - Construction
 - Rental
 - Seating Expenses
- Sound:
 - Recordings
 - Supplies
 - Rental

Scholarships:

- Bobbi Biron Scholarship

Additional Personnel: (as needed per production)

- Musicians
- Fight Choreographer
- Choreographer/Movement specialist

3.13 Complimentary Ticket Policy

All faculty and staff of the Theatre Program and the show director(s) and designers are eligible for two complimentary tickets for each production. The show director is eligible for two complimentary tickets for each performance. All requests for such tickets must be made with the Box Office Manager at least 24 hours prior to the performance. All comp tickets reserved but not picked up 20 minutes prior to the performance for which they were reserved will be canceled and sold. NO EXCEPTIONS.

Cast and crew members will be able to receive one complimentary ticket only. The Stage Manager will announce this to the cast at rehearsals. Notices will be sent out for these comps. The cast and crew members are responsible for making the reservation with the Box Office and will be able to pick these up at the box office beginning Monday of opening week, although tickets should be picked up at least 24 hours prior to the performance. Names of cast and crew will be taken from the production's printed program. Everyone entering the theatre must have a ticket. The House Manager has been directed to deny entry to anyone without a ticket; please do not ask to be an exception.

3.14 University Theatre Publications Policy

General Policy

All Theatre publications are the responsibility of the Production Manager in co-ordination with the production Director and Stage Manager. Design, typesetting and layout services are provided by the University Office of Publications.

Program Format and Contents

- All productions are provided with up a Xeroxed 4-6 page program.
- The following information must be included in all University Theatre programs in this preferred order. Items 1-5 should appear on the first page. Recommended info is in parentheses.
 - "The Bobbi Biron Theatre of the Department of Theatre and Dance presents"
 - Title of Show (in a large font size)
 - Author (in a font half the size of the title)

- Date, Time & Place of Performance
- Major Credits in the following order: Director; Music Director; Conductor; Choreographer
- Notes from the Production Director
- Date, Time and Place of Action in the Play
- Intermission Length
- Design Credits: Scenery, Costume, Lighting and Sound
- Technical Director, Stage Manager and Dramaturg
- Cast List (in order of appearance and so stated)
- Post-show Discussion Date(s)
- Acknowledgments
- Royalty information as required by script publishing company
- Dramaturgical notes about the playwright; the issues; the history of the time; production history; the significance of the work to audiences; relevant photographs, illustrations, and graphics.
- Crew List in the following order: (Technical Director) Stage Manager, Assistant Stage Managers, Prop Master, Prop Crew, Wardrobe Supervisor, Dressers, Costume Construction Crew, Master Carpenter, Scene Construction Crew, Light Board Operator, Sound Board Operator, Master Electrician, Electricians.
- Theatre Faculty
- Theatre Staff: Scene Shop Supervisor, Costume Shop Supervisor, Box Office Manager, House Manager, Property Crew Chief, Scene Shop Assistants, Costume Shop Assistants, Lighting Assistants.
- Actor Bios (25 words or less, or as space allows) Personal messages of any kind are not allowed. All entries will be edited for consistency in language and style.

- Production Staff Bios (seventy-five words for Director and Music Director, twenty-five words for others, or as space allows)
- The Bobbi Biron Theatre Mission Statement
- Special projects of significance in the works
- Policies of the House (as space dictates)
 - Recording devices of any kind are forbidden. Cameras and cell phones, even without flash are extremely distracting to patrons and actors alike.
 - Cell Phones and Beepers: In order not to disturb other patrons, please turn off all paging devices, cell phones, and watch alarms.
 - Latecomers: Performances begin promptly. Latecomers will be seated only at a suitable break, which in some cases may not be until intermission.
- Policies of the Box Office and General Information:
 - Exchanges and Refunds: No refunds are given, but exchanges may be made up to 24 hours prior to the ticketed performance date when tickets are available. Patrons who cannot use their tickets are asked to contact the Box Office 24 hours in advance of the performance. Postdated tickets have no value and cannot be exchanged. Unused tickets can be donated to the theatre for resale, the proceeds of which will go to improvements of the theatre.
 - Ticketing: Any person entering the theatre must have a ticket. Infants will not be admitted. The Bobbi Biron Theatre discourages bringing small children to the theatre except when the production is specifically for young audiences.
 - Accessibility: Call 410-543-6228 for information regarding wheelchair accessibility.

