

University of Florida  
College of the Arts

School of Theatre and Dance

# **PRODUCTION POLICY MANUAL**

**2017-2018**

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, 2017 for the 2017-2018 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

<b>UF Emergency Telephone Numbers</b>		
<b>Department</b>	<b>Normal Business Hours</b>	<b>Evenings/Weekends</b>
Fire/Police/Medical	911	911
University Police Department	352-392-1111	352-392-1111
Environmental Health & Safety	352-392-1591	352-392-1111
Pest Control (UF)	352-392-3410/392-1591	352-392-1111
Biological Spill (UF)	352-392-1591	352-392-1111
Chemical Spill (UF)	352-392-8400/392-1591	352-392-1111
Radiation Spill (UF)	352-392-7359/392-1591	352-392-1111
Needlestick-BioPath Hotline	866-477-6824	866-477-6824
UF Workers' Compensation	352-392-4940	
Florida Poison Information Center	800-222-1222	800-222-1222

### **School of Theatre + Dance Building Information**

**Building Name:** Nadine McGuire Theatre and Dance Pavilion  
**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:** <http://www.arts.ufl.edu/theatreanddance/>  
**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-8:00 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, shows, or any 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 8:00 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, if all exterior doors were locked, and who, if anyone, was still in the building when the Stage Management left.

## 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 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.
- If specific sound effects or needs arise, talk to the Master Electrician to see if there is a possibility for use.

#### 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 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 shows, which have overlapping rehearsal cycles, can be fairly cast.
- Block Auditions for 2017-2018 season:
  - Fall:
    - BFA/MFA – August 21, 2017
    - BA/Open – August 22, 2017
  - Spring:
    - BFA/MFA – January 8, 2018
    - BA/Open – January 9, 2018
- 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 not auditioning for the Fall musical. 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 not auditioning for the Fall musical. 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 with you. A piano accompanist 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 within Block Audition 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 2017 Dance Auditions – August 22 & 23

Spring 2017 Dance Auditions – TBA

- 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, if all exterior doors were locked, 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 and their co-curricular activities (performances).
- 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.

### **MFA Audition and Casting Obligations**

(revised Spring 2017 by the 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 Studio

### **Hours of Operation**

- M-F 9:00 am-5:00 pm.
- Or by appointment.

### **Measurements and Fittings**

- All measurement/fitting requests will be made to the Stage Manager no later than 24 hours in advance Monday-Friday. Ideally 48 hour notice will be provided by the Costume Area.
- 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.

### **Treatment of Costumes**

- There is no smoking, eating, or drinking anything other than water in costume or in the dressing rooms.
- Costumes are not to be worn outside of the building, this includes the outside loading dock area.
- Avoid getting make-up on costumes.
- The Costume Studio will, on occasion, rent costumes from professional costume houses or theatres. Rented costumes require special care and handling.

### **Rehearsals**

- Rehearsal costumes, if necessary, may be requested.
- If rehearsal costumes and/or footwear are provided, they should be worn at all rehearsals.

### **Dress Rehearsals and Performances**

- Performers are responsible for taking care of their costumes.
- If necessary the Stage Manager or Assistant Stage Manager is responsible for coordinating quick costume changes with dressers to be made in the same place and manner each performance.
- Performers are in charge of returning costumes to the areas designated by the Wardrobe Head immediately following the performance.
- Any damages or alterations should be conveyed to the Wardrobe Head and written on the "Current Production Repair" sheet that will be available backstage.

### **Photo Call**

- Correct costumes should be worn in regard to the Photo Call order.

### **Rental and Loan of Costumes**

- Paperwork for costume loans are located in the back of this document.
- Costumes are rented and loaned to other theatres, organizations, and individuals at the discretion of the Costume Shop Manager. This includes any costume needs for school outreach, competitions, conferences, showcases, special events, non-school performances, etc.

- Requests for costumes must be made at least two weeks prior to the event and should be submitted in writing to the Costume Shop Manager. Once a request has been made, items will be pulled by the Stock Manager. An appointment must be made with the Stock Manager to pick up the items or to look through stock for items.
- Costumes may not be borrowed by students for class work.

