The Boston University School of Theatre (SOT) offers training for strongly motivated, theatrically-gifted students who wish to train for careers in professional theatre and related media. Established in 1954, the BU SOT is one of the country's leading institutions for the study of all aspects of the theatrical profession. In recent years, SOT has evolved into an energetic place that values the notion of “the new conservatory.” From that idea, several core SOT values emerge:

- We believe in the artistic possibilities of **collaboration** that involve faculty, students, alumni, and guest artists in potent explorations of the art form that encourage working together as the best means for achieving artistic growth.

- We believe that an artist must be provided with a rigorous **curriculum** that allows mastery of the skills of their particular area of interest, be it in acting, directing, playwriting, dramaturgy, design, or production.

- We believe that every member of our **community** is a part of the artistic home that we create together. In that home, we nurture an appreciation of challenge, a conviction for the value of everyone’s potential, and a belief in the need for intellectual growth as a core part of developing artistic growth.

- We believe that the School can serve the profession by interacting with it and providing a **laboratory** for the development of new work or new approaches to existing work. Like our colleagues in the sciences, our role as stewards within an excellent research institution is to be on the forefront of exploring new possibilities for the theatre.
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OVERVIEW OF DOCUMENTS AND RESOURCES

Together, these documents and resources are meant to give students a clear understanding of the requirements, procedures, and policies of the Boston University School of Theatre program:

**BU Policies**
Upon entering the School of Theatre, students should review the Boston University College of Fine Arts policies and procedures found on the CFA Resources page at www.bu.edu/cfa/current-students.

**School of Theatre Policies**
Each SOT student must download and review a copy of the SOT Student Handbook at the beginning of each school year. The handbook outlines SOT operations, particularly as they apply to expectations of students. www.bu.edu/cfa/current-students/theatre.

**School of Theatre Online Bulletin**
The Boston University College of Fine Arts Bulletin is the best resource for understanding College-wide policies, academic requirements, and expectations of students. Course of Study outline guides for SOT BFA and MFA programs can be found in this document. All SOT students are expected to read and become familiar with the information contained in the CFA Bulletin. www.bu.edu/academics/cfa.

**BU Bridge**
The BU Bridge facilitates communication within the SOT community. SOT students are required to maintain an account at www.butheatrebridge.com. The Bridge provides callboards for each SOT production, faculty news, alumni news, job listings, audition information, and more.

**Huntington Theatre Company Shop Website**
Find ground plans and sections; stock scenery (including soft goods) for the Boston University Theatre, The Calderwood Pavilion at the Boston Center for the Arts (Wimberly and Roberts theatres); materials prices; and the driver for the Oce printer all at https://sites.google.com/site/htsceneshop/.
# FACULTY & STAFF DIRECTORY

Need to reach someone mentioned in this handbook? Please refer to the directory below.

## SCHOOL OF THEATRE - MAIN OFFICE

Room 470  
College of Fine Arts  
855 Commonwealth Avenue  
Boston, MA 02215  
617.353.3390

- **SOT Director**  
  Jim Petosa  
  jpetosa@bu.edu
- **Assistant Director**  
  McCaela Donovan  
  mccaela@bu.edu
- **Department Administrator**  
  Elizabeth Mazar Phillips  
  mazar@bu.edu
- **855 Production Manager**  
  Adam Kassim  
  amkassim@bu.edu
- **Senior Staff Assistant - Performance**  
  Brian Dudley  
  bdudley@bu.edu

- **Performance Core/BFA Acting Program Head**  
  Paula Langton  
  paula@paulalangton.com
- **BFA Theatre Arts Program Head**  
  Elaine Vaan Hogue  
  evaan@bu.edu
- **MFA Theatre Education Program Head**  
  Michael Kaye  
  mkaye@bu.edu
- **MFA Directing Program Head**  
  Judy Braha  
  judyb_99@comcast.net
- **Theatre Minor Faculty Advisor**  
  Ilana M. Brownstein  
  ilanab@bu.edu
- **Dual Degree Faculty Advisor**  
  Christine Hamel  
  chamel@bu.edu

- **Summer Theatre Institute**  
  - **Academic Program Head**  
    Emily Ranii  
    eranii@bu.edu
  - **Administrative Program Head**  
    Brian Dudley  
    bdudley@bu.edu

## BOSTON UNIVERSITY THEATRE and DESIGN & PRODUCTION CENTER

264 Huntington Avenue  
Boston, MA 02115  
617.273.1590

- **BFA Design & Production Programs Head**  
  Jon Savage  
  jcsavage@bu.edu
- **MFA Design & Production Programs Head**  
  Mark Stanley  
  mws@bu.edu
- **Production Manager, BU Theatre Complex**  
  Johnny Kontogiannis  
  johnnyk@bu.edu
- **Senior Staff Assistant – D&P**  
  Renee E. Yancey  
  ryancey@bu.edu
- **Scene Shop Supervisor**  
  Paul Mayer  
  pmayer@bu.edu
- **Costume Shop Supervisor**  
  Karen Martakos  
  kemart@bu.edu

A full list of SOT and CFA faculty and staff is available at [www.bu.edu/cfa/academics/faculty-staff](http://www.bu.edu/cfa/academics/faculty-staff).
ACADEMIC POLICIES

College of Fine Arts Academic Policies may be found on the CFA website: www.bu.edu/cfa/current-students. School specific information associated with these policies is provided below.

Courses of Study
The School of Theatre offers BFA programs in Performance (Acting and Theatre Arts), Design (Costume, Lighting, Scenic, and Sound), Production (Costume and Technical) and Stage Management. MFA programs are offered in Theatre Education, Directing, Design (Costume, Lighting, Scenic, and Sound), Production (Costume and Technical) and Production Management. The School also offers an Artisan Certificate in Scenic Painting; certificate programs in Costume Production, Properties, Scenic Production, Lighting Crafts, Sound Crafts, and Stage Management are currently pending university approval.

For specific course of study outlines, visit www.bu.edu/cfa/current-students/theatre.

Degree Requirements
The principal criterion of admission to the School of Theatre is the applicant’s demonstration of artistic promise and openness to training as indicated by the audition/interview. Continued enrollment in all majors depends on the ongoing demonstration of satisfactory development, capability, and commitment to the demands of the training.

