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THEATRE AND DRAMA

UW - Madison

Teaching Assistant Handbook

UW THEATRE AND DRAMA

TA Handbook

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Table of Contents

Production TA Appointments & Workloads	2
Teaching Assistant Job Descriptions	2
TA Job Related Grievances	2
Policy Concerning TAs and T&D Course	
Enrollment Conflicts	2
TA Production Assignments	2
Backstage Lab & Courses Requiring Lab	
Assignments	4
Supervising Production Crews	4
Grading	5
Departmental Procedures	7
Studio Daily Shutdown	7
Program Acknowledgements	8
Keys	8
Building and Equipment Security	8
Equipment Security & Building	
Maintenance	9
Safety, Insurance and Emergencies	9
Transportation	11
Priorities for the use and loan of	
Department Equipment	11
Procedure when using the facilities of	
another shop or department	11
UT Program Procedures	13
UT Org Chart and Design Timelines	13
University Theatre Policy Handbook	14
Tech Week (generic schedule)	14
Purchasing Policies	15
Comp Ticket Policy	17
Open Stage	18



Production TA Appointments & Workloads

Production TA appointments are currently funded at a 0.3333 FTE level. This translates into approximately 240 hours of work per semester. By legislative action, TAs are represented by the **Teaching Assistant Association (TAA)** union. Subsequently the University and Department are bound by contractual language. A personal copy of that agreement can be obtained from the Department Administrative Secretary. It is your responsibility to make certain that you have a copy of the current agreement.

Teaching Assistant Job Descriptions

All TA positions have written job descriptions that list primary and secondary functions as well as the supervisors to whom you report. Copies are available from your supervisor and can be located at www.utproduction.com under Departments and then Backstage Lab. You are expected to perform all listed duties and responsibilities. Any concerns with the scope and character of the job description should be discussed with your immediate supervisor prior to taking any other action. Further, it is assumed that all TAs will assist in strike and other area functions. Your responsibility includes making certain that your work areas remain clean and safe. Utilize student help in carrying out these duties, since it is important that all individuals share in these tasks.

TA Production Assignments

Production assignments form another component of graduate study in addition to coursework (9-12 credits per semester) responsibilities and TA job duties. Since the scope of production responsibilities varies from area to area, be certain to discuss this matter thoroughly with your advisor. Most production assignments fall with the scope of courseware, e.g. Backstage Lab III (561), Directed Study (299,699,799,999).

Policy Concerning TAs and T&D Course Enrollment Conflicts

Students hired as teaching assistants in the Department of Theatre and Drama are responsible for meeting all obligations of the classes in which they are enrolled and the job for which they are employed. When making course selections teaching assistants are to collaborate with their advisors to avoid, or at least minimize, scheduling conflicts with job responsibilities. The faculty of Theatre and Drama is committed to minimize timetable conflicts by scheduling a sufficient number of courses to allow teaching assistants to make selections that are pertinent to their area of specialization and that will meet their program requirements.

Job commitments are to be distributed no later than one week in advance of the relevant registration period to assure the student's full knowledge of both job and academic scheduling demands. **Teaching assistants may not enroll in any classes that meet at times opposite the class section to which they are assigned.**

When a scheduling conflict does occur, the **student's priorities are as follows:** First, class attendance; second, Department, third, job commitments scheduled outside of the TA's regular period of instruction; and fourth, non-classroom program responsibilities. Except in the event of an emergency, teaching assistants are expected to provide written notice of their conflicts at least two weeks in advance. Time missed due to non-emergency conflicts is to be made up, at a time mutually agreeable, and that does not impose additional demands on the time of the supervisor or employer.

TA Job Related Grievances

It is hoped that you will be able to carry out your TA duties in a manner that which is amiable and without conflict. Realizing that from time to time misunderstandings may occur, a procedure has been established to handle such situations.

Should you have any concerns regarding your job, it is recommended that you **take the following steps:**

1. Discuss the situation with your **immediate supervisor**. Attempt to satisfy your concern at this level prior to taking any other steps;
2. If no change occurs and you remain dissatisfied, speak to the **Production Manager** (if that person is not your immediate supervisor);
3. If no change occurs and you remain dissatisfied, speak to the **Faculty Area Head** (if that person is not your immediate supervisor);
4. If still no satisfaction, discuss the problem with the **Department Chair** and ask for assistance in resolving the problem; finally
5. If still no agreement, present your concerns in writing to the Chair and ask for a hearing before the **Department Executive Committee**.

