

University of Florida
College of the Arts

School of Theatre and Dance

PRODUCTION POLICY MANUAL

2019-2020

School of Theatre and Dance website:
<http://arts.ufl.edu/academics/theatre-and-dance/>

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Introduction

The purpose of the Production Policy Manual is to define the policies and procedures for productions/events produced by the University of Florida, School of Theatre + Dance. These policies are effective beginning July 1, 2019 for the 2019-2020 academic year. The Production Policy Manual is available from the Production Manager, posted on the School website, and accessible via Basecamp.

Emergency Notification & Building Information

UF Emergency Telephone Numbers		
Department	Normal Business Hours	Evenings/Weekends
Emergency	911	911
University Police Dept. (non-emergency)	352-392-1111	352-392-1111
Environmental Health & Safety	352-392-1591	352-392-1111
UF Emergency Management	352-273-2100	352-392-1111
Work Management Center (UF Facilities Services)	352-392-1121	352-392-1121
Employee Assistance Program	833-306-0103	833-306-0103
U Matter, We Care	352-294-2273	352-392-1111
Dean of Students Office	352-392-1261	
Alachua County Crisis Center	352-264-6789	352-264-6789
UF Rumor Control	866-833-2287	866-833-2287
SNAP (Nighttime Auxiliary Patrol)		352-392-7627

School of Theatre + Dance Building Information

Building Name: Nadine McGuire Theatre and Dance Pavilion (Constans Theatre)
Building Number: 687
Building Address: 1800 McCarty Drive
 P.O. Box 115900
 Gainesville, FL 32611
Building Phone: (352) 273-0500
Building Fax: (352) 392-5114
Website: <https://arts.ufl.edu/academics/theatre-and-dance/>
Building Location: The McGuire Pavilion is located off of McCarty Drive adjacent to the Reitz Union on the University of Florida campus

The Building Emergency Coordinators are Todd Bedell & Zak Herring

*Please reference the School of Theatre + Dance Emergency Management Plan to review emergency procedures

Student Injury and Illness Policy – Dance Area

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the health care professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another. The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.
5. The student is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

Building Security

- In the event of an emergency call 911.
- Report any suspicious behavior or security issues to the University of Florida Police Department at 392-1111.
- The building is closed 7 days a week from 11:00 pm-7:00 am.
- The building is closed on University of Florida Home Football Games.
- In the event that the University of Florida is closed, there are absolutely no rehearsals, performances, or other building use allowed.
- All rooms are to remain locked when not in use.
- The fire curtain in Constans Theatre must be down at all times the space is not in use.

Weekdays:

- The building is open for use during normal academic business Monday through Friday from 7:00 am-5:00 pm.
- During that time, rooms are scheduled by Production Management and are available on a first come first served basis unless they are already scheduled for academic use. (See Space Request Procedure in Appendix)

After Hours on Weekdays:

- Students may use the building from 5:00 pm-11:00 pm for school related productions/class projects. They must take responsibility to restore studios for class use as per the guidelines posted in each room. (See Space Request Procedure)

Weekends:

- The building may be available on weekends (except Home Football Game Days) from 8:00 am-11:00 pm to students in rehearsal for school related productions. (See Space Request Procedure)

School Productions:

- Rehearsals can only be called during the times of 6:00 pm-11:00 pm on weekdays and 8:00 am-11:00 pm on weekends.
- Some dance and musical theatre productions rehearse during weekday hours.
- At 11:00 pm the building must be vacated and locked.
 - Director notes or cleanup must be completed before 11:00 pm.
- Stage Managers are responsible for clearing and securing the building on evenings when they have a show in rehearsal or performance.
 - In the event there is more than one show in rehearsal or performance, the last Stage Manager in the building must clear and secure the building.
 - Stage Managers must never clear and secure the building alone.
 - Stage Managers using the Constans Theatre must close the fire curtain before leaving the building.
- Each evening the Stage Manager(s) must submit a Security Report to the Production Manager, School Director, and Technical Director. Stage Managers may include the Security Report as part of the Rehearsal/Performance Report.
 - This report must include: time in and out of building and who, if anyone, was still in the building when the Stage Management left.

Building Access:

- Building exterior doors are unlocked on weekdays between 7am-5pm (excluding holidays) and prior to performances.
- SoTD students, faculty, and staff can access the building via card swipe with a GatorOne ID between 5pm-11pm on weekdays and 7am-11pm on weekends for lab, rehearsal, and performance activities.
- Card swipe locations include entrance doors by the Reitz Union, the Loading Dock, and doors by the Elevator.
- Email sotddoors@arts.ufl.edu if you are having trouble accessing the building with your GatorOne ID.

Building Usage and Rules

- All rooms in the Nadine McGuire Theatre and Dance Pavilion are laboratories for use exclusively by School of Theatre and Dance faculty, staff, and students.
- No external group, student, or otherwise, may use any of the School of Theatre and Dance facilities without a Contract.
- Scheduling is dictated by show or event needs with no Non-School event having inherent priority. Scheduling conflicts are to be resolved by the Production Manager with appeal to the School Director.
- Dance Area Coordinator must approve use of Dance Studios in addition to being booked through Production Management.
- Absolutely no Street Shoes are allowed in any of the Dance Studios (G-006, G-010, G011). Shoes designed for dance are only allowed in the Dance Studios.
- Aerial Dance equipment may not be used without a dance faculty member present. **Aerial studio equipment is suspended until further notice.**
- No activities are allowed that scar or mark the floor. This includes tap dance.
- No food or drink is allowed in the studios. Capped water bottles are permitted. Any spills must be cleaned up immediately.
- Hair and body products that leave residue on the floor are not allowed in any of the spaces.
- No tape or any other marks are allowed on any of the floors without the express permission of the Production Manager.
- No painting or building in any of the Studios.
- All furniture and other objects must be stacked and/or moved from the center of the room towards the walls, in an organized manner, after every use. Any furniture or black rehearsal cubes moved from a studio for rehearsal purposes must be returned to their original placement. See guidelines/equipment map posted in each studio.
- Pianos must be returned to their original placement and may not be moved between rooms without the express permission of the Production Manager.
- Injuries must be reported immediately to faculty or staff and an Incident Report must

be completed. Incident Reports are available in each studio, on Basecamp, and from the Production Manager. A copy is also available at the end of this manual.

- School Productions always have precedence. Spaces for Non-School Events are on a first come, first serve basis. There is always the potential you will be asked to leave because of School events and needs. (See Space Request Procedure on page 38)
- See page 32 for information on the Stephen C. O'Connell Center Dance Studio.

School of Theatre + Dance Productions

Levels of Technical Production

Per Fire Marshall Regulations: All scenery and stage properties not separated from the audience by the proscenium opening protection shall be of "noncombustible materials", "limited-combustible materials", or "fire-retardant" treated wood. The proscenium curtain must be able to close all the way to the stage floor.

Note: The following definition of scale reflects current practice. These definitions are under continuing review by the Season Planning Committee.

Large or Medium Size (A-Scale)

- Designers are assigned to the following areas for this level of production:
 - Scenery
 - Lighting
 - Sound – if available
 - Projections – if applicable
 - Costumes
- Design and production meetings are scheduled by the Production Manager.
- This level of production provides a budget allocation for each design area.

Small (B-Scale) or AP-Scale (Actor and Projection Driven Black Box Productions)

- Designers are assigned to the following areas for this level of production:
 - Scenery
 - Lighting
 - Sound – if available
 - Projections – if applicable
 - Costumes
- Design and production meetings are scheduled by the Production Manager.
- A small budget is allocated to this level of production.

Scenery

- Limited seating options are available in the Black Box Theatre based on availability.
- No audience sitting is permitted on the tech ledge of the Black Box Theatre.

Sound

- Limited sound reinforcement may be available.

Projections

- AP productions have projection equipment priority.

Costumes

- Costumes from existing stock are available for use.

BFA Dance Showcase and MFA One Acts (C-Scale)

- Designers are not assigned to this level of production.
- Coordinators for Lighting/Sound, Costumes, and Scenery/Props may be assigned.
- Support comes from individual shops and technical staff.
- No budget is allocated to this level of production.

Scenery

- Limited seating options are available in G6 Studio & G15 Studio based on availability.
- Risers and chairs (if available) will be loaded in and out by the cast.
- Any available black rehearsal cubes may be utilized.
- The Technical Director or Properties Master may approve use of stock furniture and props. These may not be modified for the production.
- All furniture must be returned within 48 hours after the completion of the performance by the Director/Choreographer or appointed person.

Properties

- A member of the cast should be designated Props Coordinator.
- The Technical Director or Staff Properties Master must approve the use of any School props.
- All School props must be returned to prop storage within 48 hours after the completion of the production.

Lighting

- A basic repertory plot (pending seating configuration) will be made available for general lighting.
- A light board operator may be assigned to this level of production.

Sound

- Limited sound reinforcement may be available.
- If specific sound effects or needs arise, talk to the Master Electrician to see if there is a possibility for use.

Projections

- Projection equipment may be available for use.
- A projection operator may be assigned to this level of production.

Costumes

- A member of the cast should be designated Costume Coordinator.
- A limited number of costumes are available for use with permission of the Costume Shop Manager. This should only supplement items from the cast's own closet.
- All costume requests will be coordinated through the Costume Coordinator. Requests should be made to the Costume Shop Manager no later than the production meeting 2 weeks prior to the show.
- The Costume Coordinator and Costume Shop Manager will set a schedule for when the costumes will be available for use. That date will be no later than one week before the show.
- Washing and cleaning should be arranged with the Costume Shop Manager.

- All items must be returned clean and in good condition within 48 hours of the final performance.

Front of House & Publicity

- No tickets are sold for the MFA One Acts.
- House Management staff is not provided for the MFA One Acts.
- A sign-up sheet for MFA One Act performances should be posted on the Callboard.
- Lobby doors will open 1 hour before the performance.
- House will open approximately ½ hour before the performance.
- A member of the cast should be designated Publicity Coordinator.
- The Publicity Coordinator should be responsible for creating the program. If the students have questions about the program, they should speak with the SoTD Publicity Manager.

Meetings

- Two weeks prior to the show a production meeting will be conducted by the Production Manager to discuss and clarify production needs.
- This is the only official meeting to be held for this level of production.

Readers Theatre

Reference the Stage Reading Guidelines located in the appendix.

Theatre Block Auditions

- It is School practice to hold Block Auditions in order for productions, which have overlapping rehearsal cycles, can be fairly cast.
- Block Auditions for 2019-2020 season:
 - Fall:
 - BFA/MFA – August 20, 2019
 - BA/Open – August 21, 2019
 - Spring:
 - BFA/MFA – January 6, 2020
 - BA/Open – January 7, 2020
- An audition sign-up sheet will be posted the first day of classes for Fall and Spring Block Auditions.
- All participants are to report to the upper lobby near the Constans Theatre.
- Auditionees are required to fill out registration information when they arrive (30 minutes prior to their group audition slot).
- Everyone is encouraged to bring several copies of headshots and resumes.
- BFA/MFA theatre students will have 2 minutes to perform two contrasting monologues. If auditioning for the Fall musical then 2 minutes will be allotted for one monologue and 16 bars of music.
- BA/open auditions are open to anyone. They will have 1 minute to perform one monologue. If auditioning for the Fall musical then 1 minute and 30 seconds will be allotted for the one monologue and 16 bars of music.
- For musical auditions during the Fall Block Auditions, please bring sheet music in the correct key. A piano accompaniment will be provided.
- All BFA/MFA theatre students must participate in theatre Block Auditions each semester. The Block Auditions may serve as juries.
- Dance auditions for musicals or plays with dance will be held during Callbacks.
- Students must formally request, in writing, the desire to not audition during a specific semester to the Director of the School.
- Non-students are cast only when appropriate student talent has not auditioned. Professional Guest Artists are an exception to this policy.
- If a Guest Director is not available, the School Director, or designee, will cast on their behalf.
- A student may not be cast in 2 lead roles when the rehearsal schedules overlap.
- Working as a Stage Manager is considered having a lead role.

Dance Auditions

All students wishing to audition for dance productions will be required to fill out an information sheet for each audition and are encouraged (but not required) to bring headshots and resumes.

Fall 2019 Dance Auditions – Aug 21 & 22, 2020

Spring 2020 Dance Auditions – Jan 9, 2020

- All students interested in collaborating with faculty and BFA dance major choreographers are encouraged to attend, including, but not limited to; designers, dancers, musicians, actors, writers.
- The audition may include movement, repertory, vocal work, and improvisation.
- All dancers must be enrolled in at least one UF technique class for the semester.