A student must have a passing grade in all courses in the prescribed curriculum to earn his or her BFA. To this end, all students are expected to meet a high standard of work and discipline. The teachers of these required courses are responsible for setting these standards and for guiding and evaluating each student’s development. The faculty reserves the right to modify the program in order to achieve the highest standards of professionalism.

Writing 100
Serving as the basic foundation for many literature based writing courses, this course must be taken as a freshman in the fall of the Freshman Core year. If a student cannot complete this course, they must re-take it in the spring of the Freshman Core year or they cannot move on into his/her chosen major.

BFA Selection of Major
The Freshman Core Curriculum is designed to provide an appropriate context for the development of each student’s strengths, interests, and potential for success in the upper years of training. Throughout the spring semester, each freshman will consult with his/her faculty and peers to carefully assess his/her work and make a considered decision regarding his/her course of study. The SOT faculty must formally approve each freshman’s request to move into his/her chosen major.

Transfer Students
All students who transfer into School of Theatre BFA programs must begin in the Freshmen Core of their respective focus field (Performance or Design & Production). The amount of time spent at BU after that first year will depend on both the student’s chosen major and the amount and type of credits transferred in. With the exception of the BFA Acting program (which requires four years of full time residency at CFA/SOT), transfer students in any other BFA program should prepare for at least three years of residency at BU. Students have the option of expanding their training to a full four years, or can elect to enroll some semesters as part time students. Additionally, the completion of summer courses could shorten the time in residence.
**Class Absences**

In a class that meets one day per week, a maximum of one unexcused class absences is allowed; two unexcused absences will result in a failing grade (i.e. an "F").

In a class that meets two or more days per week, a maximum of two unexcused absences are allowed; three unexcused absences will result in a failing grade.

Three tardies in any course equals one unexcused absence.

Excused absences: If you must be late or absent due to unavoidable circumstances (i.e. illness or a death in the family), an unexcused absence may be avoided by promptly notifying individual faculty members in person, by phone, and/or by email.

*NOTE: Consult individual course syllabi for individual course policies; absence policy may vary.*

**Leaves of Absence**

Leaves of Absence (LOA) are generally granted for up to one year based on genuine personal need. Any SOT student wishing to take an LOA must discuss the conditions of return with members of the faculty during conferences/portfolio review (or with their faculty advisor if taken in the midst of an active semester) as well as with the SOT Assistant Director. Additionally, it will be necessary for the student to complete all appropriate paperwork for the LOA with the Office of Student Services and, if applicable, the Office of Financial Assistance. Students who take an LOA for longer than two semesters may be asked to audition/interview for members of the faculty before a return to the program is permitted.

**Study Abroad**

SOT has collaborated with the Office of International Programs to offer theatre specific program options in London, England; Arezzo, Italy; and Sydney, Australia. However, there are over 40 countries available for study abroad through BU, and SOT students are encouraged to investigate all options. All BFA performance students are required to spend at least one semester abroad, whereas Design & Production students are strongly encouraged to pursue a study abroad experience.

Students must counsel with their faculty advisor for approval on any study abroad semester choices, at which time the individual faculty member can approve the proposed semester abroad. If a faculty advisor has questions or concerns about a given student’s choice, they can present such thoughts for larger discussion before the pertinent department faculty members.

Options and associated paperwork can be found online at [www.bu.edu/abroad](http://www.bu.edu/abroad).

**Course Fee Policy**

Some classes may require a fee to cover the cost of resources and materials that students will use during the course of the semester. Instructors will announce the class fee on the first day of class as well as include it on the course syllabus. Class fees are due to the BU Theatre Production Office for classes held at the BU Theatre and the SOT Main Office for classes held at the College of Fine Arts by the Friday prior to the last day to drop standard courses without a “W” grade. Class fee payments can be made in cash or a check made out to “Boston University” during regular business hours, between 9am and 5pm Monday through Friday. Students will receive a receipt upon payment of their class fee(s). Failure to pay the class fee by the deadline will result in the student’s withdrawal from the class.
END OF SEMESTER POLICIES

Students should anticipate staying on campus through midnight on the last day of the University’s Final Exam period. For specific dates: www.bu.edu/reg/calendars.

End-of-semester conferences, reviews, and strikes will take place during the final two weeks of BU classes, in both the fall and spring semesters. Students must arrange any end-of-semester activities (including, but not limited to studying for finals and vacation travel) so that they are available for their designated conference, review, and strike dates and times. Except in the case of an extreme emergency, students will not be excused from strike and cannot expect the faculty to convene for a conference or review at an alternative time. Questions or concerns should be directed to the student’s faculty advisor before making travel plans.

Academic Actions
According to the College of Fine Arts and Boston University academic guidelines, the minimum acceptable grade for a course within a student’s major is a "C-" for undergraduates and a "B-" for graduates. It is expected that an overall average of "C" (2.0 cumulative GPA) for undergraduates and "B" (3.0 cumulative GPA) for graduates will be maintained. Incomplete and dropped courses are also a source of serious concern to the faculty. Students who fail to meet these minimum grade requirements will be subject to academic action.

Attitude
SOT expects each student to work to attain and maintain a professional attitude toward co-workers, classes, and productions. A professional attitude includes, but is not limited to: attendance, punctuality, contribution, cooperation, organization, preparation, initiative, concern for others, and a positive disposition to the work.

Academic and Artistic Review
At the end of each semester, the faculty meets to review the academic and professional progress of each student. If it is determined that a student is failing or doing unsatisfactory work in either SOT or non-SOT courses, then he/she will receive a letter recommending that the student seek counsel with his/her faculty advisor and/or the Assistant Director. If the problem is not corrected by the end of the following semester of study, the student will receive a letter placing him/her on academic probation. If the academic problem persists after yet another semester, the School reserves the right to dismiss the student on academic grounds.

The Office of Financial Assistance may also take action against a student in the form of probation, a reduction in the need-based financial aid award, or a loss of an award altogether (if a student receiving an award fails to achieve a cumulative grade point average of 2.0 or completes fewer than 12 credits per semester).