### **Laundry**

- Laundry is done several times during the show or at the discretion of the Costume Supervisor.

### **Use of Own Costumes**

- Students may be asked to bring their own clothing for approval by the Costume Designer. This happens more frequently in dance.
- All personal clothing to be used in a production should remain with all other costumes and not be taken home until the Strike of the show.

### **Footwear**

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

### **Make-up**

- Make-up should be applied in accordance with the Make-up and/or Costume Designer.
- The Costume Supervisor is available to assist in the purchase and application of make-up.
- Performers are responsible for providing their own make-up.
- Performers are required to buy and apply their own make-up, unless otherwise specified.
- A protective garment should be worn when applying make-up.

## 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 Master Electrician 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 Master Electrician.
- 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 2017-18, 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 insure 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](mailto: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, if all exterior doors were locked, 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**

The Guidelines below are currently under review

This Dance Studio is located at and operated by the Stephen C. O'Connell Center and a limited number of hours are held for School of Theatre and Dance rehearsals each week. Please email the SoTD space request system at [sotdSPACE@arts.ufl.edu](mailto:sotdSPACE@arts.ufl.edu) to inquire about reservations.

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. Jerry Dickey

**Associate Director:** Tiza Garland

**Design & Production Faculty Coordinator:** Stacey Galloway

**Faculty Costume Advisor:** Steven Stines

**Faculty Costume Technology Advisor:** Stacey Galloway

**Faculty Lighting Advisor:** Stan Kaye

**Faculty Scenic Advisor:** Mihai Ciupe

**Faculty Projection Advisor:** Michael Clark

**Faculty Production Manager & Stage Management Advisor:** Jenny Goelz

**Faculty Technical Director:** Zak Herring

**Costume Shop Manager:** Tracy Floyd

**Company Manager:** Austin Gresham

**House/Publicity Manager:** Chris Kozak

**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, if all exterior doors were locked, 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

## Step-by-step Procedures for Costume Loans

- **ALL COSTUME LOANS:** Provide a list of costume pieces that you want to pull (or know what period you are looking for) and sign up for an available time in the schedule book at least 2 days in advance of when you would like to come and look at costumes. **We cannot accommodate walk-ins.**
- **FACULTY PRODUCTIONS:** If you have a show that you know you will need costumes for, you must notify the costume shop 2 weeks in advance of when you need these items, even if you have used them in the past. We require this time to find, pull, and list the items in the rental book.
- **STUDENT AND SHOWCASE PRODUCTIONS:** The director will assign one person to be the Costume Coordinator for the production. The director will contact the Costume Supervisor with the name of the coordinator no later than the production meeting **2 weeks prior** to the show.
- The coordinator will make a list of costume pieces that will be needed and provide this list to the Costume Supervisor no less than **2 weeks prior** to the production.
- The coordinator will schedule a time to come pull costumes in the schedule book. All appointments need to be scheduled 48 hours prior to the appointment. Costume shop hours for pulling stock are 10-4 and availability of time slots may vary on a daily basis depending on our schedule.
- **Day of appointment:**
  - Arrive on time.
  - We will set you up with a rack to load costumes on. You must label this rack with your name and the show name.
  - Fill out appropriate paperwork and obtain necessary signatures. Paperwork must remain in the notebook. We will provide you with a copy of the final list.
  - We will show you where to find your costumes. Everything you pull out must be returned to the proper place. Leave the costume stock as tidy or tidier than you found it. If you return items to the wrong bins/closets, leave garments falling off hangers, clothes on the floor, or items unfolded, you will not be allowed to sign out your costumes and you will lose pulling privileges for the remainder of that school year. If you discover a mess before you begin pulling, please advise the costume staff (before you begin pulling!) so you will not be held responsible.
- The borrower is responsible for washing and cleaning. Those needs can be determined by the Costume Supervisor. Proof of dry cleaning must be provided when returning costumes.
- All items must be returned clean and in good condition by the return date stated on your paperwork (usually within 3 days of your last performance.)
- You must **schedule an appointment in the schedule book to return costumes.** The items must be checked in and signed off by a member of the costume faculty or staff.