Space Assignments

- Rehearsal spaces are determined by the Production Manager.
- All rehearsal spaces are subject to change at the discretion of the Production Manager.
- Each evening the Stage Manager or Rehearsal Director must submit a Security Report to Production Manager, School Director, and Technical Director. This report must include: time in and out of building and who, if anyone, was still in the building when the Stage Manager left. The building must be vacated by 11:00 pm. Stage Managers may include security information in rehearsal/performance reports instead of sending a separate report.
- The Stage Manager will monitor this policy and report to the Production Manager.
- School productions always take precedence over non-school events. Spaces for Non-School Events are on a first come, first serve basis. If one is using the space for non-school events, there is always the potential they will be asked to leave because of School events and needs.

Design Graduate Office Use

(Established on December 9, 2015 by the Design & Production Faculty)

- Due to FERPA and other student record privacy regulations, access to the Design Graduate Office must be regulated. Graduate students who handle student record information (grading, UFID, etc.) must safeguard this information from unauthorized access. Undergraduate students needing access to equipment in the office (plotter, printer) must schedule access and must be supervised by a graduate student while in the office. Access by undergraduate students to the Graduate Office is to be limited to use of the equipment for class or production purposes.

Design & Production Student Policy on Outside Activities & Absences

(Revised December 9, 2015 by the Design & Production Faculty)

- All students in the BFA Design/Production program are required to discuss and receive permission from their Mentor(s) for any outside activities (Florida Players shows, attendance at conventions, internships/jobs, etc.) that would impact their ability to meet academic, artistic and production responsibilities. Attendance policies are established for each course and must be followed. Any planned absences from class, design or production responsibilities must be discussed in advance.
- All students in the MFA Design/Production program are required to discuss and receive permission from their Mentor(s) for any outside activities (Florida Players shows, attendance at conventions, internships/jobs, travel, appointments, etc.) that would impact their ability to meet academic, artistic and production responsibilities. In addition, as an employee of the University of Florida, they are required to submit a Disclosure of Outside Activities form that must be signed by their Supervisor and the Director of the School. Attendance policies are established for each course and must be followed. Fulfillment of GTA assigned hours are required by contract. Any planned absences from class, design or production responsibilities must be discussed in advance with their Mentor(s) and Shop Supervisor.

Acting/Musical Theatre Student Participation in Hippodrome Theatre Productions

(revised October 2015 by the Performance Area Faculty)

- Students and Hipp Productions: Our decision as an area is that if a student is in a Hipp production, if they are on a typical rehearsal schedule then students will likely miss 4 classes (2 weeks of Tues/Thurs or Wed/Fri classes). In this instance, faculty will count these as excused or, in the case where a faculty member has a policy of "3 for free," that faculty member will not penalize the student for the fourth absence.
- MFA Students can be in one production per semester that interferes with courses (whether taught or courses they are teaching).
- BFA Students (Musical Theatre and Acting) can be in one production per academic year that interferes with courses.
- All students must recognize the requirements of their degree program. For example, musical theatre students are required, in certain semesters, to participate in the opera projects. This is a priority in their training. In the semesters that students are required to participate in SoTD main stage productions or SoM productions, those conflicts must be noted on all conflict sheets at auditions.

BFA and MFA Directors in Florida Players Productions

(revised Spring 2017 by the Performance Area Faculty)

- BFA and MFA Directors in Florida Players Productions: All BFA Actors, BFA Musical Theatre Students, and MFA Actors are required to get prior approval to submit proposals as a director for Florida Players productions. BFA and MFA performers must

site provisions in their proposal in the case that their proposal is accepted then subsequently cast in an SoTD main stage (Constans or Black Box) production after obligatory Block Auditions, which results in rehearsal/performance conflicts. Note that the priority of BFA Actors, BFA Musical Theatre Students, and MFA Actors is to audition and perform as cast in School productions.

BFA Audition and Casting Obligations

This policy is currently under review by the School Director and Performance Area Faculty:

- BFA Acting and Musical Theatre students are required to participate in each semester's block auditions and jury presentations. Freshman and Sophomore BFA Actors will accept any role assigned to them in a UF SoTD main stage production. Junior and Senior BFA Actors are required to accept any supporting or major role assigned to them in a UF SoTD production. A Junior or Senior BFA Actor cast in a small or bit role in a main stage production, after discussion with the director of the main stage play regarding the circumstances and on a case-by-case basis, may be released from their responsibilities on the main stage in order to perform a substantial role in other than a SoTD main stage production.
- Students selected for the pre-professional degree programs (BFA Acting and BFA Musical Theatre Performance) are expected to fill roles in major season productions. These students will audition prior to the general population for each semester's productions. Like all auditionees, they must obtain roles in competitive, open auditions. Directors will make the final determinations in casting.

MFA Audition and Casting Obligations

(revised Spring 2017 by the Performance Area Faculty)

This policy is currently under review by the School Director and Performance Area Faculty:

- The priority for MFA actors is to audition and perform in SoTD productions. All MFA students are required to audition at Block auditions (typically held on the first day of classes of each semester) and will perform as cast. Third year MFA Actors already assigned to productions may or may not have to audition for a specific role in the production based on the decision of the director.

Rehearsals

- Participation in a School production is a class, and the rehearsal schedule is to be considered the same as a class schedule/syllabus distributed in traditional lecture/lab courses.
- In the absence of a Stage Manager, as is the case with some dance rehearsals, those duties will fall to the Choreographer/Director.
- Acceptable reasons for absence or tardiness are academic obligations published in a course syllabus, illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official University activities such as music performances, athletic competition or debate. Obligations for court imposed legal obligations (i.e., jury duty, subpoena) must be excused. Other reasons may also be approved. All other conflicts will be considered scheduling requests and should be accommodated at the discretion of the Director or Choreographer.
- Student conflicts must be submitted to the Stage Manager no later than 24 hours after the first company meeting/read through for approval by the Director.
- TBA's must be converted to specific rehearsal obligations by 7 days prior to the rehearsal slot. If not, non-published academic conflicts may take precedent. All other changes to the published rehearsal schedule must have School Director approval.
- In the event a rehearsal period spans two semesters, all new academic conflicts are to be given to the Stage Managers within 24 hours of the first class meeting of the new semester. If necessary, a revised rehearsal schedule will be published within 72 hours of the first rehearsal in the new semester.
- The Director must pre-approve any tardy/absence request. You are responsible for informing the Stage Manager of approved tardy/ absence.
- Absence or tardiness is not excused simply by leaving a message for the Stage Manager.
- Rehearsal spaces are to be arranged by the Production Manager. Scheduling is dictated by show needs with no show having inherent priority. Scheduling conflicts are to be resolved by the Production Manager with appeal to the School Director.
- All rehearsal schedules must permit students to view the other School productions.
- Individuals will be given a 5-minute Rest Period after no more than 55 minutes. If a 5-minute Rest Period is not given in a particular hour, a 10-minute Rest Period must be given after no more than 1 hour and 20 minutes.

Performer Acknowledgement Form

By signing below I acknowledge and agree to the following:

- I will be on time for all rehearsals and performance calls.
- I will be on time for all fittings and other production related appointments.
- I will notify the Stage Manager as soon as possible and certainly before my call time, if ill or unable to reach the theatre on time.
- I am aware that if I am tardy three (3) times that I may be removed from the production and my role recast.
- I will remember that, even though places for each act will be called, I alone am responsible for all of my entrance cues.
- I will cooperate with the Director, Stage Manager and Assistant Stage Managers, Dance Captain, Fight Captain, and Production Management.
- I will take proper care of and make no unauthorized changes to, my costumes, props, or make-up.
- I will not eat or drink in costume or in the dressing rooms.
- I understand that smoking on campus is prohibited.
- I understand that it is my responsibility to check my props (including stage weapons), before rehearsals/performances and return them after rehearsals/performances.
- I am not to use or play with props that are not mine.
- I will not sit or lie on any scenery or furniture when it is backstage.
- I will maintain my performance as directed.
- I will appear at curtain calls in complete costume and make-up.
- I will turn off and not use my cell phone and laptop computer during rehearsals and performances.
- I will be quiet backstage.

Production _____ Course _____

Name _____ UF ID # _____

Phone # _____ Email _____

Costume Shop

Updated by the costume area August 2019

Hours of Operation

- P&P Student Hours M-F 9:00am-4:00pm (closed for lunch 12-1pm)
- BFA Student Hours M-F 9:00-5:00pm (extended by apt with Grads 8am-11pm)
- MFA Student Hours M-F 9:00-5:00pm (extended with CSM approval 8am-11pm)
- All other costume needs by appointment

Measurements & Fittings

- The Costume Shop Manager will request all measurements/fitting requests from the Stage Manager no later than 24 hours in advance Monday-Friday. Notice of 48-hours or more will be provided by the Costume Area whenever possible.
- The Stage Manager will designate measurement/fitting schedules no later than 24 hours in advance. This information will be posted on the Call Board.
- Notification of rescheduling or cancellations by the performers must be given to the Stage Manager no later than 24 hours in advance. Costume Shop telephone number is: (352)273-0525
- In the event of illness or short notice emergency performers should contact both the Stage Manager and the Costume Shop Manager as soon as possible to inform them. The performer should also do so in the event that they will be late for their scheduled appointment. Late arrivals exceeding 15 minutes may create the need to reschedule the appointment as the discretion of the Costume Shop Manager.
- Any missed appointments should be rescheduled as soon as possible by the Stage Manager in coordination with the Costume Shop Manager

Rehearsals

- Rehearsal costumes, if necessary, may be requested from the Costume Area through the Stage Manager.
- If rehearsal costumes and/or footwear are provided, they should be worn at all rehearsals.
- All rehearsal costumes should be returned to rack labeled "Rehearsal Costumes" and checked in by Stage Management at the end of each rehearsal session.

Dress Rehearsals/ Performances Etiquette & Treatment

- Costumes should be worn as assigned in accordance with Costume Designer instruction.
- Performers are responsible for treating their costume with respect and care. All costume pieces & items should be returned, stored, and hung up according to instruction by the Costume Area.
- Performers should avoid the following while in costume:
 - Use of excessive make up that may stain and/or damage costumes
 - Inappropriate movement or use while in costume

- Wearing perfume or strong fragrances while in costume or spraying in dressing room areas
- Occasionally SOTD productions require costume rentals from outside sources. In the event of a costume rental performers and crew may be given specific handling and care instructions to ensure the safe return of the rented item(s).
- Any damages or functional costume notes should be communicated to the Wardrobe Head and written on the “Costume Repair” sheet for the current production posted in the dressing room as soon as possible.
- There should be no smoking, eating, or drinking anything other than water in costume or in the dressing rooms.
- Costumes are not to be worn outside the building, this includes the outside loading dock area. (Unless given specific permission as directed for the performance)

Laundry & Maintenance

- Laundry will be done periodically throughout the dress rehearsal and performance process. The Costume Area will establish a maintenance rotation based on garment and performer needs. That rotation will continue throughout the run of performances. Skin part costumes (items that touch the body directly like undergarments) will be laundered at the end of each day.
- All costume items will be inventoried and checked in before and after each dress rehearsal and performance by Wardrobe crew in order to track and maintain the show.

Use of Personal Items

- The use of personal items may be applicable in certain circumstances. Mostly commonly in Dance. If the need arises such Costume items must be approved by the Costume Designer prior to use.
- Approved personal items used in a production should remain with all other costume items in secure dressing room areas and should not be taken home during the full course of dress rehearsals and performances.
- SOTD is not responsible for lost, stolen, or damaged items.

Footwear

- All performers will provide their own footwear unless otherwise specified.
- Proper Footwear must be worn at ALL times, unless otherwise specified.

Make up & Hair

- Make up should be applied in accordance with the Make-Up and/or Costume Designer.
- Costume Area will be available to assist in the purchase and application of make-up.
- Performers are responsible for providing their own make-up, unless otherwise specified.

Photo Call

- Costume should be worn as assigned and instructed by the Costume Area to the Photo Call.

Costume Loan/Borrow Policy & Procedure

- Costume may be loaned/borrowed to other theatres and organizations at the discretion of the Costume Shop Manager. This includes costume needs for school outreach, competitions, conferences, showcases, and special events.
- For full loan/borrow process instructions see policy included in the back of this handbook. Please direct all questions to the Costume Shop Manager.