Performance Conferences and Process Papers
BFA Performance students discuss their work in private conference with their instructors at the end of each semester. In preparation for end of semester conferences, these students are required to write a process paper. This paper, submitted to each student’s current faculty, is expected to reflect on the student’s training. Process paper guidelines can be found online at www.bu.edu/cfa/current-students/theatre.
In the conference, the faculty will offer observations of the student’s work to date and direction for the future. In addition to the fulfillment of the specific goals for each semester, students will be advanced into the next level of training when they:

- Complete the course requirements (with passing grades) for the semester.
- Demonstrate continued professional potential and sufficient artistic progress.
- Demonstrate seriousness of purpose as indicated by attendance, punctuality, preparedness, and other productive work habits.
- Develop and maintain appropriate professional conduct and courtesy toward all members of the SOT community.
- Remain in satisfactory physical and mental health so as to best benefit from the training.

**Design & Production Exhibits of Student Work**

Fall’s “Works in Progress” and spring’s “Boston Showcase” Design & Production Exhibits are opportunities for D&P faculty to view the work of the student body. Both exhibits are open to the public.

**Fall’s “Works in Progress” Design & Production Exhibit:** At the end of the fall Semester, this annual event showcases the work of the School’s first year BFA Design & Production majors and MFA Master Class students. The Works in Progress Showcase serves as the group’s introduction to the School of Theatre. Freshmen should display only class and production work from the Fall Semester. The faculty will be reviewing the student’s work and discussing their progress within the Design & Production Program. The open house provides an opportunity for public viewing of the work.

**Spring’s “Boston Showcase” Design & Production Exhibit:** The final week of the spring semester, the School presents an exhibit—part of the annual Boston Showcase—featuring work from all D&P students. The exhibit includes representative work from the season’s productions as well as individual student exhibits. An open house provides for public viewing of the work and honoring of the graduating students. First, second, and third year undergraduate students and first and second year graduate students receive progress reviews with the faculty. Graduating BFA and MFA students present their theses or final portfolios.

**End of Semester Strike**

At the end of each semester, SOT students participate in a general clean up and restoration of all SOT spaces including production strike for any shows closing within 48 hours of End of Semester Strike. Calls for this strike will be sent out at least a week in advance by the BUT and 855 Production Managers. Failure to attend this required call will result in the dropping of the Production, Rehearsal and Performance, or Stagecraft semester grade by at least one letter. Attendance will be recorded by the Crew Head. Each student must remain at strike until dismissed by the faculty or staff member in charge.

**Warning and Dismissal**

In the exceptional case where a student continually fails to demonstrate the kind of artistic, academic and personal growth as detailed in the conference, the faculty may advise the student to withdraw from his/her major and from the School. No student will be compelled to withdraw before a full semester of warning. If the student in such an instance of warning chooses to continue study, the faculty will reconsider the case again at the end of the next semester. If at that time progress remains unsatisfactory following the evaluation by the SOT Director and faculty, all circumstances being fully considered, the student will be dismissed from the major. Copies of any and all documents concerning professional or academic actions are placed in the student’s file in the office of the Assistant Director and may be reviewed by the student at any time. Full, frank, and sympathetic counseling by the School’s faculty and staff is available to all students concerning this policy and alternative possibilities for study.
**Course Evaluation Policy**

Course Evaluations will be distributed to faculty members one week prior to their final class meeting. Course Evaluations should be distributed to the students during the final class meeting and students should be given at least 15 minutes in the classroom to complete the evaluation forms. Faculty members should exit the room while students complete their forms. One member of the class should be designated to gather the forms and place them in the evaluation packet. That student should then return the packet directly to an SOT Senior Staff Assistant for processing. The faculty member should NOT collect/submit forms.

Once final grades have been submitted, the faculty member may request the opportunity to view his/her evaluation forms. An SOT Senior Staff Assistant can coordinate the viewing of the forms, which are permanently stored in the central SOT archive at CFA/855 Commonwealth Ave. To facilitate the review of course evaluation forms for faculty members who teach primarily at the BU Theatre, D&P faculty evaluations will be held in the production office until September 15th (from the previous spring semester) and February 1st (from the previous fall semester).

It is essential that every student complete an evaluation form. Student feedback informs the School’s priorities regarding facilities improvements, curriculum changes, and faculty hiring/reappointment.

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**REHEARSAL & PRODUCTION POLICIES**

**Design & Production Process**

The following schedule and description is for the ticketed portion of the SOT season. Productions that are not part of the ticketed season may have a shortened version of this process. The general parameters apply to all productions. Productions as part of the ticketed season will have a schedule of meetings issued by the BU Theatre Production Office. Other SOT productions will have meetings scheduled by the Stage Manager or the 855 Production Manager.

As titles are decided, directors will choose specific scripts that the production office will post online for reading, analysis and research. A production calendar, including design and production meetings, will be posted by the end of summer. Faculty will use this information to assign students to productions.

Beginning immediately after announcement of titles and assignments, the entire team assigned to the production should begin a discussion about the play including the environment, the characters, the themes, etc. All participants are welcome to present research material and participate in the conversation. The point of these discussions are not to figure out the design, but instead allow the group to explore possibilities. Regularly scheduled design and production Meetings will be scheduled throughout the design process, but this exploration should continue on a regular basis outside of these meetings.

**DESIGN MEETINGS:**

Design Meetings will be scheduled by the 855 and BU Theatre Production managers, unless otherwise indicated. The Director, Scene Designer, Costume Designer, Lighting Designer and Sound Designer—as well as any other student as requested by their advisor—are required to come to these meetings and should expect each meeting to last several hours. These meetings are intended to be a thorough examination of the text and the possibilities for the production. These meetings will start before Production Meetings and they should continue on a regular basis throughout the production process.
PRODUCTION MEETINGS:
Production Meetings will also be scheduled by the 855 and BU Theatre Production Managers, or their representatives. These meetings should be attended by the entire team assigned to the production and led by the Production Manager. It is an opportunity for each member of the team to report on their progress so far including presenting design ideas and discoveries, updates on build/budget, identify challenges and schedule further meetings on specific subjects. This should include updating the team on discussions that have been had at any other meetings including design meetings. These meetings will also serve as a reporting meetings for the team to share their progress with the faculty advisors.

All team members should be meeting regularly outside of the officially scheduled meetings, with their advisors and with other team members to determine what challenges exist and to develop solutions for those challenges.

BUILD/PREP:
The build/prep period normally covers four weeks prior to Load-in. Area heads should meet regularly with each other, their advisors and the production manager during the production process to develop plans, establish a construction/prep calendar, and begin ordering materials as approved by their advisors. All plans, including (but not limited to) working drawings, plots, schedules, channel hook up, costume plots and spec work in each area must be approved by advisors. Lighting and sound designers should discuss preliminary plots with their advisor. Sound and light plots are due to advisors for approval two (2) weeks prior to hang.