Before initiating any of the above, however, consider the following **assumptions** made of you by the department staff:

- a. You are expected to demonstrate a "professional" attitude toward your assignment, i.e. be task-oriented rather than hourly help.
- b. An extension of the professional attitude is that you will use your time efficiently and effectively.
- c. It is your responsibility to notify your supervisor as soon as possible, in the event you have job related grievances.



Backstage Lab & Courses Requiring Lab Assignments

Supervising Production Crews

Some, if not all, of your TA duties will require you to perform the role of supervisor. The students you supervise are channeled to you through a variety of sources. Most construction and run crew members and crew chiefs of University Theatre productions come out of course assignments. These courses offer practical production experience to the students enrolled, while providing the Department with a valuable labor pool. Without the assistance of these students it would not be economically feasible to present the number of productions offered.

Job descriptions for most crew head and run crew positions are available and should be distributed to students. Copies can be obtained from the Department staff or online at www.utproduction.com under departments and then backstage lab.

Sound, scenery, prop, costume and limited lighting crew needs are serviced by a series of production courses required of all undergraduate theatre majors. To become acquainted with the requirements for the practicum courses, check the "Backstage Laboratory Production Handbook" included with this handbook. The three courses that fit into the series are:

160:	Fundamentals of Production	3 credits
161:	Backstage Laboratory I	2 credits
162:	Theatre Production Laboratory	1 credit
361:	Backstage Laboratory II	1-2 credits
561:	Backstage Laboratory III	1-2 credits

Other production staff needs are met by individual course requirements. Production requirements for most theatre courses requiring production work are detailed on the next page. (The requirements as shown are not gospel, but an indication of their probable scope; requirements may vary according to the demands of each instructor.)

STANDARD THEATRE COURSES WITH CREW REQUIREMENTS (subject to change without notice)

COURSE	CREW COMMITMENT
160 Fundamentals of Production	12 labs
161 Backstage Laboratory I	+/- 28 labs
162 Theatre Production Laboratory	Run show/Strike
263 Fundamentals of costume technology	See Studio Supervisor
270 Fundamentals of Stagecraft	8 labs or 32 hours
371 Sound for Theatre	Design or run one show
361 Backstage Laboratory II	ASM/Minor production assignment
363 Principles & Practice of Stage Costume	30 hours
366 Stage Lighting I	Electric crew
372 Design for Stage & TV I	Paint crew
379 Intro to Stage Management	PA, 1 production
579 Adv. Concepts in stage management	N/A
561 Backstage Laboratory III	SM/ASM/Design, Major Crew Head, Lab or Run, Acting Role (One Assignment per credit)
4 th credit on given class	50 shop hours

Grading

The final grade for any of the Backstage Laboratory Series courses is based on two criteria: Attendance and Participation/Application. Students enrolled in T&D 161 will receive a daily grade in each of these categories. The grading scale is defined below. Students enrolled in T&D 361 are graded daily if they are working in a lab.

Students in 361 or 561 who are working on a show assignment must sign in daily to make sure their attendance is recorded. Because of the short period of time typically involved with each project or production, intermediate grades are not given, but students should be made aware of possible concerns by the lab TA or possibly on the recommendation of the project supervisor.

Run crew activities are directly supervised by the production's stage manager and the department staff member who is in charge of the area involved. Both individuals will complete evaluation sheets that are advisory in determining your final grade.

Every effort must be made to be objective in the grading process. If you have concerns, speak first to your project supervisor. If the problem cannot be dealt with satisfactorily, contact your Studio Supervisor first and, if necessary, the Production Manager.

Grading is based on three components: **daily lab**, **strike**, and **cleanup**. Note that fulfilling one or both strike or clean-up requirements reduces the student's final grade by one-half letter grade per component missed.