Lighting

- The Faculty Lighting Advisor, with the Master Electrician will contact the Lighting Designer at the beginning of the semester to arrange lighting due dates.
- Lighting plots, sections, magic sheet and completed paperwork must be delivered to the Faculty Lighting Advisor (as per advisor or dates listed on the production calendar) before the lighting load-in for approval. (See the All Designers Document located in the Appendix)
- A paperwork "red lining" session will be scheduled with the lighting advisor and the master electrician before a final Paperwork package is to be delivered to the shop.
- The Faculty Lighting Advisor, Master Electrician, and Lighting Designer will stay in contact with each other to make sure all requirements and needs are being met.
- Lights will be focused, colored and ready for cueing by the first Technical Rehearsal.
- The Light Board Operator is supervised by the Lighting Designer, Stage Manager and Faculty Lighting Advisor.
- Assigned personnel will perform dimmer check before every technical rehearsal and performance.
- The Dimmer check must be added to the stage managers pre-show schedule leaving adequate time to repair or troubleshoot problems that may be identified.
- A dimmer check will include that each fixture comes on to full, is maintaining its proper focus, that color has not faded and that all circuiting is correct. A dimmer check is not merely a check to see if the fixtures turn on.
- The Lighting and Sound shops will develop detailed pre-show checklists that must be conducted before the opening of the house, this list may be simple or very complex and coordination with crews, staff, and performers may be necessary.
- Student personnel should have adequate training to address most of the technical difficulties that may occur and are shown below but are not limited to:
 - changing a traditional incandescent lamp
 - changing a gas discharge lamp
 - changing a faded piece of color media
 - preparing an atmospheric generating device
 - extinguishing an electrical fire
 - trouble shooting loose connections in line voltage or data cable
 - re-focusing a traditional fixture
 - re-starting a lighting console and clearing errors
 - clearing problems in an automated fixture
 - DMX addressing problems
 - Replacing a wireless mic
 - Replacing battery's in battery operated devices
 - Contacting staff for problems beyond the students' abilities

Sound

- The Sound Designer (if one is available) will present to the Sound Design Faculty all plots, cue samples, signal path diagrams, cues sheets and paperwork for approval 48 hours before the sound load-in.
- A “red-lining” session will be conducted to review these documents prior to the final paperwork package submission
- All sound requirements will be ready for the first technical rehearsal.
- Some dance productions may require sound earlier than first technical rehearsal.
- It is the Sound Operator’s job to mix and reinforce the show per the Sound Designer’s instructions. The Sound Operator is supervised by the Stage Manager, Sound Designer and Sound Design Faculty .
- Sound check will be performed by the Sound Operator before every technical rehearsal and performance.

Microphone Reinforcement and Etiquette

- Microphone Check must take place prior to House opening and made a part of the stage managers pre-show schedule.
- All reinforced performers need to be available at the beginning of microphone check with body microphones in place and in costume.
- The Sound Operator is responsible for distributing and checking batteries of all wireless microphones.
- Body microphones:
 - Body microphones are delicate, do not drop, mangle, step on, or otherwise abuse them.
 - Anything said on a body microphone may/can be heard by the Sound Operator.
- After the show:
 - Performers will return the microphone to the Sound Operator.
 - The Sound Operator will then finish shutting down microphones for the night.

Scenic Studio

Hours of Operation

M-F 8:30 am -12:30 pm and 1:30 pm-5:00 pm

Staffing

- All students planning on working in the Scenic Studio must attend a safety orientation session the first two weeks of the semester.
- Staffing consists of:
 - Work Study Students
 - Scene Design Graduate Students
 - P and P Students
 - Production Practicum Students

The Scenic Studio is overseen by the Technical Director, Master Carpenter, and Scenic Studio Supervisor.

Properties

For 2019-20, the School's staff Master Carpenter will serve as Properties Master, with additional duties in the Scene Shop.

Pre-Rehearsal

- The Stage Manager will make a Prop List in conjunction with the Director, Scenic Designer, and Props Master. They will then be responsible for combining all lists to develop one properties list to be given to the Props Master and Technical Director.
- Stage Managers must submit a rough prop list to the Prop Master on the same day that final designs are due (if a Stage Manager has been assigned during the design process).
- The Props Master will participate in Design and Production meetings.
- The Technical Director and Props Master will identify a Prop Cabinet that will be used by the Prop Master and Stage Management.

Rehearsals

- The Props Master will pull Rehearsal Props for use in the early stages of rehearsal.
- All Rehearsal Props should be clearly labeled.
- The Props Master will sit in on the first run through to see how the props are being used.
- The Stage Manager will communicate to the Props Master through Rehearsal Reports and updated lists, as well as checking in with them weekly.
- The Stage Manager will keep a running list of props and will update the Prop List as needed.
- The Prop Cabinet will be clearly labeled and marked by the Prop Master.
- Changes may be made to the list up to two weeks prior to opening. The Prop Master will get any props added within this time.
- Changes made after the two-week deadline are not guaranteed and the Prop Master will determine if the request is possible.
- All props will be ready for the first Technical Rehearsal.
- The Prop Master will attend all Production Meetings and check rehearsal reports daily for notes.
- Borrowed, rented, perishable, or reusable props will only be used during Tech Week and Performances.
- The Props Master will attend technical and dress rehearsals as needed.

After First Tech

- The Prop Cabinet must be checked after every performance to ensure that all props are present and in solid working condition. Any adjustments that need to be made should be told immediately to the Stage Manager, who will inform Props Master.
- Props that have been borrowed should be returned within 48 hours after Strike.
- Exceptions to this policy can be made at the discretion of the Technical Director.

Design and Production Meetings

Design Meetings

- All design meeting schedules are to be determined by the Production Manager.
- The purpose of these meetings is to discuss the vision of the Director/Choreographer(s) in collaboration with the Design Team.
- Design Meetings are run by the Production Manager.
- The meetings include the Director/Choreographer(s), Design Team, Design Faculty Advisors, Prop Master and Stage Manager.
- Design timeline template will be discussed and developed with benchmark dates set.

Production Meetings

- All production meeting schedules are to be determined by the Production Manager.
- The purpose of these meetings is to discuss each technical area's progress towards the realization of the show.
- These meetings are run by the Production Manager.
- These meetings are to include the Director/Choreographer(s), the Design Team, Design Faculty Advisors, Technical Director, Production Manager, Master Electrician, Studio Supervisors, Stage Manager, Assistant Stage Managers, Assistant Production Manager, Prop Master, Master Carpenter, and Publicity Representative.
- These meetings typically take place in the Conference Room, 212.
- In the event that two shows have production meetings in the same week, the show with the later opening date will meet at 3:00 pm until the 4:00 pm meeting time becomes available.

Tech Week

- Tech Week is the week before the opening of the show when all the technical elements are added into the production.
- Initial Tech rehearsals are focused on the technical elements of the show and not performing.
- When a Stage Manager says “HOLD PLEASE” everyone should stop and remain in their location quietly while the situation that caused the hold is resolved. When everyone is ready, the Stage Manager will tell everyone where they are to restart.
- Performers should wear clothing similar in color to their costumes to tech rehearsals until costumes are introduced.
- The type and scheduling of tech rehearsals is dependent on a particular show’s needs.

Example Tech sequence (subject to change per show):

Friday: Paper Tech

Saturday: Cue-to-Cue/Wet Tech

Sunday: Cue-to-Cue/Wet Tech/ Sitzprobe

Monday: Wet Tech

Tuesday: First Dress

Wednesday: Second Dress

Thursday: Final Dress

Friday: Opening Night

Brief descriptions of possible types of tech:

Paper Tech: Allows the Stage Manager to place all of the Designers’ cues into their script. Involves: Stage Manager, Designers and the Director/Choreographer(s).

Dry Tech: A run through (with holds) of the show with only the technical elements. Involves: Stage Manager, Director/Choreographer(s), Crew, Designers, No Performers.

Lighting Tech: This tech is to run through (with holds) the lighting cues of the show and adjust levels usually with people to stand on stage. Involves: Stage Manager, Director/Choreographer(s), some Crew, some Designers, and sometimes Performers.

Cue-to-Cue: A run through jumping from one cue to the next, skipping the dialogue in between. The Stage Manager will prompt the performers to speak the first few lines before a cue, then after the cue has passed the Stage Manager will call “Hold” and will prompt for the next cue or repeat the previous cue. Involves: Stage Manager, Director/Choreographer(s), Production Manager, Crew, Designers, Props Master, sometimes Performers.

Wet Tech: This tech is a stop and go run through (with holds) of the show to adjust, fix, and add technical elements to the show. Involves: Stage Manager, Director/Choreographer(s), Production Manager, Crew, Designers, Props Master, Performers.

Sitzprobe: This is the first music rehearsal (with holds) involving both singers and orchestra. The performers sometimes sing with microphones while the orchestra plays the music.

Involves: Stage Manager, Director, Music Director, Sound Designer, Performers, and Orchestra.

First Dress: A run through (with holds as necessary) with the added element of costumes. During this tech, attention will be paid to the flow and coordination of costume changes. Involves: Stage Manager, Director/Choreographer(s), Production Manager, Crew, Designers, Props Master, Performers.

Second Dress: A run through with as few holds as possible. Involves: Stage Manager, Director/Choreographer(s), Production Manager, Crew, Designers, Props Master, Performers.

Final Dress: A final run through without holds. Involves: Stage Manager, Director/Choreographer(s), Crew, Production Manager, Designers, Props Master, Performers, and possible audience.

Opening Night: This is the first performance of the show with ticketed audience members. Involves: Stage Manager, Crew, Performers, House Manager, Ushers, and audience.

****Once a production opens; no changes to the blocking or design elements can be made. This includes: structures of lighting, sound, or projection cues. No scenic, properties, or costume changes or any other dynamic actions of the performance should be altered.****

Publicity & Archival Photo Shoot(s)

- The purpose of the Publicity Photo Shoot is to take photographs for distribution to the press and media for promotional purposes.
- Typically, the Publicity Photo Shoot takes place on the Tuesday prior to Tech Week.
- In consultation with the Costume Designer the Director will choose 2-3 performers to be involved.
- This photo shoot will be scheduled prior to rehearsal allotting time for performers to get into costume and make up.
- General lighting and some scenery are needed for this photo shoot.
- Archival photos typically take place during the final dress rehearsal or as per arrangements made by School Director.

Designer Photo Call

- The purpose of Designer Photo Call is to take archival photographs for Designers.
- Typically, Photo Call takes place on the first Sunday following the opening of the show, immediately following the performance.
- Photo Call is run by the Stage Manager.
- Once each scene is set, photographs can be taken by anyone other than the Designated Photographer. Once the Designated Photographer is finished with each scene, all other photography must stop so the next scene can be set.
- Designers must submit a list of 7 requested shots to the Stage Manager by 12:00 pm, two days prior to Photo Call (typically the opening Friday).
- A list of the order of photos will be placed backstage by the Stage Manager for the performers and crew.
- Typically, a Photo Shoot starts at the end of the show working backwards.

- All photo calls require the presence of Performers, Crew, Stage Manager, and Designers.
- Designers are responsible for taking photos or making arrangements for a photographer. The School will not provide a photographer.

Complimentary Ticket Policy

For all Faculty, Staff, Graduate Students, and in some cases Undergraduate Students working on a given production (crew) this policy applies to you.

Complimentary tickets will be issued for a documentable business purpose with the approval of the Director of the School of Theatre and Dance or the Dean of the College of the Arts. Additional tickets may be purchased in addition to the complimentary tickets. A list of eligible recipients will be presented to the box office prior to the shows on-sale.

- (1) All staff and faculty of the School of Theatre and Dance and the school's Community Partners are eligible for 2 tickets per production to encourage their attendance and support of the program. **(2 tickets total for split run shows).**
- (2) Cast members, show designers, and production staff will all be eligible for 2 complimentary tickets in exchange for their efforts on a specific production.
- (3) The Show director may request more than 2 comps but must request them by 5pm the business day before the performance. 4 tickets per performance will be held for the Show Director and the Director's name will be sent to the Box Office 2 weeks prior to the show.
- (4) The School Director, Show Director, and College Dean may request additional comps to accommodate VIP supporters.

In order to obtain complimentary tickets you must follow the steps below:

- You must first request your tickets (two per production) from the University Box office, **in advance**
- Please allow **24-48 hours** for processing
- You then may pick up your tickets from the University Box office in person with a picture ID during the day.
- If you have them waiting for you at will call at the Constans Theatre, you must sign for your tickets; **no one else can pick them up for you.**
- Please arrive early to avoid any lines or delays
- You may **NOT** request comps for a performance on the same day OR just prior to the performance. Your request will be denied. You may still purchase tickets the day of a performance.
- The University Box Office is open **Tuesdays thru Fridays from 12 pm to 5:30 pm** and **Saturday from 10 am to 2 pm**. The Box Office at the Constans Theatre is open 45 minutes prior to the show to purchase tickets as well.
- Please be advised that all tickets are up for public sale now for the entire season. So it is good to request your comps early!