LOAD-IN:
The Load-in period begins when work first begins in the theatre and allows for the installation of all technical equipment and completion of work prior to the first technical rehearsal. Load-in includes carpentry, dressing, painting, hang, focus, practical set-up, speaker placement, quiet time and dark time.

REHEARSAL ON STAGE with LIGHTS & SOUND:
This phase of the Production Process allows the director and cast rehearsal time on the set prior to technical rehearsals. These rehearsals are under the control of the production’s director. All available props (including costume props) and scenery should be made available for these rehearsals. Electrics and sound should set up cues and load them into the board. Run crew (except board operators) are not called for rehearsals on stage. All departments must do a thorough clean-up (i.e. dressing cables and ropes, floor mopping, and clearing aisles and exits) prior to this rehearsal. Specific needs and plans for rehearsals on stage should be discussed at a production meeting.

DRY TECH - Rehearsal on stage without actors:
Dry Tech is a run through with all technical elements of the show that allows the production team time to set basic lighting and sound cues and to choreograph scene shifts. Run crew may be called in for this rehearsal as needed. All departments must do a thorough clean-up (i.e. dressing cables and ropes, floor mopping, and clearing aisles and exits) prior to this rehearsal.

TECHNICAL REHEARSALS - Under control of the Stage Manager:
These final rehearsals feature all technical elements, including costumes as available. Before Technical Rehearsal begins, all departments should make certain that all technical elements are working and run crews are trained. Technical rehearsals are stop-and-go and may go cue-to-cue if useful. The process will likely require multiple sessions to tech through the entire show. At the end of each day of tech there will be a production meeting to discuss strategy for the coming days.
• For full TECH days the schedule is as follows
  o 1:00pm – Actor ½ Hour
  o 1:30pm – TECH Rehearsal Begins
  o 5:30pm – Dinner Break
  o 6:30pm – Actor ½ Hour
  o 7:00pm – TECH Rehearsal Begins
  o 11:00pm – TECH Rehearsal Ends/Production Meeting
  o 11:20pm – Production Meeting ends
• Evening Techs use the same schedule beginning at 6:30pm.

NOTES CALLS:
Notes Calls are any work calls after Technical Rehearsals have commenced and include dark time, quiet time, paint time, carpentry notes, set dressing, etc. All areas may work during these calls, but the production manager must develop a schedule that includes which area has priority. These schedules should be outlined by the production manager during the production meetings after technical rehearsals.

DRESS REHEARSALS:
Dress Rehearsals are the first time that the show is run with all elements, including make-up. Typically dress rehearsals stop only with the Director’s permission, or for safety concerns. Evening Dress Rehearsals use the same schedule as an evening Tech Rehearsal.

FINAL DRESS:
Final Dress Rehearsals may host an audience, at the Director’s discretion, and are treated as a performance, with no front to back communication except for normal performance headset operations. The theatre should be set up for an audience with all seats set up, unneeded tech tables removed and storage put away.

A photographer may be invited to take pictures on behalf of the School at this rehearsal. The Production Manager should be in communication with the photographer prior to this rehearsal and will be the photographer’s main point of contact. The production should be as “finished” as possible for the photographs, but the needs of the production should be the priority. For example, all tech tables should be put away, but if one is needed for the rehearsal, it may be left up.

PERFORMANCES (INCLUDING PREVIEW):
SOT offers between five and fifteen performances of each production. The School may host an additional student matinee as well.

STRIKE/LOAD OUT:
Strike usually occurs immediately after the last performance (unless otherwise announced by the BU Theatre Complex Production Manager or the 855 Production Manager) and includes the general clean-up of the theatre space and restoration to its neutral form. This includes returning all props and costumes, breaking down scenery, and taking down lighting/sound equipment.

All SOT students involved in a production must be available for strike calls for that production.
All D&P Students must be available for ALL strike calls. Failure to attend strike will result in the dropping of the Production, Rehearsal and Performance, or Stagecraft semester grade by at least one letter per
strike missed. Attendance will be recorded by the Crew Head. Each student must remain at strike until dismissed by the faculty or staff member in charge.

Each area’s Crew Head will determine with their advisors the number of students required for strike and will call them in the following order:

1. Graduate and Undergraduate D&P Students in a given area.
2. BFA D&P Core Freshman students in a given area’s rotation that quarter.
3. Run Crew for that production.
4. Build Crew for that production.
5. Cast for that production.
6. Other D&P Students

**Build/Prep and Production Hours**
Production assignments are made by faculty advisors. Each assignment begins with the first design meeting and ends after strike is complete. Advisors may require students to attend meetings or special calls prior to the beginning of the design process. Crew Heads are responsible for the execution of the technical elements in their respective area and for management of their crews.

Design & Production students may be called in by Crew Heads for any call in their respective area. D&P students are considered part of an area for this purpose if they have an assignment in an area that quarter. Design & Production Core Freshman may be called in by the Crew Head if they are in a given area’s rotation that quarter. Performance Core Students may be called in by the Crew Head if they are assigned to that area in Stagecraft. Crew Heads in each area should consult with their faculty advisor and each other to ensure that labor is distributed efficiently for all calls within their department. If multiple calls are made simultaneously within an area, it is the expectation that all students in a given area will continue to work until all work in that area is complete.

Crew calls must be made by Crew Heads no later than 24 hours in advance of the call. Crew Heads may send out a notice to their crew members asking for their conflicts well in advanced of the build/prep period and may set a deadline for a response from the crew member. This is to allow them to better schedule their crew and failure to respond in a timely manner may result in a lower production/stagecraft grade. All crew calls must be sent directly to the crew members as well as reported to the production manager assigned to the show. The production manager must post these calls on the BU Bridge.

Crew calls during the **Build/Prep period** may total up to 28 hours of work per week and may include evening and weekend work. Weekend calls cannot exceed more than 8 hours of work per week.

Crew calls during the **Production Period** (Load-in, Technical Rehearsals, Notes Calls, and Dress Rehearsals) are limited to 12 hours of work per day. Student crew members cannot be required to work more than 7 days in a row.

All crew calls during both the Build/Prep period and the Production Period must end no later than midnight on any day.