DAILY LAB GRADING CRITERIA:

Attendance and punctuality expectations (1/3 of grade)

- 4
 - Is on time and ready to work
- 3
 - Is on time, but not ready to work
- 2
 - Is no more than 15 minutes late
- 1
 - Is 15 minutes to 1 hour late
- 0
 - Is more than 1 hour late (without pre-notification) or unexcused absence

Participation/Application: Do they come hoping to learn? (2/3 of grade)

- 4
 - Willing to participate in activities
 - Willing to interact with others (team player)
 - Eager and willing to learn
 - Respectful of peers and supervisor
- 3
 - Participates; able to build upon previously learned skills
- 2
 - Participates begrudgingly; "puts in time"; retains most skills and can apply them to assigned projects
- 1
 - needs continual re-instruction of skills previously taught
- 0
 - absent

Note: Missing the strike or clean-up requirement reduces the final grade by one-half letter grade. Also, if a student is to receive any grade less than an A, you will need to document the reason why and file it with the Production Manager.

Departmental Procedures

Studio Daily Shutdown

Given the nature of studios and performance venues in which staff may change from day-to-day, it is important that we all strive to keep our respective workspaces as clean, orderly and safe as possible. This list was prepared in the spirit of keeping all surfaces as possible once the lab is complete, and to make certain that the condition of the workspace when you leave is how you would like to find it when you arrive.

These items should be done each time any studio or venue is closed. In addition to these items, take a moment to look around the spaces for additional things that need attention. **IN ORDER TO ACCOMPLISH THESE ITEMS, MAKE SURE CLEAN UP BEGINS APPROXIMATELY 15-20 MINUTES (in reference to standard lab times) AND MOVES ENERGETICALLY!** Remember that **all students are to participate equally in clean up**; it is not just the responsibility of TAs, and those who hold leadership positions. Put away and store all tools, project work and other equipment that has been moved during the studio period. Check all storage and work areas of your studio, as well as adjacent hallways and especially theatre spaces.

1. Store projects in progress. Note the following:

- a. Access/egress lanes must be left open.
- b. In the scene studio, clear the framing floor (unless the next work crew will work on the same project). The sole exception to this rule is when a painted unit is not dry at the end of the lab.
- c. Make sure projects are stored so they won't fall or slide if bumped, or be tripped over.

2. Sweep the floors, including studio work areas, hallways and storage areas. If work is being done in the theatres and dressing rooms, these areas must be thoroughly picked up and swept as well.

3. All trash cans should be emptied into the dumpster (scene studio and lighting areas). In the costume studio, trash cans should be placed in obvious places where custodial staff can locate and empty them. The dumpster should be taken to the Park St. loading dock if more than half full.

4. Certain items such as paint fluids and solvents, solvent-soaked rags, and corrosive acids need specific procedures in order to dispose of them properly. See Chuck Mitchell for information on those procedures.

END OF-THE- DAY ITEMS:

- 1.Shut and lock all inner area doors, including overhead doors in the scene studio, and all theatre doors.
- 2.Turn off all lights in the theatres and shops, but make certain there is a ghost light on, so the space is not totally dark. In the scene studio, the fluorescent fixtures serve this purpose.

Program Acknowledgements

If you have received a donation or an item in kind, please inform the Business Office so the donor can be acknowledged in the program. Please consult with the business office about possible incentives such as signage, comp tickets, etc.

Keys

All keys are tightly controlled. Sixth floor keys are controlled by the Department Office (Vilas 6173) Staff, specifically Judy Swenson. All other keys are under the charge of the UT Business Office.

Keys are issued to TAs based on their areas of supervision and their need to access certain areas of the building. All other individuals are issued keys on the basis of production assignments. Only persons holding major crew-head or design positions are given keys.

UT keys are obtained by following this two-step procedure.

1. See area head for a **Key Approval Form**.
2. Take the completed form to the UT Business Office. The Office Manager, will issue the keys listed on your form.

All keys must be returned to the respective office at the time shown on the Key Approval Form. Individuals not complying with this requirement will have their Theatre & Drama final grades withheld by the Registrar's Office until such time as the keys have been returned, in person. **NO EXCEPTIONS WILL BE GRANTED.**

Building and Equipment Security

Personnel

Vilas Hall is open from 7:00 am to 10:00 pm daily. The building is officially closed at all other times except for public performances and may be entered only by those individuals possessing a building pass. During closed periods, entry can be made only through the third-floor entrance on the corner of Park and University; all other doors are locked. From midnight to 5:00 am, ALL doors are locked. During these times, it will be necessary to make other arrangements to enter the building, such as calling the campus police.