Important Contact Information:

University Box Office #: 352-392-1653

Contact: Kyle Mainieri, Box Office & Marketing Manager

Email: kmain@ufl.edu

Strike

- Strike is the restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.
- Strike typically takes place immediately following the final performance of the production.
- Strike is run by the Technical Director or Scenic Studio Supervisor.
- Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.
- The Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Studio Supervisor.
- Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.
- All undergraduate students involved in the production (cast and crew) are REQUIRED to attend.
- Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities.
- Only the Technical Director may approve an absence from Strike. Under extenuating circumstances may a student be “excused” from or permitted to leave early from Strike. If the student is “excused” from a REQUIRED strike or leaves early from Strike, the Strike must be “made up” by one of the 3 following options:
 - The student must participate in two Strikes within the current academic semester.
 - **--or--**
 - The student must participate in one strike and serve 6 hours in the shop within the current academic semester.
 - **--or--**
 - The student must serve 12 hours in the shop within the current academic semester.
- If a student does not adhere to the above penalties for missing Strike or leaving early from Strike, or if the students misses or leaves Strike early without approval of the Technical Director the student will be:
 - Ineligible for theatre and Dance Scholarships.
 - Ineligible to be cast in School of Theatre and Dance productions for the upcoming semester.
 - Ineligible to register for classes.
 - If enrolled in any section of P&P the student's grade may be lowered.
 - If enrolled in Senior Project the student's grade may be lowered.
 - If enrolled in Dancers for Choreographers or Dance Ensemble the student's grade may be lowered.
 - If enrolled in West African Dance or World Dance (Agbedidi) the student's grade may be lowered.

Student Organization Productions

Any Student Organizations who wish to use School facilities must have a contract with the School. Contracts are available through Company Management.

Load-in, Technical Rehearsals, & Strike

- The exact day and time of load-in can be determined in conjunction with the SoTD Production Manager.
- For all load-ins, strikes, and technical/dress rehearsals, two SoTD staff – one in technical production and one in electrics – will be required.
- For all performances, two SoTD staff, one in technical production and one in house management – will be required.

Front of House

- No tickets are sold for these performances.
- A sign up sheet for all performances should be posted on the Callboard.
- Lobby doors will open 1 hour before the performance.
- House will open approximately ½ hour before the performance.
- Students are responsible for the compiling and publishing of the program. If the students have questions about the program, they should speak with the Publicity Coordinator.

Scenic and Properties

- Use of the scenic shop must be scheduled in advance, in writing, with the SoTD Technical Director and must occur during times when a member of the SoTD scenic staff is present.
- Any of the available black rehearsal cubes may be used.
- The Technical Director must approve the use of other furniture and props.
- All furniture and props must be returned 48 hours after the completion of the performance by the Director or appointed person.
- Review your contract for further information.

Lighting and Sound

- Review your Contract for details about availability of equipment.

Costumes

- Review your Contract for details about availability of School Costumes.

Rehearsal Studios

- A rental contract will be required for each production using a rehearsal studio.

After Every Rehearsal and/or Show

- Each evening the Stage Manager must submit a Security Report to Production Manager, School Director, and Technical Director. This report must include: time in and out of building and who, if anyone, was still in the building when the Stage Manager left. The building must be vacated by 11:00pm. Stage Managers may include security information in rehearsal/performance reports instead of sending a separate report.
- The Stage Manager will monitor this policy and report to the Production Manager.

These policies are intended to keep showcase and student productions manageable for the facility and keep the focus of the evening on the talent of the student performers and/or designers showcasing their work.

Stephen C. O'Connell Center Dance Studio **Rules and Guidelines for Studio Use**

As of Fall 2018 the School of Theatre & Dance no longer oversees rehearsal scheduling at the O'Connell Center. Please contact Beth GraeLor at EGraeLor@ufl.edu for further information.

1. Reservations should be made for SoTD class or rehearsal purposes only.
2. The reservation holder is responsible for the actions of rehearsal participants in regard to studio use, its maintenance, and care. Failure to follow studio rules will adversely affect future space use.
3. Report any security issues or suspicious behavior to the Stephen C. O'Connell Center (392-5500), as well as UFPD (392-1111 for non-emergency, 911 for emergency)
4. Please leave the space clean and reorganized after leaving the studio – suitable for class work.
5. No street shoes allowed on the dance floor. Shoes designed for dance only are allowed.
6. No food or beverages. Capped water bottles/containers are fine. Spills must be cleaned up.
7. Groups may not put tape or marks on the dance floor without permission. When given permission, the tape used must be spiking tape (no masking or clear tape), one inch or less in width and no lengths longer than six inches. Mark only the corners and wings as needed.
8. Groups may not store set pieces or costumes in the studio.
9. No activities are allowed that scar or mark the floor. The group assumes responsibility for all damages.
10. No tap, unless sound-boards are used to protect surface. There are several 4x8 plywood boards available in the studio.
11. No glitter of any kind is allowed in the studio – especially glitter on costumes.
12. Injuries must be reported to the Stephen C. O'Connell Center.
13. Report any security issues to the Stephen C. O'Connell Center, as well as UFPD.
14. No painting in the dance studio.
15. Do not use studio as a dressing room.
16. Hair or body products that leave residue on the floor are not allowed.
17. Paid events, such as master classes with guest artists that will include participants from the community require SCOC approval.
18. For safety reasons: Be sure your members watch over each other as they leave the building and parking lot.
19. Thank you for your help in making the studios clean and safe.

Glossary

School of Theatre and Dance: (also referred to as **School or SoTD**) Is part of the College of the Arts. SoTD offices are located in the Nadine McGuire Theatre and Dance Pavilion (building number 687), on the University of Florida campus.

School Personnel:

Director of the School: (also referred to as School Director) Dr. Peter Carpenter

Associate Director: Tiza Garland

Design & Production Faculty Coordinator: Mihai Ciupe

Faculty Costume Advisor: Jennifer Dasher

Faculty Costume Technology Advisor: DeAnna Rowe

Faculty Lighting Advisor: Stan Kaye

Faculty Scenic Advisor: Mihai Ciupe

Faculty Projection Advisor: Michael Clark

Faculty Sound Advisor: Jing Zhao

Faculty Production Manager & Stage Management Advisor: Jenny Goelz

Faculty Technical Director: Zak Herring

Costume Shop Manager: Megan Szloboda

Company Manager: Austin Gresham

House/Publicity Manager: Colleen Davoli

Master Electrician: Todd Bedell

Master Carpenter/Props Master: Tony Berry

Scenic Studio Supervisor: Manuel Pelegrina

Other Personnel:

Professional Guest Artists: Artists who are not enrolled or employed full time by the University of Florida but are invited to teach or participate in an event or show.

Stage Manager: Facilitates logistical and organizational duties having to do with a show, including safety and well being of the cast and crew and the calling of shows. The stage manager is also responsible for maintaining the artistic integrity of a show once the show opens.

Assistant Stage Manager: Works closely with the stage manager to facilitate stage management responsibilities.

Choreographer: Responsible for composing and/or directing the movement and structure of the dance.

Director: In charge of artistic direction of a show.

Design Team: Consists of the Scenic, Sound, Lighting, Costume, Projection, Make-up, and any other designers, such as Fight Director or Digital Media Designer, that are required for a particular show.

Rehearsal Director: In charge of keeping the rehearsal going when the choreographer or stage manager is not present (usually with dance).

Scenic Designer: In charge of the design of all scenic elements, including the set and props, for a particular show.

Sound Designer: In charge of the design of all sound elements, including effects, reinforcement, and underscore, for a particular show.

Lighting Designer: In charge of the design of all lighting elements for a particular show.

Costume Designer: In charge of the design of all items worn by the performers, including clothing, footwear, wigs, etc., for a particular show.

Make-Up Designer: In charge of the design of all make-up worn by the performers for a particular show.

Wardrobe Head: The head of the wardrobe crew for a particular show. This person reports to the Stage Manager, Costume Designer, and Costume Supervisor.

Light Board Operator: Runs the light board and performs all required checks and maintenance for a particular show. This person reports to the Stage Manager, Lighting Designer and Master Electrician.

Sound Operator: Runs the sound board and performs all required checks and maintenance for a particular show. This person reports to the Stage Manager, Sound Designer, and Master Electrician.

Props Master: In charge of building, obtaining, and repairing all props for a particular show. This person reports to the Scenic Designer, Technical Director, and Scenic Studio Supervisor.

Master Carpenter: In charge of overseeing the construction of the set as directed by the Scenic Designer, and Technical Director. This person reports to the Technical Director.

Publicity Representative: Represents the publicity area for a particular show. This person reports to the Publicity Coordinator.

Publicity Coordinator: In charge of coordinating all aspects of publicity for the School.

Costume Coordinator: In charge of all aspects of costumes for student productions in the absence of a Costume Designer. This person reports to the show Director.

House Manager: In charge of overseeing all front of house activities.

Ushers: Responsible for assisting the House Manager.

Crew: Any person who is given a position or responsibility for a particular show.

Other Terms:

Acting Studios: Rooms G-012, G-013, G-014, G-015.

Additional Safety Equipment: This includes, but is not limited to, eye protection, gloves, face shields, dust masks, ear plugs, welding helmets, etc.

Block Auditions: Auditions for all shows in a given semester.

Call Board: A designated board for a show where items such as sign in sheets, schedules, fittings, and other information are posted.

Contract: An agreement obtained through Company Management.

Costume Studio: Room-238.

“Current Production Repair” Sheet: A form identifying needed repairs for costumes.

Dance Studios: Rooms G-006, G-009, G-010, G-011.

Design Meetings: Meetings to discuss the design concept of a particular show.

Designated Photographer: A photographer designated by the School Director.

Front of House: Areas accessible to the audience including the lobby and seating area.

House: Audience seating area.

Microphone Check: A check of the operation and levels of microphones used in a particular show.

Non-School Events: Events not produced by the School of Theatre and Dance.

Photo Call: An event to take archival, marketing, and portfolio photographs for Directors, Designers, and the School.

Prop Cabinet: A lockable cabinet used to store all props for a particular show.

Prop List: A list of all properties to be used in a particular show.

Proper Clothing: No loose fitting or dangling articles.

Proper Footwear: Closed-toed, closed-healed shoes.

Rehearsal Costumes: Costume pieces to be worn during the rehearsal process.

Rehearsal Props: Temporary props used during the rehearsal process until the final props are available.

Rehearsal Reports: A document sent by the Stage Manager of a particular show containing a summary of each night's rehearsal.

Rehearsal Spaces: Rooms G-006, G-010, G-011, G-012, G-013, G-014, and G-015.

Rest Period: A period of personal time for a performer during a rehearsal.

Scenic Studio: Room G-017.

School Costumes: Any costumes owned by the School of Theatre and Dance.

School Productions: Any production produced by the School of Theatre and Dance.

Security Report: A report submitted by the Stage Manager each night to the Production Manager, Director of the School, and Technical Director that includes time in and out of building and who, if anyone, was still in the building when the Stage Manager left. Stage Managers may include security information in rehearsal/performance reports instead of sending a separate report.

Showcase: A production organized by BFA/MFA Theatre and Dance students coordinated by a Faculty Advisor.

Street Shoes: Any footwear worn outside.

Strike: The restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.

Student Organization Production: Any production organized or overseen by a student organization.

Studios: Rooms G-006, G-009, G-010, G-011, G-012, G-013, G-014, and G-015.

Tech Week: The week before the opening of a show consisting of Technical Rehearsals.

Technical Rehearsal: Rehearsals where technical elements are added to a production.