All crew calls must be approved by faculty advisors. Advisors may excuse students from crew calls and requests will be evaluated on a case-by-case basis. In all cases, it is the responsibility of the student to contact the Crew Head and/or their advisor about conflicts, including class conflicts and conflicting crew calls.
Rehearsal & Performance Hours
The School follows a strict rehearsal schedule for all production and performance weeks as follows:
   Tuesday-Friday from 7:00pm to 11:00pm, and
   Saturdays from 10:00am to 6:00pm (including one, hour-long lunch break).

Technical rehearsals extend beyond the standard SOT schedule outlined above. Technical and dress
rehearsals may include the following:
   Tuesday-Friday 6:30pm to 11:00pm
   Saturday-Sunday 1:00pm to 11:00pm (including one, hour-long lunch break)

All Performance and Stage Management students must be able to attend SOT rehearsal during the
regularly scheduled rehearsal hours; students should not assume that any conflicts within this time can
be accommodated.

The possibility exists that additional or alternative times may be scheduled. In the event that such a
rehearsal is approved by the faculty, all students who have prior academic commitments will be excused
from the rehearsal.

Run crew may be called in an hour before half-hour for all technical rehearsals, dress rehearsals and
performances to set up for that rehearsal/performance. Crew Heads may request permission to call in
run crew earlier than an hour before half-hour in writing to the 855 or BU Theatre Production Managers.

All crew members must be allowed a half hour dinner break after their last class and before the start of
a rehearsal/performance. In addition, all crew member must be allowed a half hour travel time if their
last class of the day is across town from their run crew call (i.e. from the CFA to the BUT or BCA; or vice
versa). The half hour for travel and half hour for dinner do not need to be contiguous.

With the exception of scheduled performances, all classes (CFA, CAS, COM, etc.) take priority over
technical or dress rehearsals scheduled outside of normal production time slots (Tuesday through
Friday, 7-11pm; Saturday, 10am-6pm). Students will be excused from missing any such rehearsals. It is
the student’s responsibility to notify stage management, in advance of first rehearsal, about their class
conflicts.

If a performance is scheduled in conflict with any class, a letter excusing the student from attending that
class meeting may be obtained from the Assistant Director. Stage Management and Production
Management should inform the 855 or BU Theatre Production Manager, who will then contact the
Assistant Director, of any conflict. It is the student’s responsibility to notify management, in advance of
first rehearsal, about their class conflicts.

Conflicts
Conflicts for production calls may be addressed on a case by case basis. Acceptable conflicts include:
Previously Scheduled Class, Religious Observance, Illness and Family or Medical Emergencies. Students
must inform their crew supervisors as soon as possible to request an absence. Thesis Projects or Outside
Commitments do not exempt a student from any class, production assignment, or call.

Open Rehearsal Policy
SOT maintains an open rehearsal policy for all productions. Students are encouraged to inform stage
management if they would like to attend rehearsals to allow them to set up the room accordingly.
Faculty directors may elect to close specific rehearsals at their discretion. Student directors may close
specific rehearsals but must first obtain permission from their advisor. Freshman are encouraged to
attend the final dress rehearsal of productions.
“Substitute Mondays” and University Closures
Occasionally the university will compensate for Monday holidays by scheduling a “Substitute Monday” on another day in that week (i.e. Tuesday, Wednesday, etc.). This “Substitute Monday” will be treated as a Monday in the rehearsal, class and production schedules. Production and rehearsal work will be scheduled on Monday holidays and students should expect to be called in on those days. For a complete list of “Substitute Monday” dates in a given semester, please visit the Office of the University Registrar website: www.bu.edu/reg/calendars.

In the case of a University closures on the Charles River Campus (i.e. for inclement weather) all production activities must cease. No rehearsal, performance or production activities may take place at the CFA, BUT or BCA. This policy is in effect for all closures including full day, early dismissal and late openings. If a closure falls within the rehearsal, build and production period of the SOT production season, additional rehearsals or production calls may be scheduled to compensate for the conflicting date so long as this does not cause a conflict with classes and is mutually availability for all members of the production ensemble/team. All rescheduled calls must be approved by the 855 and/or BUT Production Managers. University closures will be communicated to the community at www.bu.edu; the BU Emergency Alert System and/or the 855 and BU Theatre Production Managers/Senior Staff Assistants.

Stagecraft
Stagecraft is a three semester sequence which students must pass in order to advance into the casting pool as a BFA Performance major. This sequence requires the student to perform a wide variety of roles within technical theatre with the goal of exposing the student to the broadest possible range of theatrical experiences. Each quarter, the student will be assigned by the BU Theatre and 855 Production Managers to perform duties including run crew backstage, build/installation crews, ushering and assisting in the rehearsal room at both the BU Theatre and at the College of Fine Arts. A student’s assignment can be changed at any time. Not all stagecraft assignments are equal in the number of work hours required. The SOT Faculty and Staff are aware of this and will make every effort to balance stagecraft hours out over the three semesters. However, this may not be possible in every case.

All Stagecraft students are expected to attend strike for any production to which they are assigned and community strikes as called by the department.

Introduction to Theatre Practice
Introduction to Theatre Practice (ITP) is part of the first semester of Stagecraft and Production I. ITP is a skills course that ensures students understand how to safely operate all of the tools and equipment they would be expected to use during a stagecraft or production assignment. Students must pass all sections with at least a “C” grade in order to pass the class.

Casting & Production Assignments
SOT produces plays with two goals in mind: 1) to provide students with demanding rehearsal and performance challenges that integrate skills learned in studio classes and 2) to offer the public a window onto the excellence of the training program. Play titles are selected far in advance of production. Each choice is judged in light of many criteria: cast size, characters, student abilities, design opportunities, budgetary constraints, resources, technical needs, the taste and skills of the director, and the manner in which each title fits with the rest of the season. All members of the School are invited to submit a play title to the SOT Director for consideration.
Acting Majors:
Junior and Senior BFA Acting majors are members of the casting pool starting in September and are required to audition for all productions that are published on the SOT production calendar, available at the beginning of each academic year. Junior and Senior auditions for the year will generally be held the first Wednesday of the fall semester (unless otherwise posted). Sophomores will not audition for the SOT production season until the spring semester, with general auditions held in mid-November. Call backs for Quarter 1 are held on the first Thursday of the fall semester (unless otherwise posted) with call backs for Quarters 2, 3, and 4 scheduled periodically throughout the year.