# Costume Request Form

Date \_\_\_\_\_

**Costumes need to be requested 2 weeks in advance as stated in the student handbook.**

Name \_\_\_\_\_ Production \_\_\_\_\_

Period of show \_\_\_\_\_

Will you be looking for

- men's wear                       women's wear                       hats  
 shoes

What Type of Performance is this?

- Florida Players                       Individual                       PK Young  
 Outreach                       Competition                       Special Event  
 Conference \_\_\_\_\_                       Local Theatre \_\_\_\_\_  
 Showcase \_\_\_\_\_  
 Independent Student Performance \_\_\_\_\_  
 Other \_\_\_\_\_

Please list the items below that you will be looking for. Be as specific as possible. Include sizes if you can.

# Costume Loan Form

Name \_\_\_\_\_ Today's Date \_\_\_\_\_

Organization \_\_\_\_\_

Address \_\_\_\_\_

Home Phone \_\_\_\_\_ Cell Phone \_\_\_\_\_

Email \_\_\_\_\_

Name of Production \_\_\_\_\_

The following types of productions require a faculty sponsor signature: Florida Players, BFA Dance Showcase, MFA one acts, Reader's Theatre. As a faculty member, you agree that you are aware of the costumes being borrowed and they are for the **sole purpose of the above production.**

Faculty Name \_\_\_\_\_

Faculty Signature \_\_\_\_\_

	Costume Piece	color	wash	dry clean	Return Date	Checked in By
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						
19						
20						

Expected Return Date: \_\_\_\_\_

Signature of Responsible Party: \_\_\_\_\_

Must be Signed out By Costume Shop Manager/Staff \_\_\_\_\_

## Stage Reading Guidelines

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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](mailto: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.



## SoTD Incident Report

# Incident Report



**IMPORTANT:** For any life threatening medical emergency, you should first call 911. This form is for internal use only. Complete this form to the best of your ability. If this is a work-related incident (SoTD faculty, staff or graduate assistants), you should follow the steps below.

**NON-LIFE THREATENING:**

Call 1-800-455-2079 to report to AmeriSys (the State of Florida's medical case management vendor). Treatment for any non-life threatening work-related injury must be authorized by AmeriSys prior to obtaining medical treatment. Second, call 352-273-3054 to report to the College Human Resources Office.

**LIFE THREATENING:**

Call 911 to seek immediate emergency medical assistance. Second, call or have someone call 1-800-455-2079 to report to AmeriSys (the State of Florida's medical case management vendor). Third, call 352-273-3054 to report to the College Human Resources Office.

Name of Involved Party: _____	
Status:	<input type="checkbox"/> Faculty/Staff <input type="checkbox"/> SoTD Student <input type="checkbox"/> Other UF Student <input type="checkbox"/> General Public
UFID (if applicable): _____	Contact Number: _____
Date & Time of Incident: _____	Date of Report Completion: _____
Person Filing out Report: _____	Did you witness the incident (circle one):    Yes / No
UFID: _____	Contact Number: _____
Class/Production: _____	Instructor/Stage manager: _____
Witnesses:	
Describe Incident (DO NOT diagnose - eg. broken leg, sprained ankle, food poisoning...):	
(Use back of page in needed)	
Action Taken and by whom (eg. called 911, transported by ambulance, ice on it, no further action-FYI only):	
(Use back of page in needed)	

Other important Notes:

- CALL 911 immediately for any emergency.
- DO NOT render any aid that is beyond your training (including dispensing any medication).
- DO NOT touch or attempt to clean up bodily fluids. Isolate the area and call 352-392-1111 for instructions.

Routing information for this form (in order):	
1. Turn this into the <u>Production Manager</u> , who will take care of the following steps:	
2. Production Manager signature	Date _____
3. Technical Director signature	Date _____
4. Director of SoTD signature	Date _____
5. Production Manager signature	Date _____

Revised: 2/22/16

## Scenic Design – All Designers Document

Revised 12/16/16

**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 3<sup>rd</sup> Meeting
- F. 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 2<sup>nd</sup> 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.