Appendix

Costume Loan/Borrow Procedure & Policy

How to borrow costumes:

- Make an appointment to pull costumes at least 7 days prior to the desired appointment time. The sooner the better! Appointments must be scheduled during regular costume shop hours (9:00-12:00pm/No Appointments during lunch 12-1/1:00-4:00pm) at the discretion of the Costume Shop Manager. Unfortunately no walk- in appointments or after hours appointments are available after 5:00pm or on weekends.
- Before arriving for your appointment, provide a list of costume pieces that you want to pull (basic types, styles, or time periods). This will allow the costume area to review your needs and follow up with available options prior to your appointment.
- Arrive on time and ready to begin. Don't forget any sizing or measurement information. You should have that collected and ready to refer to before arriving to pull.
- Costume Area staff will guide you to the stock areas where requested items are stored. They will not pull costumes for you. The Borrower is responsible for independently pull, sorting, and taking inventory of all costumes that are requested for loan. All costumes are subject to approve by the Costume Shop Manger and should not leave the area without documentation and approval.
- When you have finished pulling the Costume Shop Manager will confirm all items on your inventory list. Any special notes for use, care, and cleaning will be reviewed at that time.
- Please follow all standard costume area guidelines for performers and crew using borrowed costumes. (See attached page as needed)
- Permanent alteration that involve cutting, glue, paint, or dye are not allowed.
- Borrowers may use minor reversible alteration for fit & function such as- Hems & Side seam alterations.
- A Return date should be scheduled no later than 7 days past the final use of borrowed costumes. Please allow time to restock all items back to where they were found. The Borrower is responsible washing, dry cleaning, and maintenance of all costumes borrowed as instructed by the Costume Shop Manger. Proof of dry cleaning/receipts are required. They are also responsible for any lost, damaged, or destroyed costumes during the time of the loan.
- All borrowed costumes should be reviewed, checked in, and restocked in order to complete the loan/borrow process.

Note for Showcase Costume Pulls:

- Show Director or Choreographer should assign one person to be the Costume Coordinator for the production. The Director or Choreographer should contact the Costume Shop Manager with the name of the Coordinator no later than the first production meeting. At that meeting, the Coordinator should share their pull list and costume needs with the Costume Area.
- The Costume Coordinator should follow the above procedure for pulling & borrowing costumes.
- If any special needs arise please contact Costume Area for problem solving as soon as possible.

Theatrical Weapons Safety Guidelines

As of 7/10/14 – Ver 1.1

Introduction

This document has been adapted from the Theatrical Firearms and Weaponry Safety and Procedures Manual compiled by the staff at Krannert Center for the Performing Arts (Issue #2). It is intended to aid SoTD Stage Management teams in safely utilizing theatrical firearms in tech rehearsal and performance including storage and transportation. The information draws on industry-wide safety standards and “best practices” related to weapons for the stage. At other theatres or organizations, different people may be responsible for the different aspects of firearms and weapons safety, but the general concepts are applicable anywhere weapons are used.

Weapons Master

The Weapons Master is the liaison for the production and is responsible for ensuring that all weapons are transported, stored, handled, and cleaned. The Weapons Master works closely with the Director, Fight Director, Stage Manager, and Actors to create a safe and appropriate working environment for using weapons in rehearsal or production.

Storage & Transportation

It is imperative that in all instances of interacting with weapons, whether functional or decorative, toys or reproductions, that you follow the same procedures for storing and transporting weapons.

A toy gun can be easily mistaken for a real one, and in today’s climate of escalated violence in schools and universities, as well as a hyper-awareness of threatening situations during public gatherings, all weaponry for the stage must be handled with caution and concern for others in the community. **Treat non-functional prop and toy weaponry, starter pistols, plastic or rubber weapons, etc. in the same manner as a weapon capable of being fired.**

Transporting Small Weapons

All small items - handguns, pistols, knives, daggers, throwing stars, brass knuckles etc. - **whether functional or not**, are placed in a lockable container and marked “Props”. An inventory of box contents is taped inside the box lid. The container is locked by key. The Weapons Supervisor, Weapons Master and Stage Manager retain the keys for the production. **If the weapon is Functional (capable of firing blanks or other loads, a starter pistol, a cap gun or bb gun, etc.)** the weapon is disassembled or otherwise rendered inoperable when placed in the container.

Ammunition (in the form of blanks, caps, ¼-loads, etc.) is transported in a separate, locked container marked “Props”. An inventory of the ammunition, including total quantities of all types, is taped inside the lid of the box.

Weapons and Ammunition are transported in their containers at all times. Weapons are not carried in backpacks, storage bins, or with other props. Once in the rehearsal room or performance space, weapons are locked into a road case, weapons locker or dedicated space. **Ammunition (blanks and ¼ loads, etc.) is NEVER used in the rehearsal room and should NEVER be stored in the rehearsal room.** Weapons (including toy, plastic or rubber weapons) may not leave the School of Theatre and Dance for any reason. School Staff, Weapons Master and Stage Manager are the ONLY people authorized to transport weapons in the hallways of the School or to remove a weapon from a locked weapons box.

When not used during rehearsal and performance the weapons (transported in their lock box) should be stored in the Weapons Armory.

Storage of Functional Weapons During Tech, Dress Rehearsal and Performance

Loaded weapons are kept with the Weapons Master and handed off to the actor firing the weapon (or other actor in the scene as appropriate) at the last possible moment within the staging of the play. Note that the actors involved with handling the weapons may want to be involved with loading the weapon. This should always be done under the supervision of the Weapons Master. Once the rounds are discharged, the Actor who fired the weapon or retrieved the weapon from the stage, or the run crew who strikes the scene, must return the weapon to the Weapon’s Master at the earliest possible moment within the staging of the play. If the weapon is fired again, the same procedures are followed for each and every instance the weapon is loaded and ready for use. Once the weapon is no longer needed, the Weapons Master is responsible for cleaning the weapon, removing any undischarged rounds, completing the Weapons Log and returning the weapon to the Weapons Lock Box. Note that the Actors involved with handling the weapon may want to be involved in this process. This should at

all times be under the Weapons Master's supervision. **Under No circumstances is a loaded weapon to be left on a prop table or any other unsupervised location.**

If the loaded weapon must be pre-set on the stage, the Weapons Master must do it at the last possible moment before the action of the scene begins. At the start of a show, this would be at "five minutes" or, in the case of a set where there is no curtain to hide the action on stage once the house is open, the weapon would be set at "five minutes" to house open. If the weapon is used in the second half of the show, it is preset at the last possible moment during intermission.

At all times that a loaded weapon is outside of the lock box, the Weapons Master is to watch the weapon and/or the action on the stage involving the weapon. The Weapons Master may not be assigned any other duties that conflict with prepping, loading, monitoring, documenting usage and cleaning weapons.

In the case of multiple live-fire weapons on stage, stage managers or assistant stage managers or members of the run crew or cast might be designated to supervise loaded weapons or to receive a weapon after it has been fired. These weapon hand offs are planned on a case-by-case basis.

Storage of Toy, Plastic, Rubber Firearms

Non-functional firearms or other weapons are also locked in the Weapons Lock Box when they are not in use. These weapons are preset on the props tables or other designated locations prior to use. Whenever possible, these weapons should be handed off to stage manager or members of the run crew and returned to the lock box as soon as the weapon is no longer needed in the production. Non-functional weapons may not be present in a dressing room or other unsecure location.

Prior Notification of Firing a Weapon

Before any weapon is fired, prior notice must be given to the University Police as well as the School of Theatre and Dance Community. The Production Manager will inform University Police. On the day of the weapons rehearsal, the stage Manager will post on the theatre doors and in appropriate backstage areas notice of weapons firing in the rehearsal with the time period and date.

Firearm Safety

See documents titled:

Actor's Equity Safety Tips for Use of Firearms and IATSE Firearms Manual

Unsafe Situations

Performers, Stage Management and the Weapons Master should feel empowered to call a halt to a rehearsal if they are feeling unsafe about the weapon or how it is handled. A back-up plan should be created and rehearsed to address instances where the weapon may misfire, or where one of the performers feels he or she is in danger and wants to abort the scene.

No one should ever be asked to perform under circumstances where they feel their safety and welfare is being threatened or disregarded. The Artistic and Production Team must work together to create an authentic experience for the audience that does not jeopardize physically or emotionally the wellbeing of the performer.

The Weapons Master completes this log for each rehearsal and performance in which a functional (blank-firing) weapon is loaded and rounds are discharged. The weapon must be cleaned according to the Weapons Supervisor and notated on this log. **If there is a malfunction during firing (weapon jams, round does not discharge, etc.) or the Weapons Master observes damage through a visual inspection STOP CLEANING OR HANDLING THE WEAPON.** Return the weapon to locked storage with the log and inform the stage manager of the malfunction or damage to include in the rehearsal report. One weapon should be tracked on each log sheet.

Show Title: _____ Weapon: _____

Weapons Master: _____

Date	Rehearsal or Performance	No. of rounds loaded/fired	Weapon cleaned and inspected? (<i>Signature</i>)	Malfunction or Damage Noted	Note No. (<i>List Below</i>)

Notes:

3D Printer Policy & Procedures

The School of Theatre + Dance's (SoTD) 3D printer policy and procedures are in compliance with the University of Florida's (UF) 3D printer policy issued on May 25, 2016 (Policy #: UFEHS-3DPrint-5/25/16). Tom Ladun, UF Industrial Hygiene and Occupational Safety Coordinator approved the location and use of SoTD's 3D printer, a MakerBot Replicator 2 on Friday, November 17, 2017. All SoTD students, faculty, and staff utilizing the printer must follow the procedures listed below. Failure to comply will result in loss of access to the printer.

1. Users must review and follow the UF & SoTD 3D Printer Policies, the MakerBot Replicator 2 user manual, and the Octave PLA 3D Filament Safety Data Sheet (SDS) prior to use. This review process should be scheduled with the Scenic Design Faculty. The policies, manual, and SDS sheet are posted near the 3D printer and can be located online via the Production Management Basecamp page under the Health & Safety folder.
2. All users must complete the online UF Hazard Communication Training prior to use. The training course can be accessed through MYUFL → My Self Service → Training & Development → My Training → Hazard Communication Training (using the search function).
3. Training must be documented in writing using the provided checklist and signature page. The completed training document must be kept in the 3 ring binder located next to the MakerBot and uploaded to the Health & Safety Committee Basecamp page.
4. The printer can only be used in the Black Box Theatre Booth (Rm 110) and should never be relocated without the approval of UF EH&S. The printer may not be used during technical rehearsals or performances scheduled in the Black Box Theatre. The door to the booth should remain closed at all times.
5. No eating or drinking is allowed in the Black Box Booth/near the 3D printer.
6. Required personal protective equipment (PPE) includes protective eyewear with side-shields or goggles meeting the American National Standards Institute standard, ANSI Z87.1-2010 or 2015. Long and loose hair must be tied back and loose clothing/jewelry must be avoided.
7. Do not touch the MakerBot extruder while it is heating. It heats to 230° C. It generates high temperatures and includes moving parts that can cause injury. Never reach inside the MakerBot while it is in operation. Always allow it to cool down before reaching inside.
8. Only Octave PLA 3D Filament may be used in the 3D printer.
9. All users are required to follow recommended cleaning and maintenance instructions located in the user manual. The MakerBot must be cleaned after each use.
10. Questions about 3D printer use can be directed to the Scenic Design Area.

SoTD Stage Reading (Readers Theatre) guidelines are adapted from the Actors' Equity Association Stage Reading guidelines. Future presentations are dependent on Readers Theatre ensembles working within these guidelines. The purpose of the readings is to provide actors not currently cast in an SoTD production the opportunity to work with a faculty director. The spring semester reading should focus on introducing new faces including freshmen and transfer students. As indicated below, emphasis is placed on the text and collaboration between the director and actors, not on production elements.

1. Rehearsals are limited to a maximum of 30 hours, to be scheduled in three (3) hour blocks Monday through Friday between the hours of 6:30pm-10:30pm and Saturday or Sunday between the hours of 1pm-10:30pm. The rehearsal process must not last longer than 2 weeks.
2. A maximum of two (2) readings on consecutive nights will be scheduled in a rehearsal studio.
3. Auditions should coincide with SoTD block auditions when possible.
4. No credit or P&P hours will be given to participants.
5. Book in hand, no memorization, only minimum staging with no choreography is permitted.
6. No sets, props, projections, sound reinforcement, costumes, wigs or make-up.
7. Lighting elements are limited to resources available in the scheduled rehearsal studio. Lighting cues must not exceed lights up/lights down.
8. A stage manager will be provided if available. The stage manager may need to be secured through the pool of auditionees.
9. House management staff will not be provided. It is the responsibility of the Readers Theatre Director to ensure that the room capacity does not exceed 50.
10. Actors will need to assist with audience chair set-up/strike under the supervision of the Readers Theatre Director.
11. Presentations are for in-house and invited guests only. No posters, press releases, publicity photos or video recording is permitted.