- Emergency Calls: Doctors and parents are asked to leave the number 410-543-6228 with their service or sitter. Please inform the house manager of your seat location if the possibility of a call exists.
- Tours: Tours of the Bobbi Biron Theatre facilities are available for interested parties. Requests for such can be made during office hours at 410-543-6229.
- All productions are expected to follow the standard program format unless special exemption is given by the Artistic Director.
- Inserts in a program jacket are discouraged. It is preferred that a sign be placed in the theatre lobby for changes, additions and deletions in program information.
- Other publication formats may be added to the University Theatre's advertising for its season's publicity. As far as possible, these publications shall conform to the policies outlined above.

III. Design Elements

- All print elements for a Bobbi Biron Theatre production will have a unifying element. This includes but is not limited to the program cover, posters and advertisements.
- A graphic theme may be chosen by the Theatre faculty to be used throughout a season. It is expected that all individual production designs fit within this format.
- When a production is to be represented by its own graphic statement, the following conditions will exist:
 - The director of the production will supply art work and/or photographic images to the Publications Office as required by the designer. Various season designs will dictate the size of the art work. Art work supplied should include any graphic image desired as well as production title and playwright.
 - The director should consider that the same image will be used for the program cover as well as for advertisements and posters.
 - Final approval of the appropriateness of the image will be made by the Artistic Director.

- In some cases, the program body type, style and layout is established for an entire season. All individual programs are expected to conform to this format.

3.15 Publicity Photo Call Procedures

Preamble

A publicity photo is a staged photograph, representing the action in a play. They are the theatre's only form of advance visual representation of a particular production. They generate public interest in a production and help sell tickets. It is important to ensure that these publicity photographs capture the best aspects of each production and in order for this to happen, they need to be as organized as possible.

I. Date and Time

The publicity photo call date and time shall be established by the Production Manager. Every effort will be made to avoid conflicts with religious observances. If a change is deemed necessary by the production team, the Stage Manager or production Director should make a request for change in date or time to the Production Manager or Artistic Director. The necessary change will be made if scheduling of the photographer allows. After the change has been made, it becomes the responsibility of the Stage Manager to inform the production team.

II. Location

The Director and the Production Manager shall discuss opportunities and possibilities for location shoots. The publicity assistant shall be responsible for securing the place for a location shoot and making the necessary arrangements with both the photographer. The standard location for shooting shall be on the set for the production unless otherwise determined. The Production Manager shall inform the stage manager as to location.

III. Pose Selection

The artistic content for each photo session shall be the domain of the Director, who must be present at the shoot to instruct the actors and the photographer. The Director will prepare for at least 5 different poses using no more than a total of 5 costume images. Ten (10) days prior to the publicity call, the Director and the Costume Designer should discuss whether actual costumes or representative images will be used given considerations of location and availability of costumes.

IV. Logistical Arrangements

The stage manager should be responsible for the assignment of duties for the photo call. These include collection of props, communications with costume, lighting, and scenery areas and the actors. The Stage Manager will run the shoot from a schedule prepared in conjunction with the Director and Costume Designer. The Master Electrician for the production will provide adequate illumination of suitable contrast ratio as required. A trained board operator must be present for the shoot.

V. Communications

Aspects of the shoot should be discussed in production meetings for the benefit of all areas concerned. Any communication from the Artistic Director shall be through the Production Manager who acts as the communication/information link between production, administrative and other necessary areas.

Part IV Equipment and Spaces

4.1 Theatre Use Policy and Procedures

Salisbury University houses two theatre spaces regularly used by the Bobbi Biron Theatre. The Fulton Hall Black Box Theatre is used for nearly all productions. Holloway Hall Auditorium is used for larger productions, such as major musicals. The maximum seating in the Black Box is 144. The maximum seating in Holloway is 754.

Use of the Black Box Theatre is controlled by the Theatre Department while Holloway is scheduled through the University Facilities Reservation.

The Bobbi Biron Theatre maintains a full schedule of activities and events which preclude use of the Black Box Theatre by others by virtue of limited openings in the schedule. Other events can be scheduled, however, provided they will not interfere or hinder production progress in any way.

Requests to use the Black Box Theatre are subject to the following policies and procedures:

- All requests must be submitted in writing two months prior to the requested load-in date. All arrangements are to be made with the Artistic Director. (3-6235)
- All requests will be reviewed by the Artistic Director in consultation with the Technical Director for final decision.
- To insure the safe and proper use of Bobbi Biron Theatre equipment, **all equipment must be operated by approved personnel**, hired at the expense of the incoming organization. A rate schedule can be obtained from the Department of Theatre and Dance Office. All payroll is handled by the Business Office.