## Costume Design – All Designers Document

Revised 10/21/16

**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 with built costumes

### I. Phase 1

- A. Read play
- B. Make costume chart, including:
  - 1. Costume changes
  - 2. Quick changes
  - 3. Items required by the text
    - a. Costumes
    - b. Costume props

Initial conversation with Director

### II. Phase 2

- A. Research (Powerpoint or boards)
  - 1. General historical images
  - 2. Structural/technical images
  - 3. Inspirational images
- B. Add casting to costume chart
- C. Begin assembling completed measurement charts

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 (Powerpoint)
  - 1. Further historical/structural images
  - 2. Images edited and organized by specific character
- B. Rough sketches
- C. Preliminary sourcing of purchased and rented garments, including price information
- D. Preliminary swatching
- E. Pulling from stock begins
- F. Pieces list begun
- G. Budget begun
  - 1. Breakdown of each costume
  - 2. Ready to begin filling in with fabric yardage and specific prices

Meet with Mentor

Meet with Director

Meet with Design Team

Meet with Shop Manager

### DESIGN MEETING #2

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

### IV. Phase 4

- A. Tight black & white sketches



- B. Primary swatches
- C. Color palette (chips or Photoshop)
- D. Thumbnails of entire show with color palette indicated
- E. Organized images of available purchases and rentals
- F. Specific, organized research pertaining to individual costumes/characters
  - 1. Historical
  - 2. Inspirational
  - 3. Construction-related
- G. Pieces list completed
- H. Build/Buy/Pull list completed
- I. Budget completed with Shop Manager and Mentor

Meet with Mentor  
 Meet with Director  
 Meet with Design Team  
 Meet with Shop Manager

### **Draping Packets underway/prepared**

At this stage, draping can begin as needed

### **DESIGN MEETING #3**

Present progress and present final color palette as a design team

### **V. Phase 5**

- A. Fabrics sourced and selected
- B. Purchasing begins
- C. Color renderings completed after fabrics are sourced and selected
  - Including
    - 1. Main view
    - 2. Detail sketches
    - 3. Back views
    - 4. Clear indication on the rendering of
      - a. Hair
      - b. Makeup
      - c. Accessories.

Meet with Mentor  
 Meet with Director  
 Meet with Design Team  
 Meet with Shop Manager

### **DESIGN MEETING #4**

Present final design package.

FOR A PLAY with shopped/pulled/rented costumes

### I. Phase 1

- A. Read play
- B. Make costume chart, including:
  - 1. Costume changes
  - 2. Quick changes
  - 3. Items required by the text
    - a. Costumes
    - b. Costume props

Initial conversation with Director

### II. Phase 2

- A. Research (Powerpoint or boards)
  - 1. General historical images
  - 2. Structural/technical images
  - 3. Inspirational images
- B. Add casting to costume chart
- C. Begin assembling completed measurement charts

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 (Powerpoint)
  - Organized by specific character
- B. Rough sketches and/or collaged presentation of available garments
- C. Color palette (chips or Photoshop)
- D. Preliminary sourcing of purchased and rented garments, including price information
- E. Pulling from stock begins
- F. Budget begun
  - 1. Breakdown of each costume
  - 2. Ready to begin filling in with specific prices

Meet with Mentor

Meet with Design Team

Meet with Director

Meet with Shop Manager

### DESIGN MEETING #2

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

### IV. Phase 4

- A. Images of available purchases and rentals
  - Organized by character

- B. Pieces list completed
- C. Buy/Rent/Pull list completed
- D. Pulling from stock continues
- F. Budget completed with Shop Manager and Mentor

Meet with Mentor  
Meet with Design Team  
Meet with Director  
Meet with Shop Manager

### **DESIGN MEETING #3**

Present progress and present final color palette as a design team

### **V. Phase 5**

- A. Tight black & white sketches and/or
- B. Collaged presentation of available garments as they would be coordinated and accessorized for each costume change.
- D. Sketches and/or images should include a clear indication of
  - 1. Hair
  - 2. Makeup
  - 3. Accessories.
- E. Presentation may include pulled items assembled into costumes on form and photographed

Meet with Mentor  
Meet with Design Team  
Meet with Director  
Meet with Shop Manager

### **DESIGN MEETING #4**

Present final design package.