**University of Florida - School of Theatre + Dance
SoTD Space Request**

Email sotdspace@arts.ufl.edu with:

- ➔ **Name and contact information**
- ➔ **Date and time** of reservation
- ➔ **Purpose** of your request (reh for class etc.)

Requests must be submitted 48 hrs in advance (Mon-Fri). Ample notice is greatly appreciated! We will do our best to accommodate requests; however, we cannot guarantee space availability.

All Designers Documents

COSTUME DESIGNERS - ALL DESIGNERS

This document serves as a basic outline for the process by which you will design and realize productions within the School of Theatre and Dance. It is by no means inclusive of all of the steps and meetings you may find necessary to have in order to be a successful designer. A few basics to note:

- You will be invited by the Production Manager to a basecamp group for each production you are part of. On this group, you will find the production calendar and designs/documents related to your show. **It is your responsibility to meet all deadlines laid out in this calendar.**
- Basecamp houses documentation for each production. It is your responsibility to upload documentation PRIOR to design/production meetings for reference by the design/production team during the meeting.
- The purpose of design meetings is to catch the entire design team and mentors up with where you are in your process and to address any group concerns. These meetings are not intended to be the principal collaborative meetings for the director and design teams. It is your responsibility to schedule additional meetings.
- Likewise, production meetings are a check-in with the entire team and mentors during the realization of your design. It is a place to bring up potential issues/needs but these needs should be addressed as they come up; do not wait until formalized meetings.
- Please come prepared to all meetings. Preparation includes having all necessary technology to present your work. If you intend to use the projector, you may need to supply an HDMI adapter.
- The process of collaborative design may require you to take ideas other than your own and adjust. Although this document lays things out as if they are linear, please be prepared for that to not be the case and remain flexible and communicative.

Special Considerations to Note:

- **Musicals: Shoes, shoes, shoes!** Dancers require special consideration for their feet... specific types of dance demand specific footwear. Shoes can be a large cost - these needs should be discussed early and often. Guidelines are set by the department for the use of a performer's personal footwear and **MUST** be adhered to.
- **Dance: Movement:** at minimum a Costume design cannot inhibit a dancer's movement. Ideally, we should accentuate the movement in the piece. Attending rehearsals is vital to understanding the movement.

COSTUME DESIGNERS - ALL DESIGNERS

Conceptual Design Process: Theatre

Phase 1

1. Read play
2. Create costume chart including:
 - a. Costume changes
 - b. Denote Potential Quick Changes
 - c. Items required by the text (costume or costume props)

MEETINGS: Director

DESIGN MEETING 1 :

Emotional/Inspirational Research Presentation.

Phase 2

1. Research
 - a. Historical
 - b. Emotional
 - c. Character Specific (address all elements of design)
 - d. Hair
 - e. Makeup
 - f. Color Palette
2. Begin Pieces List
3. Begin Budget

MEETINGS: Director, Design Team, and Design Mentor

Design Meeting 2:

Research presentation via powerpoint/keynote including color palette

Phase 3

1. Additional Research
 - a. Details
 - b. Technical
2. Rough Sketches (Once these are complete SHARE with Mentor and Director for feedback/approval: you must finalize these before the next Design Meeting)
3. Fabric Swatches
4. Refine pieces List and include your build/rent/buy proposal
5. Refine Budget
6. Finalized Sketches
7. Begin Sourcing for Rentals (garment and wigs)

MEETINGS: Director, Design Mentor, Costume Shop Manager with Technical Faculty (This should be a collective meeting)

Design Meeting 3:

Presentation of Swatched Final Sketches

Phase 4

1. Completed Color Renderings (Please see rendering spec's for details)
2. Detail Sketches (including hair/makeup if specialty)
3. Fabrics Sourced and Selected
4. Edit Pieces list
5. Finalized Budget
6. Select rental sources and submit contract information to Shop Manager.

COSTUME DESIGNERS - ALL DESIGNERS

MEETINGS: Director, Design Mentor, Shop Manager , Technical Faculty

Design Meeting 4:

Present final renderings, fabric swatches, and budget

Conceptual Design Process: Dance

Phase 1

MEETINGS: Choreographer

DESIGN MEETING 1 :

Emotional/Inspirational Research Presentation

Phase 2

4. Research
 - a. Historical
 - b. Emotional
 - c. Character Specific (address all elements of design)
 - d. Hair
 - e. Makeup
 - f. Color Palette
5. Rough Sketches
6. Begin Pieces List including build/buy proposal
7. Begin Budget

MEETINGS: Choreographer, Design Team, and Design Mentor

Design Meeting 2:

Research and Rough Sketches presentation via powerpoint/keynote including color palette

Phase 3

8. Additional Research
 - a. Details
 - b. Technical
9. Completed Color Renderings (Please see rendering spec's for details)
10. Detail Drawings (including hair/makeup if specialty)
11. Fabrics Sourced and Selected
12. Begin sourcing for purchases
13. Refine Pieces List
14. Finalize Budget

MEETINGS: Director, Design Mentor, Costume Shop Manager and Technical Faculty (This should be a collective meeting)

Design Meeting 4:

Present final renderings, fabric swatches, and budget

Realized Design Process: Theatre

Once your theoretical work and planning is complete, you will immediately move into the prep phase for realizing your show. **Important dates and deadlines for realizing your show will be published in the Costume Shop Calendar.** Any missed deadlines will impact your ability to collaborate and the subsequent shows. If you are concerned about missing a deadline, please inform a mentor ASAP so we can assist you.

The entire design process requires constant communication with a number of teammates. We would prefer you over communicate rather than under communicate. **Remember, we are all on the same team and share your goals!**

PREP PHASE, FITTINGS, PRODUCTION MEETINGS, DRESS REHEARSALS

Prep Phase:

- Rentals: Rentals should have been initiated with Shop Manager during conceptualization. You will want to follow up on these contracts and reassess any changes before things are shipped from sources. Please see Rentals Process for detailed information.
- Pulling: This is a continual process. Pulling from Ayers will be scheduled with Shop Manager. Once you have completed a round of fittings, you need to do another pull as the way you see things will have shifted. Remember: anything you can get for free leaves more budget money for other choices. Please see Pulling Process for detailed information.
- Purchasing: Please follow purchasing guidelines. All purchasing must be completed on a faculty/staff purchasing card. The University DOES NOT allow reimbursement or petty cash. **DO NOT SPEND YOUR OWN MONEY.** Order by dates are indicated in the Costume Shop Calendar. Please follow them to avoid any shipping delays/problems. Depending on the shipping company (UPS/FedEx/Amazon/USPS) packages may be delivered to central mail on campus. At minimum this causes a 1 day delay in delivery to SoTD. Amazon has recently created their own "shipping company". This has proven unreliable in the past, please check on your amazon orders and be aware if something has not arrived in the time you expected it to. If you have questions/problems regarding shipping, please speak with Jen Dasher. Please see Purchasing Process for detailed information.

COSTUME DESIGNERS - ALL DESIGNERS

Fittings, Rack Tours, Photos:

Fittings

Fittings are an opportunity for you to continue to refine and design your show. Once things are on a dimensional body, adjustments will be desired. The more prepared you are for the first fittings, the more time you will allow yourself to make these adjustments.

Fitting weeks are determined by the Costume Shop Manager well in advance of your design process and published on the Shop Calendar. Be **PREPARED**. There is no ability to delay these weeks. If an issue arises, you must address it with the Costume Shop Manager ASAP.

Fitting requests are due to Shop Manager the Tuesday before the week of fittings. Any actors you expect to see should be on that list. Shop Management will determine the length of the fitting with you and the Draping staff.

Your preparation for fittings should be head to toe, including undergarments. You will need to be prepared with undergarments for constructed fittings in the **FIRST** fitting as the fit of the undergarment can change the pattern. Any purchased or pulled garments should have multiple options and/or sizes available for each fitting. Let's give ourselves and our fellow students every chance at success!

The Design team is responsible for preparing/cleaning the fitting area. In advance of the fitting:

- Place all items to be fit in the fitting room (undergarments, garments, shoes, accessories, etc.)
- Display rendering
- Have your design bible in the room
- Make sure Ipad is there and has power.

Rack Tours and Photos:

It is the practice of this department to encourage collaboration with the design team and director/choreographer. To help facilitate this collaboration, Costume Designers schedule rack tours. Allowing your collaborators (particularly the Director/Choreographer) to see your work throughout the fitting process is essential to your success. Please schedule these with your mentor present to help you verbally communicate and address any concerns that may arise.

Additionally, fitting photos are available on OneDrive to be shared with the entire team. Please be aware of the quality of these photos before relying on them as the only means to communicate with a director. **DO NOT** upload fitting photos to basecamp.

COSTUME DESIGNERS - ALL DESIGNERS

Rehearsal Reports and Production Meetings:

Rehearsal Reports:

It is the Designer's responsibility to reply to Rehearsal Reports promptly. If there is further discussion needed, state that clearly in your response. If you are unsure of the response because of the potential impact on the shop OR because it requires ANYTHING of the shop, please speak to your mentors before replying.

Production Meetings:

Production meetings are a check-in with the entire team and mentors during the realization of your design. It is a place to bring up potential issues/needs but these needs should be addressed as they come up; do not wait until formalized meetings.

Productions meetings will not be attended by the entire Costume Area faculty/staff. Generally, the Costume Area will be represented by Megan Szloboda or DeAnna Rowe. If you have a design issue, please inform your design mentor.

At production meetings you should be prepared to communicate collaboratively and effectively the progress made on your production in the previous week and any concerns that have come up. Topics might include:

- Upcoming scheduling of fittings
- Concerns about paint/deck treatments
- Quick Change needs: space, rehearsals, etc.
- Thanking your collaborators for their assistance - particularly stage management.
- Anything from rehearsal reports that needs to be addressed in more detail.

Dress Rehearsals:

Dress rehearsals can be a very stressful process. The more of the previous process you have followed, the less stress you should feel entering the dress rehearsal process. Your role in the dress rehearsal is to answer ALL the questions. You are the holder of the most information so it is vital you be in the dressing rooms during pre-show to facilitate the actors/dancers processes.

During rehearsal, you should be in the house and position yourself so that you can easily speak with the director/choreographer. Different directors/choreographers give notes differently - some prefer to give them throughout the rehearsal, so being close by is advantageous! At minimum during first dress, mentors will also be present. Mentors are there to both help you answer questions and prepare for notes and give you their own notes in order to drive your work forward. This is an opportunity to have design and construction eyes on your work that are more advanced than your own, remember we are all on your team! All notes should be uploaded to basecamp by 12 am the night of each rehearsal. Please check in with Shop Management the next morning regarding any questions they may have.

ALL DESIGNERS
Revised
Scenic Design

Note: The time frame should be variable, depending on the scale of the project.

Note: In addition to the mandated meetings with the production manager, director, choreographer, design team, mentor and shop manager, designers should schedule additional meetings as needed.

Note: Designers are required to load all work onto Basecamp before 3 PM on the day of Design Meeting

FOR A PLAY

I. Phase 1

- A. Read play
- B. Make scene breakdown, including:
 1. Scene changes
 2. Entrances and Exits
 3. Items required by the text
 - a. Furniture
 - b. Scenic elements
 - c. Prop list

Initial conversation with Director

II. Phase 2

- A. Research (Powerpoint or boards)
 1. General historical images
 2. Structural/technical images
 3. Inspirational images

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

DESIGN MEETING #1

Formal presentation of concept by director

Presentation of preliminary research and paperwork by designers

III. Phase 3

- A. Additional research (Powerpoint)
 1. Further historical/structural images
 2. Images edited and organized by scene or locale
- B. Rough sketches
- C. Rough groundplans for each scene (1/4" scale)
- D. Rough white model
- E. Consider scene changes and transitions

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

DESIGN MEETING #2

Present progress and be able to discuss color palette as a design team

IV. Phase 4

- A. Ground plan, section and drafted elevations for all scenic elements
- B. Scenic model (physical or digital)
- C. Color renderings or lit photos of color model for each scene or look
- D. DWG files must be sent to Technical Director 3 days prior to 3rd Meeting
- E. Rough budget completed with Technical Director
- F. Assist Technical Director with sourcing items that require design decisions

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

DESIGN MEETING #3

Present progress and present final color palette as a design team

V. Phase 5

- A. Finalize groundplan, sections and elevations (include masking, offstage scenery storage, sight lines and line set schedule)
- B. Update color renderings and model
- C. Complete draftings of built furniture and props
- D. Complete paint elevations
- E. Working with Technical Director, finalize sourcing of items that require design decision
- F. Update props/furniture list
- G. Updated DWG files must be sent to Technical Director 3 days prior to Final Meeting

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

DESIGN MEETING #4

Present final design package.