Members of the casting pool must audition for each semester’s productions according to the faculty guidelines, available prior to each round of audition and casting. Some productions may be cast by assignment (without auditions); productions cast in this manner will be announced in advance of the rehearsal period.

Students are graded and receive credit through a four semester progress of courses titled “Rehearsal & Performance”:

- CFA TH 248 “Rehearsal & Performance 1” – Sophomores (Spring)
- CFA TH 347 “Rehearsal & Performance 2” – Juniors (Fall)
- CFA TH 447 “Rehearsal & Performance 3” – Seniors (Fall)
- CFA TH 448 “Rehearsal & Performance 4” – Seniors (Spring)

All students should first register for the “X1-Staff” section of their respective Rehearsal & Performance course, at 1.0 credit per quarter of casting. After the student has been cast, they will be re-sectioned to the appropriate faculty advisor in charge of grading for that project.

Juniors must be cast and perform in a minimum of two productions during the fall semester (including The Shakespeare Project). Seniors must be cast and perform in a minimum of two productions per semester (fall and spring – including Senior Acting Thesis). Sophomores must be cast and perform in a minimum of two productions during the spring semester. All students may earn Rehearsal & Performance (R&P) credit in productions directed by a guest artist, faculty member, graduate student, advanced undergraduate directing student, or through casting in a production with a member of the BU Professional Theatre Initiative (BUPTI).

The faculty will take into consideration the input of production directors when making the final casting decision for productions. The faculty makes every effort to cast each upperclassman in a variety of roles and performance experiences over the course of his/her training. Each casting choice is made in the hope of best fulfilling all of the following criteria: director’s choice, the student’s specific training needs at the time of casting, rewarding a student’s exceptional audition, and faculty desire to challenge a particular student.

*All students who audition as part of the casting pool will be cast. The School will add additional productions to a given quarter to provide ample opportunity for students to practice their craft. All Performance majors should note that it is the policy of the School that all actors are required to play as cast.*

Theatre Arts Majors – Performance:
Theatre Arts majors must attend auditions and callbacks. Seniors, juniors, and second semester sophomores majoring in Theatre Arts who do not wish to be cast must complete a Rehearsal & Performance Proposal Form (available online at www.bu.edu/cfa/current-students/theatre) prior to callbacks for each quarter. SOT faculty will review proposal forms during quarterly casting meetings, and the faculty will relay its decisions when casting is posted. SOT cannot guarantee a student’s choice of assignment. If the R&P Proposal Form is not submitted by the deadline, the student will be cast in a production and must play as cast.

Students are graded and receive credit through a four semester progress of courses titled “Rehearsal & Performance”: 
CFA TH 248 “Rehearsal & Performance 1” – Sophomores (Spring)  
CFA TH 347 “Rehearsal & Performance 2” – Juniors (Fall)  
CFA TH 447 “Rehearsal & Performance 3” – Seniors (Fall)  
CFA TH 448 “Rehearsal & Performance 4” – Seniors (Spring)

All students should first register for the “X1-Staff” section of their respective Rehearsal & Performance course, at 1.0 credit per quarter of casting. After the student has been cast, they will be re-sectioned to the appropriate faculty advisor in charge of grading for that project. The only experiences where a student does not need to register for Rehearsal and Performance are if the student is registered for one of the following: Acting 3: Shakespeare (CFA TH321), Theatre Ensemble 3 (CFA TH327), Theatre Ensemble 4 – S.T.A.M.P. (CFA TH427).

All students who audition as part of the casting pool will be cast. The School will add additional productions to a given quarter to provide ample opportunity for students to practice their craft. All Performance majors should note that it is the policy of the School that all actors are required to play as cast.

Directing Students:
All productions and projects are curricular. Each production has been carefully selected and assigned by the faculty to either (1) fulfill degree requirements or (2) be directly linked to supervised course work. Senior Theatre Arts majors who wish to direct a project may do so through their senior thesis or present a formal proposal to the faculty at an earlier stage in that production season. Any Senior Theatre Arts major who wishes to direct a project must successfully complete at least one semester of a directing class prior to the proposal.

BFA Performance Core Freshmen and Transfer Students:
Freshmen Performance Core students should not anticipate being cast in the SOT production season. Instead, students are expected to make productive use of weekly Freshman Locals. Freshmen will also present a number of classroom showings during the year as assigned by the faculty.

Transfer students who are in excellent professional and academic standing, and who wish to declare early on their intention to major in the accelerated BFA Theatre Arts program, may request special permission, in writing, from the Director and SOT faculty to participate in project work during the fall semester of their second year in the program. Permission will be granted at the discretion of the faculty. Once granted, these students may participate in general auditions held the first week of classes in September.

Rep Casting:
The SOT Director and the faculty will, from time to time, approve casting in which one actor has been given roles in multiple shows. The SOT Director will indicate when casting is posted how this “rep casting” will affect the rehearsals and performances of the role(s) and show(s) in question. The SOT Director will ask the 855 Production Manager to work with each production’s director and stage manager to develop a comprehensive solution for the rehearsal/performance process of each production. Since rehearsal hours will remain the same, the faculty expects that each actor will devote the maximum attention and hours available to rehearse each of his/her roles.

Company Representative
The Company Representative (or “Company Rep”) will serve as spokesperson and act as advocate for the cast during the production process. Elected by majority of the cast at the first rehearsal of every production, the Company Rep will be noted on rehearsal reports and daily calls for crew and faculty to be aware of the assignment. The stage manager may conduct the election but is not eligible for election. The director should not be present for voting.
The Company Rep will bring cast concerns to the stage manager and/or the director. If the stage manager or director is unable to address the concerns sufficiently, the Company Rep will communicate said concerns to the appropriate faculty or staff members. In the case of MFA directors, this would be the MFA director’s advisor; in the case of faculty directors this would be the Assistant Director or the SOT Director.

At the conclusion of any production process, members of the ensemble will be asked to complete *Production Evaluation Forms* after the opening performance. The ensemble will fill out these forms and will be responsible for returning completed forms to the designated person in a timely manner.