4.2 Reserving Rehearsal and Performance Spaces

Performance and rehearsal spaces must be reserved in advance. All Bobbi Biron Theatre production activities using performance spaces and the rehearsal room are scheduled through the Artistic Director. Rehearsal rooms are scheduled on a week-to-week basis only. Requests to use spaces for non-Bobbi Biron Theatre activities will be considered, with final determination based on the merit of the request and its impact on

Theatre activities. Requests must be submitted in writing. All arrangements must be made through the Office of the Artistic Director.

4.3 User Rules for Department Spaces

- **All theatre performance and support areas are to be locked and clean when not in use.** The last person or group to leave is responsible for securing the space and leaving it in a clean and orderly condition. No food or drink is allowed in rehearsal or performance rooms.
- **Stage equipment shall be operated by Bobbi Biron Theatre personnel only.** Exceptions, if any, require the approval of the Tech Director.
- **Do not work alone** in any performance or shop space.
- Facilities may not be used between the hours of midnight and 7:00 a.m. without the permission of the Tech Director.
- All theatre doors must be able to close completely; no production equipment shall block the door or exit path;
- There must be a minimum of two means of egress with lighted exit signs visible at all times; and
- Fire extinguishers must be visible and easily accessible.
- **Keep the auditorium areas clean** when working on stage. Before painting, sanding or similar tasks, the seating bank should be covered with a plastic tarp available from the Scene Shop.

4.4 Portable Seating Guidelines

When using portable seating arrangements, personnel must observe the following rules:

- Minimum back-to-back dimension between rows of seats shall be 32".
- Rows of seats between aisles shall have not more than fourteen seats; rows of seats opening onto an aisle at one end only shall not have more than seven seats.
- Provide a minimum 34" aisle between rows

- Railings shall be used wherever there is difference of more than 18" between levels.
- Use chair stops along the open (back) edge of any seating riser; do not cross pedestrian pathways.
- No standing room is permitted; all audience members must be seated.
- The Black Box chairs are to be used for audience seating only.

4.5 Building and Equipment Security

Fulton Hall is open from 7:00 a.m. to 10:00 p.m. daily. The building is officially closed at all other times except for public performances and may be entered only by those individuals possessing a building pass.

ALL doors are locked between 10:00pm and 7:00am. During these times, it will be necessary to make other arrangements to enter the building, such as calling the campus police. Locked doors are to remain closed unless in active use. Locked doors are not to left ajar or propped open, allowing unauthorized persons to enter.

Equipment Security is a top priority in this department. Spaces used for storage of props, tools sound and lighting equipment, costumes, etc. should not be left unlocked when unattended. Each area in the building has an established lockup procedure. That procedure is to be followed by all individuals using the space.

4.6 Key Policy

All keys are tightly controlled. Keys are controlled by the Departmental Office. Keys will be issued to student staff as based on their areas of supervision and their need to access certain areas of the building. All other individuals will be issued keys on the basis of production assignments. Only persons holding major crew-head or design positions may be given keys

Keys are obtained by following this procedure:

- See the Departmental Administrative Assistant for a Key Approval Form.
- Take the completed form to the Departmental Office. The Administrative Assistant will issue the keys listed on your form.

All keys must be returned to the Departmental Office at the time shown on the Key Approval Form. Individuals not complying with this requirement will have their Theatre

final grades withheld by the Registrar's Office until such time as the keys have been returned, in person, to the Departmental Office.
NO EXCEPTIONS WILL BE GRANTED.

4.7 Building Maintenance

All individuals using Fulton Hall facilities are responsible for maintaining the building. Upon the completion of any event (class, rehearsal, performance), users are expected to return the space to its standard usable condition. Desks and chairs are to be returned to their normal placement. All rehearsal furniture and properties used are to be returned to their storage place. Use waste baskets to dispose of refuse. Turn off lights when leaving the room. Please observe the following guidelines and remind others to do so also:

- **FOOD & DRINK is PROHIBITED in SCENE AND COSTUME SHOPS**
- **ANIMALS/BIKES: PROHIBITED in any campus building.**
- **SMOKING: PROHIBITED on campus.**

4.8 Safety and Insurance

Safety is a very high priority in the Theatre production areas. Please use common sense and follow safe work practices in carrying out your job duties. Since incidents can occur even in the most cautious environments, please observe the following:

- **NO STUDENT is allowed to work alone in any performance or shop space, at any time.**
- **All Students must complete the Shop Safety Agreement Form.**

This form requests information which would be useful to a supervisor in the case of an emergency. It serves a dual purpose since it is also a signed statement indicating that the student has received a proper orientation to the equipment and spaces in which the student will be working. Although this is no guarantee that you will be free from any liability claim in the event of an accident, it is certainly a positive indication that you took reasonable action to prevent injury. All production students regardless of class and/or area are to complete the SHOP SAFETY AGREEMENT form during the first lab session. Signed forms will be kept on file in a location which is both private but easily accessible during working hours to an area supervisor.