FOR DANCE with built costumes

### I. Phase 1

- A. Attend rehearsals when possible
- B. View video of choreographer's previous work and/or previously staged versions of work to be designed.

### Initial conversation Choreographer(s)

### II. Phase 2

- A. Attend rehearsals
- B. Make costume chart, including:
  - 1. Costume changes
  - 2. Quick changes
  - 3. Items required by the choreography
    - a. Costumes
    - b. Costume props
    - c. Shoes

Meet with Choreographer

Meet with Design Team

Meet with Mentor

### DESIGN MEETING #1

Formal presentation of concept by director

Presentation of preliminary research and paperwork by designers

### III. Phase 3

- A. Research (Powerpoint or boards)
  - 1. General historical images
  - 2. Structural/technical images
  - 3. Inspirational
- B. If it is of value to your creative process, you may wish to create a piece of non-specific art in reaction a/k/a "emotional response" to the music and any observed choreography. You may or may not opt to present this, based on its function in your process.
- C. Add casting to costume chart
- D. Begin assembling completed measurement charts

Meet with Mentor

Meet with Design Team

Meet with Choreographer

### IV. Phase 4

- A. Additional research (Powerpoint)
  - Organized by specific dance piece and performer as appropriate
  - 1. Historical
  - 2. Inspirational
  - 3. Construction-related
- B. Rough sketches
- C. Preliminary sourcing of purchased and rented garments, including price information
- D. Preliminary swatching
- E. Pulling from stock begins

- F. Pieces list begun
- G. Build/pull/buy list
- H. Budget begun
  - 1. Breakdown of each costume
  - 2. Ready to begin filling in with fabric yardage and specific prices

Meet with Mentor  
 Meet with Choreographer  
 Meet with Design Team  
 Meet with Shop Manager

## **DESIGN MEETING #2**

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

### **V. Phase 5**

- A. Tight black & white sketches
- B. Primary swatches
- C. Color palette (chips or Photoshop)
- D. Thumbnails of entire show with color palette indicated
- E. Organized images of available purchases and rentals
- F. Pieces list completed
- G. Build/Buy/Pull list completed
- H. Budget completed with Shop Manager and Mentor

Meet with Mentor  
 Meet with Director  
 Meet with Design Team  
 Meet with Shop Manager

### **Draping Packets underway/prepared**

At this stage, draping can begin as needed

### **VI. Phase 6**

- A. Fabrics are sourced and selected
- B. Purchasing begins
- C. Color renderings
  - Including
    - 1. Main view
    - 2. Detail sketches
    - 3. Back views
    - 4. Clear indication on the rendering of
      - a. Hair
      - b. Makeup
      - c. Accessories.

Meet with Mentor  
 Meet with Choreographer  
 Meet with Design Team  
 Meet with Shop Manager

## **DESIGN MEETING #3**

Present progress and present final color palette as a design team

FOR DANCE with pulled/purchased/rented costumes

### I. Phase 1

- A. Attend rehearsals when possible
- B. View video of choreographer's previous work and/or previously staged versions of work to be designed.