**D&P Production Assignments and Evaluation**

BFA Design & Production students are graded and receive credit through a six semester progress of courses titled “Production”:

- *CFA TH 297* “Production” – Sophomores (Fall)
- *CFA TH 298* “Production” – Sophomores (Spring)
- *CFA TH 397* “Production” – Juniors (Fall)
- *CFA TH 398* “Production” – Juniors (Fall)
- *CFA TH 497* “Production” – Seniors (Fall)
- *CFA TH 498* “Production” – Seniors (Spring)

MFA Design & Production students are graded and receive credit through a five semester progress of courses titled “Production”:

- *CFA TH 697* “Production” – 1st Year Grads (Fall)
- *CFA TH 698* “Production” – 1st Year Grads (Spring)
- *CFA TH 797* “Production” – 2nd Year Grads (Fall)
- *CFA TH 798* “Production” – 2nd Year Grads (Fall)
- *CFA TH 897 or CFA TH 898* “Production” – 3rd Year Grads

All students should first register for the “X1-Staff” section of their respective Production course in the fall and for the “X3-Staff” section in the spring at the number of credits approved by the student’s advisor. Once the student receives their Production Assignment, they will be re-sectioned to the appropriate faculty advisor in charge of grading for that project.

All SOT production assignments will be graded by the faculty and/or staff.

Crew assignments and work with the Huntington Theatre Company may be evaluated as “Production”. Alternatively, assignments to the Huntington Theatre Company may be graded as a part of a specific class, Independent Study, etc.

Furthermore, all students must have a passing grade in Production in each semester of residence as a requirement for graduation with a degree in design, production, or management from SOT. A failing grade for Production in one semester cannot be made up by adding those hours to another semester. A failing grade may be appealed by petition to the Design & Production faculty.

The number of credit hours to be taken each semester will be variable and set by the appropriate faculty advisor and/or the Design & Production Program Heads.
BFA Design & Production Core Freshmen & Transfer Students

Design & Production Core students are graded and receive credit for their Production assignments through the Design & Production Core “Production” courses:

CFA TH 197 “Production” – Fall
CFA TH 198 “Production” – Spring

Each student will register for one of four sections as assigned by their advisor. Every quarter each section will be assigned to one of four areas including: Scenery/Props/Paints, Lighting/Sound, Stage Management, and Costumes/Wardrobe. Students should anticipate working during the build, rehearsal, and/or run process for their assigned area each quarter.

Transfer students who are in excellent professional and academic standing, and who wish to declare early on their major, may at their advisor’s recommendation receive a Production Assignment in their given area.

Outside Production Work

No SOT student may undertake outside production activity (theatre, film, or television) during the academic year without the written permission of the faculty. If a student is granted permission to participate in an outside project, including an assignment with a BU Professional Theatre Initiative (BUPTI) affiliate, it is the responsibility of the student to negotiate a schedule with each faculty member to make up missed classes or any other coursework. Students must submit a completed Schedule Clearance for Outside Activity form to the SOT Director, who will grant permission at his/her discretion; this form is available online at www.bu.edu/cfa/current-students/theatre.

Policy Regarding Additional Voluntary Production Assignments

No SOT student may undertake an additional voluntary production assignment during the academic year without the written permission of the faculty. If a student is granted permission to participate in one of these projects, it is the responsibility of the student to negotiate a schedule with their advisor and/or the Crew Head of their primary production assignment. For SOT productions in the College of Fine Arts Building, students must submit a completed “855 Additional Production Assignment Request Form” to their advisor, 855 production manager and the director of the project. Permission will be granted at the advisor’s discretion; this form is available online at www.bu.edu/cfa/current-students/theatre.

Policy Regarding Projects Not on the Published Production Calendar

Should additional projects be proposed, such proposals must be approved by the Director and the SOT Faculty. This would include, but not be limited to, any project work developed by Theatre Arts majors, undergraduate directors, MFA Directing students, or MFA Theatre Education students. Written requests should be submitted to the SOT Director a minimum of two weeks prior to the auditions for that quarter; the written request should include the following information: proposed cast members, performance dates, space, and any other special needs. The faculty will review such requests and grant or deny permission on a case by case basis. Students may not book space for such special projects until the faculty grants written permission.

Fittings

Stage managers will schedule costume fittings and will make every effort to find mutually convenient times for the actor and Costume Shop. Missed fittings or lateness to fittings will not be tolerated; this or any other unprofessional behavior will result in a lowering of the R&P grade. Students are not excused from class to attend fittings; fittings must be scheduled outside of class time.
Costume Policy
Students must purchase the following clothing items upon notice of casting or stagecraft assignment:

Men:
- Black long pants
- White button-down shirt
- Tan long pants
- Black long-sleeve shirt

Women:
- Black long pants
- White button-down shirt
- Tan long pants
- Black long-sleeve shirt
- Black skirt

Actors’ Makeup Policy
By the beginning of the second year, all performance majors are responsible for providing adequate makeup for dress rehearsals, photo calls, and performances. This includes: correct base color, highlight and shade color, eye color, a minimum of three colors for stippling, translucent powder, a puff and brush, application brushes and sponges, lip and eye pencils, false eyelashes as needed, stipple sponges, mascara, makeup remover, and a towel. Each costume designer will budget money for any unusual makeup items such as latex, wigs, facial hair, unusual colors, etc. Actors are responsible for acquiring haircuts after consultation with the costume designer, who will approve the length of the cut.

Show Budget Policy
- When serving in a position of responsibility and authority on a SOT budgeted show, such as Director, Technical Director, Master Electrician, Costume Designer, Paint Charge, Prop Master or Stage Manager, students are also responsible for their departmental Show Budgets. This means that these students must keep track of their budget in conjunction with the Production Manager assigned to their show and be prepared to provide details of expenses to the PM or their advisor. Failure to manage your budget responsibly may result in a failing grade in Production.
- Sales Tax: Accounts Payable WILL NOT pay for sales tax. You must get a Tax Exemption certificate from the D&P Senior Staff Assistant and use it each time you purchase something.
- When planning expenses, expendables such as spike tape, gaff tape, copying and cab fare should be included. All productions must remember to reserve sufficient funds to restore all borrowed props and costumes to their clean and storable state and to restore the space to its “neutral.”
- The BU Theatre and 855 Production Managers and the D&P Senior Staff Assistant will review specific purchasing policies regarding PCard, Petty Cash, Purchase Orders, ZipCar accounts, Cab Vouchers, Huntington Theatre Company supply sign out procedures, 855 Productions, and budget reconciliation within the first two weeks of the fall semester at each area’s Colloquium.
- Fundraising is allowed only at the discretion and permission of the SOT Director. The Fundraising Policy and Approval Form are available at www.bu.edu/cfa/current-students/theatre.