- **Health Concerns**

Observe precautions relating to toxic substances and aromas. Keep in mind that the building air is largely re-circulated and fumes will be carried to the farthest ends of the building. Be considerate of yourself and others by taking such projects outside, or by using alternate material selection. Whenever dealing with situations where injury is possible take every reasonable precaution. Be assured that the University will be supportive of its staff in the event of an accident, but it is best to avoid any possible injury by taking the few extra minutes required to provide basic orientation and careful supervision. Don't cut corners when it comes to safety.

4.9 In the Case of an Accident

- **Occupational Accident and Illness Report**

This form is to be completed by the faculty supervisor within two days of any accident.

- **Injuries Requiring Medical Assistance**

Accidents involving employees (i.e. TAs, Work Study students, Faculty and Staff) shall be fully reported. These individuals are covered by the University's Workman's Compensation Program and may seek medical assistance at a facility and from a physician of their choosing. Students and volunteers are not covered by Worker's Comp and must be treated at the University Health Center or, if the case is serious enough, Peninsula General Hospital.

4.10 Borrowing and Loaning Items for Productions

On occasion the Bobbi Biron Theatre may be involved in loaning or borrowing equipment, costumes, and other miscellaneous items in the course of mounting a production. There is a separate form for each instance. These forms are available from the area faculty supervisor. Be certain that all signatures are obtained and that the information given is accurate and complete. Set a return time at the time of pickup; do not leave these matters to be arranged later on. When left unspecified such matters can become a source of misunderstanding and possible loss of borrowing privileges. Priority Should there be a question of priority when loaning items, please refer to the list of Priority List in section 4.11 of this handbook.

Insurance

The University is essentially self-insured, but does carry some insurance for instances involving theft. However, deductibles are high: \$2500 when there is no sign of entry; \$500 for a break and entry situation. Coverage for situations involving damage and simple loss can be obtained through prior application, but only if the SPECIAL REQUEST FOR INSURANCE COVERAGE form has been completed and placed on file in the Communication and Theatre Arts Office prior to the incident. The Bobbi Biron Theatre encourages all representatives to complete and file all the necessary paperwork prior to actual pickup of the item(s) to be borrowed. This will protect you from having the object in your possession without proper coverage.

4.11 Priorities for the Use and Loan of Department Equipment

Assignment of Departmental equipment is to be made based on the priority listing shown below. Equipment shall be assigned only by faculty area supervisors. NO EXCEPTIONS.

Priority List

- Bobbi Biron Theatre Productions
- Bobbi Biron Theatre Course Productions (class scenes/showcases)
- Bobbi Biron Theatre Student Productions
- Independent Student Projects (Independent Study, etc.)
- University Projects involving established arts-related programs.
- Community Projects involving established arts-related programs

4.13 Production Communication Equipment

All headsets will be set up by the Sound Designer and Sound T.A. for all Bobbi Biron Theatre productions, Dry, Dress and Technical Rehearsals, Level Sets, or any other events. Stage Managers not familiar with headsets should arrange a brief introduction to the equipment with the Sound Designer or Sound T.A. ALL headsets will be secured after EACH rehearsal. DO NOT leave headsets or packs out in the house, backstage, or anywhere else other than the booth, even if the house will be secured. Cables, once pushed out of walkways, may stay in position. The Sound Board Operator, Sound Designer, or Sound T.A. will collect headsets and packs and return them the following morning, before rehearsal or tech work is to begin. All headset requests must contain a schedule for a particular Tech Rehearsal weekend, and/or Tech/Dress Rehearsals. The

Sound Designer and Sound T.A. reserve the right to deny someone (within reason) the use of a headset if disrespect or carelessness is exhibited towards the equipment. This equipment is simple, but expensive, and annually appropriated funds for repairs and replacement do not exist. Headsets and packs can be lent to outside organizations ONLY with the approval of the Technical Director, ATD, and/or Sound T.A.