Building Passes for persons having a legitimate reason for being in the building may be requested by both faculty and TAs. To obtain the needed passes, prepare a written request along with the list of names and submit it to the Department Administrative Secretary. Allow at least one-day advance notice. Persons not having a valid building pass may be asked to leave the premises by Campus Security. This includes individuals who violate the procedure by leaving locked doors ajar or propped open, allowing unauthorized persons to enter.

Equipment Security & Building Maintenance

Equipment Security is a top priority in this department. Spaces used for storage of props, tools sound and lighting equipment, costumes, etc. must be locked when unattended. Each area in the building has an established lockup procedure. That procedure is to be followed by all individuals using the space.

All individuals using Vilas Hall facilities are responsible for maintaining the building. Upon the completion of any event (class, rehearsal, performance), **all room equipment must be returned the space to its standard usable condition.** All rehearsal furniture and properties are to be returned to their respective storage places. Use waste baskets to dispose of refuse. **Turn off lights** when leaving the room & lock the door if it's day's end.

Please observe the following guidelines and remind others to do so also:

- **SMOKING:** PROHIBITED in all campus buildings & within 25' of all entrances
- **FOOD & DRINK:** PROHIBITED in SCENE SHOP; use Hemsley Lobby area
- **ANIMALS/BIKES:** PROHIBITED in all campus buildings.
- **DOOR BLOCKING:** DO NOT block locked doors to the theatre.

Safety, Insurance and Emergencies

Safety is a very high priority in the UT production areas. As a TA you are expected to use common sense and follow safe work practices in meeting your job duties. But since incidents can occur even in the most cautious of environments, please observe the following:

- A. **NO ONE is to be allowed to work in any Theatre Department shop or performance space unless that person is directly supervised** by Department staff or a TA. Direct supervision means that you maintain visual contact with the person; it is not satisfactory that you are simply "in the building."
- B. **NO ONE is allowed to work alone in any performance or shop space, at any time.**
- C. **All persons working in UT facilities must complete a Shop Safety Agreement Form and update the information annually:**

This standard University form. It serves a dual purpose. One, since it is also a signed statement indicating that the student has received a proper orientation to the equipment and spaces in which the student will be working. (Although this is no guarantee that you will be free from any liability claim in the event of an accident, it is certainly This provides a positive indication you took reasonable action to prevent injury.) Two, it provides information to EMTs in the event of a emergency medical.

All production students regardless of class and/or area are to complete the SHOP SAFETY AGREEMENT form during the first lab session. Signed forms will be kept on file in a location that is both private and easily accessible during working hours to supervising staff.

D. Occupational Accident and Illness Report:

This form is to be completed by the supervisor (department staff or TA) within two days of any accident. Copies of the form are available from any area supervisor, online at www.utproduction.com under handbooks or the department administrative secretary in the main office. The employee or student completes the first page while the appropriate level supervisor (see UT organizational chart) is to complete the "supervisor analysis" section. When complete, forms are to be submitted to the UT Tech Director who will in turn forward them to the Department Chair.

E. Injuries Requiring Medical Assistance:

Accidents involving employees, i.e. TAs, Work Study students, and Staff must be reported within 48hrs of the incident. These individuals are covered by the University's Workman's Compensation Program and may seek medical assistance at a facility, and from a physician, of their choosing. **Students and volunteers are not covered by Workman's Comp and must be treated at University Student Health if they wish to avoid being billed for these services.** DO NOT TAKE STUDENTS TO UNIVERSITY HOSPITAL OR ANY OTHER HOSPITAL EMERGENCY ROOM, unless Student Health is closed. In that event contact Campus Police to take the student to emergency services.