CLASSROOM, STUDIO AND PERFORMANCE SPACE POLICIES

School of Theatre Space Use Policy
Any student or group who uses an SOT space for any reason (class project, performance, thesis etc.) is responsible for that space while they are using it.
1. All spaces must be treated with care and respect.
2. If the use of a space falls outside of a scheduled class or production time, it is the responsibility of the student, group or instructor to request use of the space. All requests should be made to the BU
Theatre Production office or the 855 Production Manager. The student, group or instructor may only use the space during its scheduled time.

3. If anything breaks or is broken, it is the student or group’s responsibility to report that to the BU Theatre Production Office or the 855 Production Manager.

4. The space must be returned to “neutral.” Each space has a different neutral; see the BU Theatre Production Office or the 855 Production Manager for specific information for each room.

5. If the student or group leaves the room out of neutral for the benefit of another party who is using the space directly afterward, the original student or group is still responsible for returning the space to neutral.

6. Any outside group that would like to use an SOT space must be granted approval by the SOT Director and must abide by their specific space rental agreement.

**BU Theatre Complex Classrooms**

1. The BU Theatre Production Office in consultation with the faculty, will select a Room Manager for each classroom and studio in the BU Theatre Complex. The Room Manager is a student or teaching assistant who is responsible for organizing and leading the cleaning of the classroom. This person will be the main contact between the instructor and the BU Theatre Production Office. Any maintenance or repair requests for the classroom should be made by the Room Manager to the Production Office. The room should be cleared of trash and personal belongings at the end of every class, and furniture should be restored to the neutral arrangement. “Neutral” will be adjusted for Lane-Comley Studio 210 on a case by case basis.

**BU Theatre and Studio 210**

1. Production Managers, in consultation with the various Crew Heads, will be responsible for coordinating the daily use and maintenance of the space during the pre-tech period of the production process (load-in, hang, focus, etc.). This includes making sure the various crews are coordinating their work with one another and cleaning up as appropriate. The Production Manager is responsible for reporting any broken equipment or facility concerns to the production office. Any modifications made to the space must be documented by the production manager and he/she must coordinate the return of the space to “neutral” at strike.

2. The Production Manager is responsible for the public’s interaction and appearance of the performance spaces. They should ensure that any area of the theatre complex that the audience interacts with is presentable. This includes, but is not limited to, keeping the lobby and house clear of any storage, coordinating the use of the 210 bathroom “anterooms” for storage, keeping audience paths clear of any cables and other obstructions and checking that the audience seating is correctly installed. Production Managers should schedule a “walk-through” of the space with the BU Theatre Production Manager before the first audience of each production.

3. Stage Managers, in consultation with the various Crew Heads, will be responsible for coordinating the daily clearing of the space and restoration to the “show neutral” during rehearsal and performance. This includes emptying trash cans from the house and 210 kitchen.

4. Production Managers, in consultation with the various Crew Heads, are responsible for the strike of 210 and the BU Theatre at the end of each run and must oversee the return to class neutral for 210 and stage neutral for the BU Theatre.

5. All Cast and Crew assigned to a production are responsible for assisting the production manager, stage manager and Crew Heads with their responsibilities to the performance space.

6. All fire exits must be kept clear at all times—including during load in, rehearsals, performance and strike.
**Orchestra Pit Use Policy**
If for any reason a production should require the BU Theatre pit to be uncovered, that production’s budget will be utilized to cover all costs associated with removing and replacing the pit cover and theatre seats. The full BU Theatre seats 890 patrons. Opening the orchestra pit will reduce the capacity by 30 seats. If any two productions playing back to back should require use of the orchestra pit, sharing of the costs by the respective production budgets can be devised.

**Lane-Comley Studio 210 Lobby Policy**
As the lobby for the Lane-Comley Studio 210 is both a fire exit and a regular audience pass through, the space must remain free of objects and clearly lit. All displays must hang on the walls or be confined to the existing display cabinets; these displays must first be approved by the BU Theatre Production Manager. Any changes to existing lighting must also be approved by the BU Theatre Production Manager, and said lighting must provide sufficient visibility for audience members to navigate an unfamiliar space. No changes may be made that permanently alter any of the structures in the 210 Lobby.

**CFA Studio/Classrooms**
1. For every class he/she teaches, faculty members will select a Studio Manager by the end of the first week of each semester. The Studio Manager is responsible for organizing and leading the cleaning of the studio space at the end of each class. This person will be the main contact between the faculty member and the 855 Production Manager. Any maintenance or repair requests for the studio should be made by the Room Manager to the 855 Production Manager.
2. Studios should be returned to “neutral” at the end of every class and rehearsal. This includes clearing the space of all furniture, trash, and personal belongings. The SOT is not responsible for any personal items left unattended in the studios. This rule will be adjusted as needed during production weeks based on show needs; faculty will be notified via the 855 Production Manager.

**CFA Rehearsals & Performances**
1. Stage Management will be held responsible for any space used during a production period. The ensemble will assist in the daily cleaning of the space after each rehearsal and/or performance. If there is no acting stage manager, it is the duty of the director or an individual from the ensemble to act as the Studio Manager. The Studio Manager is responsible for coordinating set-up the space and breakdown at the end of rehearsal/performance with the ensemble.
2. The studio should be returned to “neutral” at the end of every rehearsal. The 855 Production Manager may approve certain items to remain in the space during tech and production weeks. If storage occurs without permission, the items may be struck into the appropriate storage facilities.
3. Each studio will be assigned a specific storage locker or closet—that is not to be moved from its resting location—in which to store props, costumes, etc. None of these types of items should be left in the studio itself.
4. Stage Management is responsible for coordinating the strike of the studio at the end of the rehearsal and/or production period. This requires the space being returned to its neutral state—including the removal of all spike tape and any items attached to the walls or ceilings. All furniture, props and costumes are to be returned to their respective homes. Stage Management must remove all “Reserved” stickers before returning items back to their proper storage locations. All items must be removed from the room’s storage locker and the locker key returned the following Monday to the 855 PM.
5. Any additional requests regarding the space should be made through the 855 PM.