### Initial conversation with Choreographer(s)

### II. Phase 2

- A. Attend rehearsals
- B. Make costume chart, including:
  - 1. Costume changes
  - 2. Quick changes
  - 3. Items required by the choreography
    - a. Costumes
    - b. Shoes
    - c. Costume props

Meet with Choreographer

Meet with Design Team

Meet with Mentor

### DESIGN MEETING #1

Formal presentation of concept by choreographer

Presentation of preliminary research and paperwork by designers

### III. Phase 3

- A. Research (Powerpoint or boards)
  - 1. General historical/structural
  - 2. Inspirational
- B. Add casting to costume chart
- C. Begin assembling completed measurement charts

Meet with Mentor

Meet with Choreographer

Meet with Design Team

### IV. Phase 4

- A. Additional research (Powerpoint)
  - Organized by specific dance piece and performer as appropriate
- B. Rough sketches and/or collaged presentation of available garments photographed
- C. Color palette (chips or Photoshop)
- D. Preliminary sourcing of purchased and rented garments, including price information
- E. Pulling from stock begins
- F. Pull/buy list
- F. Budget begun
  - 1. Breakdown of each costume
  - 2. Ready to begin filling in with specific prices

Meet with Mentor

Meet with Design Team

Meet with Mentor  
Meet with Choreographer  
Meet with Shop Manager

## **DESIGN MEETING #2**

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

### **V. Phase 5**

- A. Organized images of available purchases and rentals
- B. Pieces list completed
- C. Pulling from stock continues
- D. Budget completed with Shop Manager and Mentor

Meet with Mentor  
Meet with Design Team  
Meet with Choreographer  
Meet with Shop Manager

### **VI. Phase 6**

- A. Tight black & white sketches and/or collaged presentation of available garments as they would be coordinated and accessorized for each costume change.
- B. Clear indication of
  - 1. Hair
  - 2. Makeup
  - 3. Accessories.
- C. Presentation may include pulled items assembled into costumes on form and

Meet with Mentor  
Meet with Choreographer  
Meet with Design Team  
Meet with Shop Manager

## **DESIGN MEETING #3**

Present final design package.

## FOR A MUSICAL

### I. Phase 1

- A. Read play
- B. Listen to soundtrack
- C. Make costume chart, including:
  1. Musical numbers
  2. Dance numbers
  3. Costume changes
  4. Quick changes
  5. Items required by the text
    - a. Costumes
    - b. Costume props

### Initial conversation with Director

### II. Phase 2

- A. Research (Powerpoint or boards)
  1. General historical
  2. Inspirational
  3. Structural/construction-related
- B. Add casting to costume chart
- C. Add character doubling to costume chart
- D. Begin assembling completed measurement charts

Meet with Mentor

Meet with Director (and Choreographer when possible)

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. Watch video of musical staging as appropriate
- B. Additional research (Powerpoint)
  - Organized by specific character
- C. Rough sketches
- D. Preliminary sourcing of purchased and rented garments, including price information
- E. Preliminary swatching
- F. Pulling from stock begins
- G. Pieces list begun
- H. Budget begun
  1. Breakdown of each costume
  2. Ready to begin filling in with fabric yardage and specific prices

Meet with Mentor

Meet with Director (and Choreographer when possible)

Meet with Design Team

Meet with Shop Manager



## DESIGN MEETING #2

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

### IV. Phase 4

- A. Tight black & white sketches
- B. Primary swatches
- C. Color palette (chips or Photoshop)
- D. Thumbnails of entire show with color palette indicated
- E. Organized images of available purchases and rentals
- F. Specific, organized research pertaining to individual costumes/characters
  - 1. Historical
  - 2. Inspirational
  - 3. Construction-related
- G. Pieces list completed
- H. Build/Buy/Pull list completed
- I. Budget completed with Shop Manager and Mentor

Meet with Mentor

Meet with Director

Meet with Design Team

Meet with Shop Manager

### **Draping Packets underway/prepared**

At this stage, draping can begin as needed

## DESIGN MEETING #3

Present progress and present final color palette as a design team

### V. Phase 5

- A. Fabrics are sourced and selected
- B. Purchasing begins
- C. Color renderings completed
  - Including
    - 1. Detail sketches
    - 2. Back views
    - 3. Clear indication on the rendering of
      - a. Hair
      - b. Makeup
      - c. Accessories.

Meet with Mentor

Meet with Director

Meet with Design Team

Meet with Shop Manager

## DESIGN MEETING #4

Present final design package.

## Lighting Design – All Designers Document

Revised 11/14/16

**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 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. 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.