FOR DANCE

I. Phase 1

- A. Listen to music selected for the piece
- B. Attend rehearsals when possible
- C. View video of choreographer's previous work and/or previously staged versions of work to be designed.
- D. Make piece breakdown, including:
 1. Choreographic moments and changes
 2. Musical moments and changes

Initial conversation with Choreographer

II. Phase 2

- A. Research (Powerpoint or boards)
 1. General historical images
 2. Structural/technical images
 3. Inspirational images

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

DESIGN MEETING #1

Formal presentation of concept by choreographer

Presentation of preliminary research and paperwork by designers

III. Phase 3

- A. Additional research (Powerpoint)
 1. Further research images
 2. Images edited and organized by scene/moment
- B. Rough sketches
- C. Rough groundplans for each scene (1/4" scale)
- D. Rough white model
- E. Consider transitions within dance piece and between pieces
- F. Consider interaction between dancers and scenic elements/props
- G. DWG files must be sent to Technical Director 3 days prior to 2nd Meeting
- H. Rough budget completed with Technical Director

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

DESIGN MEETING #2

Present progress and be able to discuss color palette as a design team

IV. Phase 4

- A. Ground plan, section and drafted elevations for all scenic elements
- B. Scenic model (physical or digital)
- C. Color renderings or lit photos of color model for each look or dance piece
- D. Assist Technical Director with sourcing items that require design decisions

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

V. Phase 5

- A. Finalize groundplan, sections and elevations (include masking, offstage scenery storage, sight lines and line set schedule)
- B. Update color renderings and model
- C. Complete draftings of built furniture and props
- D. Complete paint elevations
- E. Working with Technical Director, finalize sourcing of items that require design decision
- F. Update props/furniture list
- G. Updated DWG files must be sent to Technical Director 3 days prior to final Meeting

Meet with Mentor and Technical Director

Meet with Director

Meet with Design Team

DESIGN MEETING #3

Present final design package.

ALL DESIGNERS

Revised
Lighting
Design

Note: The time frame should be variable, depending on the scale of the project.

Note: In addition to the mandated meetings with the production manager, director, choreographer, design team, mentor and master electrician, designers should schedule additional meetings as needed.

Note: Designers are required to load all work onto Basecamp before 3 PM on the day of Design Meeting

FOR A PLAY

I Phase 1

- A. Read play
- B. Make script breakdown, including:
 - 1. Time and place
 - 2. Source of lighting
 - 3. How time and light move within the script
 - 4. Atmospheric effects indicated in the script
 - 5. Practicals indicated in the

script Initial conversation with Director

II Phase 2

- A. Research (Powerpoint or boards)
 - 1. General historical images
 - 2. Time and location images
 - 3. Inspirational images
 - 4. Color and texture images

Meet with Mentor
Meet with Director
Meet with Design
Team

DESIGN MEETING #1

Formal presentation of concept by director
Presentation of preliminary research and paperwork by designers

III Phase 3

A. Additional research

1. Additional images
2. Images edited and organized by scene/moment
- B. Modified color/texture images based on scenic/costume design progress
- C. Preliminary sourcing of possible rentals, practicals and atmospheric effects, including price information
- D. Update/revise paperwork
- E. Begin storyboard process as part of discussions with director and design team

Meet with Mentor
 Meet with Director
 Meet with Design Team
 Meet with Master Electrician

DESIGN MEETING #2

Present progress and be able to discuss color palette as a design team
 LD's should assertively and clearly respond to color choices proposed by the scenic and costume designers

IV. Phase 4

- A. Finalize color palette with design team
- B. Rough storyboards

Meet with Mentor
 Meet with Director
 Meet with Design Team
 Meet with Master Electrician

DESIGN MEETING #3

Present progress and present final color palette as a design team

V. Phase 5

- A. Specify color and texture choices (gels, gobos, etc)
- B. Specify angles and sources of lighting
- C. Begin rough lighting plot based on scenic groundplan
- D. Prepare budget for rentals and purchased items
- E. Prepare to present major lighting effects/moments

Meet with Mentor
 Meet with Director
 Meet with Design Team
 Meet with Master Electrician

DESIGN MEETING #4

Present key moments in storyboard form (using scenic rendering/model), budget and rough plot. This may be in the form of Photoshop techniques on the scenic rendering, 3d visualization techniques used in any software you have learned while at UF or other method used to visualize all the significant scenes in the play or musical.

VI Phase 6

Updated rough plot and associated Lightwright paperwork due two weeks prior to focus (see Production Calendar)

VII Phase 7

Final plot and associated paperwork due one week prior to focus (see Production Calendar)

FOR DANCE

I Phase 1

- A. Listen to music selected for the piece
- B. Attend rehearsals as often as possible, you should know the piece as well as the choreographer before you can begin the design.
- C. View video of choreographer's previous work and/or previously staged versions of work to be designed.
- D. Make piece breakdown, including:
 1. Choreographic moments and changes
 2. Musical moments and

changes Initial conversation with

Choreographer

II Phase 2

- A. Research (Powerpoint or boards)
 1. Inspirational images
 2. Color and texture images
 3. General historical, time and location images if appropriate

Meet with Mentor

Meet with Choreographer

Meet with Design Team

DESIGN MEETING #1

Formal presentation of concept by choreographer

Presentation of preliminary research and paperwork by designers

III Phase 3

- A. Additional research
 1. Additional images
 2. Images edited and organized by scene/moment
- B. Modified color/texture images based on scenic/costume design progress
- C. Preliminary sourcing of possible rentals, practicals and atmospheric effects, including price information
- D. Update/revise paperwork
- E. Begin storyboard process as part of discussions with choreographer and design team. . This may be in the form of Photoshop techniques on the scenic rendering, 3d visualization techniques used in any software you have learned while at UF or other method used to visualize all the significant cue changes in the work.

Meet with Mentor
Meet with Choreographer
Meet with Design Team
Meet with Master
Electrician

DESIGN MEETING #2

Present progress and be able to discuss color palette as a design team

IV. Phase 4

- A. Finalize color palette with design team
- B. Rough storyboards

Meet with Mentor
Meet with Choreographer
Meet with Design Team
Meet with Master
Electrician

V. Phase 5

- A. Specify color and texture choices (gels, gobos, etc)
- B. Specify angles and sources of lighting
- C. Begin rough lighting plot based on scenic groundplan
- D. Prepare budget for rentals and purchased items
- E. Prepare to present major lighting effects/moments
- F. Finalize storyboards

Meet with Mentor
Meet with Choreographer
Meet with Design Team
Meet with Master
Electrician

DESIGN MEETING #3

Present key moments in storyboard form (using scenic rendering/model), budget and rough plot

VI. Phase 6

Updated rough plot and associated Lightwright paperwork due two weeks prior to focus (see Production Calendar)

VII. Phase 7

Final plot and associated paperwork due one week prior to focus (see Production Calendar)

NOTE TO ALL LIGHTING DESIGNERS:

1. Rough Light plot must be reviewed by the lighting advisor and the facility electrician before commencement of work
2. Light Plot shall not be hung without approval of the faculty lighting advisor
3. Lighting Designer shall seek approval from the lighting advisor regarding any color filters, templates or other lighting perishables before any purchases are made
4. Hanging of systems from rough or preliminary plotting shall not be executed without approval from the lighting design advisor
5. Student lighting designers will use the cue writing days to enter lighting pallets., presets and cues in the console on the days designated by the production manager.

Consoles will be set up in advance using an offline editor to generate essential cue structures, pallets, focus positons and color pallets etc....etc...

6. Failure to perform the important tasks outlined above may result in the designer being removed from the show.
7. Once the cue writing days have arrived the lighting designer will no longer participate as an electrician and will focus solely on the artistic and design aspects of the production

FINAL LIGHTING PAPERWOKR PACKAGE WILL INCLUDE: - To be delivered on the final paperwork due date.

- Scale light plot
- Scale Lighting Section
- Channel Hook-up
- Instrument Schedule
- Magic Sheet
- Color Count
- Cue score/list
- Perishable order
- Shop order including rental gear

If you are unsure about any of this paperwork see your mentor or staff electrician

This document serves as a basic outline for the process by which you design and realize productions within the School of Theatre and Dance. **It is by no means inclusive of all of the steps and meetings you may find necessary to have to be a successful Designer.** A few basics to note:

- The Production Manager invites you to a basecamp group for each production. On this group, you can locate the production calendar and designs/documents related to your show. It is your responsibility to meet all deadlines laid out in this calendar.
- Basecamp houses documentation for each production. It is your responsibility to upload documentation before design/production meetings for reference by the design/production team during the meeting.
- The purpose of design meetings is to catch the entire design team and mentors up with where you are in your process and to address any group concerns. These meetings are not intended to be the only collaborative meetings for the Director/Choreographer and design teams. It is your responsibility to schedule additional meetings.
- Likewise, production meetings are a check-in with the entire team and mentors during the realization of your design. It is a place to bring up potential issues/needs, but be proactive, and address needs as they come up; do not wait until formalized meetings.
- Please come prepared for all meetings. Preparation includes having all necessary technology to present your work. Presentations and updates occur at each meeting.
- The process of collaborative design may require you to take ideas other than your own and adjust. Although this document lays things out as if they are linear, please be prepared for that to not be the case and remain flexible and communicative.

Special Considerations to Note:

Equipment: The university maintains a stock of equipment for production. There is a small show fund for speciality items (stock video purchases, a lens rental, perhaps a small piece of new gear) but anticipate using the equipment and programs in inventory.

Video Shoots: Need to be carefully coordinated with other Designers and their shops. These should be scheduled as late as possible in the production process, with the ability to still have media ready for review and programming in advance of technical rehearsals.

Shop: There is no "projections shop" sometimes we can coordinate having other interested students work at the Assistant or Graphic Designer Level. There is no guarantee that your show will be assigned additional personnel! Your crew is the same crew loading in all the other elements of the production. You need to pay attention to the time allotted and be present to answer questions raised from the Technical Director/Choreographer, Master Electrician or Production Management.

Projection Design Process: Theatre+Dance

Phase 1 Initial Design Thoughts - Conceptualize

- Read play
- Create an image list, including:
 - Elements and effects called for in the script. (we see such and such on a screen).
 - Element and effects inferred from the reading of the script. (its night, are there stars? Clouds? Shadow shapes?)
 - Additional items requested from colleagues
 - Your original ideas that you wish to incorporate

MEETINGS: Director/Choreographer

DESIGN MEETING 1 : Emotional/Inspirational Research Presentation.

Phase 2 Research and Collaboration.

- Showcase your ideas.
 - Research
 - Historical
 - Emotional and Mood
 - Script Specific (address all elements of design)
 - Lighting
- Source placement (with a rough idea of the set)
- Color Palette and Media Texture
- Begin Equipment List - Identify items to use for design and what may be additional
- Complete Lensing and Field sizes for all projected and emissive sources and fields.
- Develop Raster(s) for use in Graphic Production workflow
- Begin Cue List, designate placement in the script.
- Identify the area which needs additional collaboration. Costume pieces, storyboarding of shoots, Control Systems, Equipment masking and movement

MEETINGS: Director/Choreographer, Design Team, and Design Mentor

Design Meeting 2: Research presentation via powerpoint/keynote including col- or palette

Phase 3 Research and Execution of Concept - Budget and Generate Work- flow

- Generate Projection Plot indicating the position of equipment on scenic or lighting plots.

- Equipment List of equipment to be used in the show
- Signal Flow Diagram that shows equipment hookup
- Complete Renderings for shared visualization of key projection moments
- Develop Storyboard (note if working with Associates/Assistants)
- Begin Sourcing for Rentals (if approved)

MEETINGS: Director/Choreographer, Design Mentor, Master Electrician with Technical Faculty (This should be a collective meeting)

Design Meeting 3: Presentation of Completed Renderings

Phase 4 - Dissemination of Information Begin Graphic Production

- Post Color Renderings (Please see rendering spec's for details) Complete Storyboards
- Detail Paperwork: Cue List, Equipment List, Signal Flow and Plot Placement
- Graphic Production costs for stock and all other budget considerations complete
- Select rental sources and submit contract information to Master Electrician.
- Supervise and begin content creation

MEETINGS: Director/Choreographer, Design Mentor, Master Electrician, Technical Faculty

Phase 5 Graphics Production and Load In + Specialty Items

- Acquire Sound Plot and confer with Lighting and Sound Designers
- Meet with TD and Master Electrician about equipment placement, data and power paths and security of equipment.
- Pull and Test equipment before install and hang
- Complete Graphics Production elements in advance of cueing time.
- Refer to Master Electrician regarding crew hang, installation and focus times
- Refer to Master Electrician about rental arrivals, prep and installation
- Attend the Production Meetings. Discuss and schedule needs in advance of tech. (when to familiarize an actor with a live camera. marking spikes and showing performers placements in the space, "dummy" rehearsals with prop mock-ups, costume pieces, hair and makeup needs for performers shown in close up or otherwise)
- Attend the Production Meetings. Discuss and schedule load in concerns, dark and quiet times.