Part V Personnel

5.1 Student Complaint Policy for all University Theatre Activities

The Department of Theatre and Dance has established the following procedures for students to follow if they have a complaint which they believe needs departmental attention. In creating these procedures, the Department wishes to emphasize that all student complaints will be given a prompt and fair response consistent with these policies and the policies of the University, and that those who initiate them will be treated with courtesy and seriousness. The intention of stating these policies is to describe the formal administrative guidelines which will govern the filing of complaints. Copies of this policy will be available upon request from the Departmental Office.

I. Complaints Involving Teaching

- If a student wishes to express a complaint concerning the conduct of a department member involved in teaching (for a student assistant or production staff member, see 5.1D), he or she must contact the instructor in question and request a time for discussion of the complaint. Professionalism dictates that the issue ought to be addressed in person in a non-confrontational manner. Each faculty member shares in the responsibility to handle any such meetings with diplomacy and reason. After such time as a discussion is held and the student feels the meeting was not productive, the student may elect to take the issue to the next level.

In this case he or she is required to file a letter with the Artistic Director stating explicitly:

- Name of the instructor involved,
- Date and nature of the problem,
- Attempts made (if any) to address the problem,
- Possible course of action to remedy the perceived situation, and
- Student's contact information.

- The Artistic Director will have ten working days to respond to the letter, which may be either in an oral or written fashion. In a case where the complaint involves grading, the University rules involving grading and the changing of grades will apply.
- If the problem is seen by the Artistic Director as a continuing one and/or especially serious in nature, he or she may seek advice of the Chair of the Department. If the student feels the complaint was not adequately addressed by the Artistic Director, he or she may pursue the complaint at the level of the Departmental Chair.
- If the teaching complaint involves the work of a member of the student staff, the student must first consult the supervising faculty member, who will provide a response within ten working days. If satisfaction is not received at that level, the student may proceed as above to the Artistic Director.

II. Complaints Involving Conduct

- Complaints involving conduct, including racial and sexual harassment within the Theatre Program, (involving either faculty or students) should be filed as soon as possible after the incident with the Artistic Director. The Artistic Director, after possible consultation with the Chair, shall respond to the complaint within ten days.
- If the complaint involves the Artistic Director, the student must first address the complaint with the Director as specified in 1A. If the student feels the complaint was not adequately addressed in consultation with the Artistic Director he or she may pursue the complaint at the level of the Departmental Chair.
- A faculty member may also feel the need to file a complaint against either another faculty member or a student. In this case, the faculty member is requested to follow the process above in addressing the issue directly with the individual in question. If this does not bring about a satisfactory resolution, a formal letter addressing the issue can be submitted to the Artistic Director who will then have ten days in which to examine the complaint and respond.
- If the student does not feel satisfied with the response to the complaint the student may then direct his or her complaint directly to the Chair, who will consult the appropriate University administrative offices if need be.

- Complaints of any kind will be handled as expeditiously and sensitively as possible. Every effort will be made to maintain the confidentiality of the identity of the student involved, or those filing the complaint.

5.2 Conflicts Between Academic and Performance Responsibilities

- When a conflict occurs in a student's schedule between simultaneous academic (classroom) and performance obligations, that the need to be present at the academic responsibility must be given precedence.
- In times of special need (e.g. technical rehearsals, performance emergencies, unusual colloquia or conference events, unique lecturers), a request for a change in priority from # I above may be legitimately made between the faculty members involved. It is assumed that these requests will not be frequently made, although such a request may involve more than one student at the same time.
- All efforts will be made to prevent any student from being caught in the middle of these kinds of requests. Only faculty may decide and/or accede to them; no student may make this request for another student.
- An excuse from classroom obligations for performance/rehearsal purposes does not involve exemption from course work.
- Students will be made aware of this policy at the beginning of every semester. At appropriate times, the Artistic Director may be involved in clarifying a specific occasion when this policy is invoked.

Departmental Contact Information

Theatre Faculty		Office	Ext.
Tom Anderson, MFA	Technical Director	FH 107A	36227
Ginger Angstadt, Ph.D.	Adjunct Designer	FH 207	36278
T. Paul Pfeiffer, PhD	Chair; Artistic Director	FH 201	36235
Robert Smith, MFA	Production Director	FH 250	84777
Leslie Yarmo, MFA	Costume Designer	FH 105A	75435
Jacqueline Wellfonder	Administrative Assistant	FH 101	85588