MEETINGS: Director/Choreographer, Design Mentor, Master Electrician, Other Designers

Phase 6 Focus, Cueing and Technical Rehearsals.

- Your Focus and Cueing times may be shared with other departments. It's essential to anticipate and communicate the needs of your department and work with the flexibility and understanding of other departments needs. Try to arrange your work time so that work that needs to be done "under work light" is accomplished when others are doing the same. Of course, at some point, you need darkness to complete the focus; work with the other Designers and production management to make this time most efficient and productive for you and others.

- Your Cues are expected to be "in the computer" at the beginning of tech. They may still require additional timing, tweaking or adjustment, but the foundation of the design should be present when called for during tech. It's okay to have a "new idea" at the last minute, but you should have your content complete and transferred into the system. Equipment should be powered on and be ready in anticipation of rehearsal starts. Discussion of elements that require actor participation occurs before technical rehearsals and the appropriate times scheduled to work with that actor and element. Camera usage, placement, and cable logistics are planned ahead of technical rehearsals start. Ideally, the lighting state would also be a cue in the console so that work can proceed without undue delay.
- Once technical rehearsals begin, you need to budget your time carefully. You should anticipate what cues are upcoming, consult with the programmer about what to expect when the cue is executed and make yourself available to communicate to the Director/Choreographer or other colleagues as required. You should not be on your phone or buried in your computer doing other work. It's natural to have your laptop open and have the media you are working on ready on your desktop for adaptation. The point is to remain focused and attentive to the others working in the space and anticipate how your contributions occur in the most straightforward yet most effective process.
- Your programmer and assistants are on your team. Consistent and constant communication means success. Let your assistant or graphics person fix the note on the content. Let your programmer help sequence events with Stage Management or work out triggers from Sound and Lighting. You should be AWARE of what's happening now and what's happening next so you can guide our team towards situational readiness for the next cue sequence. They DO have their heads buried in their computers or on a headset and cannot be expected to "read ahead" or know "what's next." Barter for the time that they need to be effective in the show build, or communicate that its time to move on and that work can occur in later notes.

MEETINGS: Director/Choreographer, Design Mentor, Master Electrician, Technical Faculty, Stage Management, Production Management, Programmer

Notes on the Realized Design Process: Content Creation and Technical Considerations

Once your theoretical work and planning are complete, you immediately move into the prep phase for realizing your show. Important dates and deadlines for realizing your show are published in the Calendar. Any missed deadlines impact your ability to collaborate and the subsequent shows. If you are concerned about missing a deadline, please inform a mentor ASAP so we can assist you.

The entire design process requires constant communication with several teammates. We prefer that you over-communicate rather than under-communicate. **Remember, we are all on the same team and share your goals!**

Projection People and their Roles:

Design Mentor - This is the faculty person a Designer can go to for advice, notes, concerns, brainstorming ideas and helping to remedy problems. Your Mentor isn't there to do the work for you, but rather to provide an environment of discovery based on their experiences in the subject. A Mentor makes themselves available at crucial times to check on your process and see that the design is on schedule and executable.

Designer - The person responsible for the conceptualization and execution of given projection design and its parts. The Designer finds and chooses appropriate content or causes the situation where it is created through video shoots or other means. The Designer shares the concept for the show and is responsible for renderings and transparent communication to other members of the creative and production teams. The Designer specifies equipment used, placement and position, elements of its distribution, and conveys to the programmer what media occurs in a given location and time during the performance. The Designer may be called to service any of the following positions depending on the resources of the show.

Associate Designer - works in league with the Designer, an Associate should be able to take on any part of the project or process that the Designer is not present or available.

Assistant Designer - works on the projection team learning the process of design. Assistants are usually responsible for tracking of paperwork, keeping a show binder with Cued Script, Equipment List, Cue List, Rental Information, Purchases, Signal Flow Diagram, Plot Placement, Calendar, notes, Source Lists, Startup and Shut down procedures, Equipment instructions and Contact information. This binder can be physical or digital, but the Assistant must be readily available to produce the information required. In technical rehearsals, the Assistant helps with the communication of the projection cues in concert with the programmer and or Graphic Designers.

Graphic Designers - are engaged before technical rehearsals to generate and adapt the content and media required in projection design. Working remotely or locally, they are assigned

image corrections and format notes regarding content for the upcoming programming rehearsals. Consistency and accuracy in the output of size, colour, and proper codec is a responsibility of the Graphic Designer. Graphic Designers keep local or shared copies of their work available to the Designer through electronic means during the production and engagement period until the show is "frozen."

Projectionist - In our case, the Master Electrician and Electricians assigned to help load in our gear. The projectionist connects and installs equipment per the Designer's Specification. They are also called in for physical notes which require the repositioning, readjustment or correction of malfunctioning equipment.

Programmers - become available during or after load in to transfer content to the Projection Systems. They are responsible for writing the cues with the Designer in advance of Technical Rehearsals. They communicate on a headset with Stage Management and others regarding the placement and calling of cues during technical rehearsals. They keep an updated cue list for the production and help the Assistant with the source paperwork of what content is used during the show. They are on hand to coordinate any integration rehearsals or following notes or corrections. They are also asked to start up and shut down equipment in advance and after technical rehearsals in addition to developing a start-up and shut down procedure for the show operator and assistant.

Show Operator - The person tasked with the daily operation of the equipment during the engagement period of the show. The operator is responsible for start-up, equipment checkout, testing of any required devices, and setting up the show program to run in the sequence called. At the end of each performance, they are expected to follow the Shut Down procedure for the equipment. The Show Operator needs to have ample training time with the Programmer and Assistant to understand the Startup and Shut down procedures, cueing of the show and the proper location of equipment in the space.

GRAPHIC PRODUCTION, PRODUCTION MEETINGS, DRESS REHEARSALS

Prep Phase:

Rentals: Rentals should initiate with the Master Electrician during conceptualization. You want to follow up on these contracts and reassess any changes before things ship from sources. Please see Rentals Process for detailed information.

Stock Content and Graphics Production: This is a continual process. There's always a "better picture" to find or more work that can be achieved. The more time spent usually provide a better result. However, you must budget your hours so that you are ready with deliverables (all the content) by the deadlines posted.

Purchasing: Please follow the purchasing guidelines. All purchasing must be completed on a faculty/staff purchasing card. **The University DOES NOT allow reimbursement or petty cash. DO NOT SPEND YOUR OWN MONEY.** Order by dates are noted in the Calendar. Please follow them to avoid any shipping delays/problems. Depending on the shipping company (UPS/FedEx/Amazon/USPS) packages may be delivered to central mail on campus. At a minimum, this causes a 1-day delay in delivery to SoTD. Amazon has recently created its own "shipping company". Amazon Shipping has proven unreliable in the past, please check on your amazon orders and be aware if something has not arrived in the time you expected it. If you have questions/problems regarding shipping, please speak with Todd Bedell. Please see the Purchasing Process for detailed information.

Video Shoots, Renderings, Storyboards, Integration:

Video Shoots

Video Shoots often strike fear in the heart of your colleagues, and for a good reason. It's usually an additional amount of work for the production that must be completed on an even tighter deadline. It often requires new space, travel, additional costumes, hair and makeup as well as prop and location pieces. Finally, there are lighting and sound requirements that need to be taken into account. All of this has to happen with enough time for the projection design team to then have these elements "ready" at technical rehearsals. Let's give ourselves and our fellow students every chance at success!

The Projection Design Team is responsible for initiating the information in advance of the shoot:

- Determine location and Distance from SOTD. Will travel need to be provided? Are there adequate dressing spaces, sinks? Mirrors? Is it private and clean?
- What equipment is required at the location? What is the lighting condition? The sound environment? What is access to power and other facilities?
- Develop a shot list that is most effective for TIME. Often the shot list involves shooting "out" of the script sequence. It is desirable to shoot all the scenes required of each actor in each costume "together" It is also crucial to spike and set the camera positions, and capture takes without having to reframe, refocus and relight. Communicate this list to Stage Management, and they can help in making sure the actors are called and prepped in time for your shoot.
- Your Shoot storyboard and Script with dialogue should be present. If you are working with assistants, have them prepare "sides" of just the dialogue the actors are expected to say on camera in the order that you anticipate shooting.
- Make sure there are appropriate breaks for the talent, the crew (and yourself) Have water, tissues, spray bottles, props, fans and seating available for those who are participating on and off-camera.

Renderings and Storyboards:

- It is the practice of this department to encourage collaboration with the design team and Director/Choreographer/choreographer. To help facilitate this collaboration, Projection Designers make renderings and storyboards. Allowing your collaborators (particularly the Director/Choreographer/Choreographer) to see your work throughout the production process is essential to your success.
- Renderings are images that are shown in the context of the scenic image or photographed projected on the set model. Anticipate the lighting state in conjunction with these key images that show how the design occurs in the space.
- Storyboards are a visual representation of your cue list. A storyboard communicates the information to the colleagues about where and what images are shown in sequence. Often indicating animation notes and displaying a representation of the final artwork. Often placeholder notes are inserted instead of images that have not yet been sourced. The critical part is the correct sequence of events. This storyboard is a living document that changes throughout the process. It is intended to be duplicated and shared at a calendar point before cueing.

- Please schedule meetings to review the storyboard and renderings with your mentor present to help you orally communicate and address any concerns that may arise.
- Additionally, Renderings should be posted to BASECAMP. Storyboards should be printed and copies made available to the Director/Choreographer, Programmer and Lighting Designer. Pages should contain clearly written notes and be numbered sequentially. Storyboards need not be scanned and posted on BASECAMP.

Integration:

In some instances, it is desirable to have control of cues come from another source than the show caller. Tight sequences, images that have soundtracks and so forth require integration between projection and lighting and sound. In some cases, scenic elements are encoded to "track" imagery. While these items appear to happen "automatically" the truth is they don't, and they need scheduled time to work out signals, sequences, start and endpoints, and new timings.

Rehearsal Reports and Production Meetings:

Rehearsal Reports:

It is the Designer's responsibility to reply to Rehearsal Reports promptly. If there is further discussion needed, state that clearly in your response. **If you are unsure of your response because of the potential impact on time in the theatre, or YOUR time and availability to execute notes, please speak to your mentors before replying.**

Production Meetings:

- Production meetings are a check-in with the entire team and mentors during the realization of your design. It is a place to bring up potential issues/needs, but these needs should be addressed as they come up; do not wait until formalized meetings.
- Generally, the Projection Area is represented by Michael Clark or Todd Bedell. If you have a design issue, please inform your design mentor separate from the production meeting.
- At production meetings, you should be prepared to communicate collaboratively and effectively the progress made on your production in the previous week and any concerns that have come up. Topics might include:
 - Upcoming scheduling of shoots or other time required in the space (dark time or in work light) to accommodate notes.
 - Concerns about paint/deck treatments or Costume colors
 - Equipment Storage, Cable tracking and Actor Placement.
 - Thanking your collaborators for their assistance — particularly stage management.
 - Anything from rehearsal reports that need attention in more detail.

Technical Rehearsals and the Circulation of Notes:

- Tech rehearsal can be a very stressful process. The more of the previous process you have followed, the less stress you should feel entering the dress rehearsal process. Your role in the theatre is to answer ALL the questions. You are the holder of the most information, so you must be at the table ready to facilitate the stage manager/Director/Choreographers process.
- During rehearsal, you should be in the house and position yourself so that you can quickly speak with the Director/Choreographer/choreographer. Different Director/Choreographers/choreographers give notes differently - some prefer to give them throughout the rehearsal, so being close by is advantageous! Mentors are there to both help you answer questions and

prepare for notes and give you their notes to drive your work forward. Tech with Mentors is an opportunity to have design and sequencing eyes on your work that are more advanced than your own, remember we are all on your team!

- All notes should upload to basecamp by midnight the night of each rehearsal. Please check in with the Master Electrician and Design Mentor the next morning regarding any questions they may have.