F. Health & Safety Concerns in Vilas Hall

Observe precautions relating to toxic substances and aromas. Be aware, in both your own work and in the supervision of students, that you observe precautions relating to toxic substances and aromas. The air circulation system of Vilas Hall provides little or no exhaust in certain areas of the building. Keep in mind also that building air is largely re-circulated and your fumes will be carried to the farthest ends of the building, often without your realization. Be kind to yourself and to others, by taking such projects outside, using alternative material selection, or using the walk-in spray booth located in the scene studio.

Whenever dealing with situations where injury is possible take every reasonable precaution. The University is supportive of its staff in the event of an accident, but it is best to avoid possible injury by taking the few extra minutes required to provide basic orientation and careful supervision. **Don't cut corners when it comes to safety.**

Emergency procedures: Please see the emergency handbook

Transportation

The Department has a pickup truck available for production work. The vehicle has automatic transmission, a lift gate, a bench seat, and an AM/FM radio. Drivers must have a U.W. Driver Authorization to drive the truck. See the UT Policy Handbook for details.

Priorities for the use and loan of Department Equipment

Loan of departmental equipment is based on the priority list below. Equipment shall be assigned only by area supervisors. NO EXCEPTIONS.

PRIORITY LIST

1. University Theatre Playbill Productions
2. University Theatre Faculty Directed Productions
3. Other University Theatre Productions
4. Classroom Directing Projects (Rooms 4010, 4044)
5. Other University and Madison community projects involving established arts related programs
6. **THE LIST STOPS HERE**

Some production equipment is specifically assigned to certain areas. For example each theatre has its own inventory of lighting equipment (luminaries) although accessories such as color frames, C-clamps and the like are shared. Similarly, auxiliary production spaces such as Room 4010 are equipped with their own equipment such as luminaries, dimmers, portable audio box, intercom, risers, rehearsal furniture and scenic elements. Room 4010 is intended to be a stand-alone classroom facility and is not dependent on UT resources with the exception of costumes and makeup.

For specific area policies see the area supervisor in charge. Above all, keep in mind that the equipment is not yours to loan, nor are you entitled to use equipment belonging to an area other than your own without the proper authorization.

Procedure when using the facilities of another studio or department

When it is necessary to use the facilities and equipment of another studio, please observe the following rules of protocol:

- a. Make the request personally to the **studio supervisor**, i.e. Chuck Mitchell (scenery); Casey Martin (Lighting & Sound); Jim Greco (Costumes) or David Stewart (Production Manager) 24-48 hours in advance, whenever possible.
- b. Be sure that your arrangements are not in conflict with those of the host studio.

- c. Be sure you have knowledge regarding the safe and essential operation of the equipment/space being used. If not, schedule a training schedule prior to the actual use of the space. **DO NOT OPERATE** equipment that you are not familiar with.
- d. Provide your own materials, or make prior arrangements to reimburse for using the host shop's materials.
- e. No keys will be loaned out. A host-studio staff person must be present during the time the facility is being used.



UT Program Procedures

UT Org Chart and Design Timelines

University Theatre Policy Handbook

This document lists MOST of the current UT procedures and policies. Be sure that you are familiar with its contents, and that you reference it frequently. It is the mechanism that allows us to anticipate the expectations of others. If you have concerns or questions, please bring them to the attention of the UT Director of Theatre or UT Business Manager, as soon as possible. The Policy Handbook is meant to be observed, but it is also a working document, and needs to be tailored to meet our organizational and operational needs. Your assistance in meeting this goal will be greatly appreciated by everyone.

Tech Week (generic schedule)

Actors Onstage Wednesday prior to 10/12 #1

6:30p	Actors onstage
10:30a	End of rehearsal

Sitz Probe (if needed) Thursday prior to 10/12 #1

5:00p	Actor's call
9:00p	End of rehearsal

1st Tech Friday

6:00p	Begin Tech
11:00p	End of rehearsal

2nd Tech Saturday

9:00a	LX Fixes
1:00p	BREAK
1:00p	Crew Called
2:00p	Cast called
2:30p	Begin Tech Dress (no hair or make-up)
8:00p	END OF DAY
8:00p	Tech notes in house

10/12 Sunday

10:00a	Cast and Crew called
10:30a	Resume Tech (with hair and make-up)
3:00p	BREAK
5:00p	Cast and crew called
5:30p	GO
10:00p	END OF DAY

10:00p Tech notes in house

Actor Day Off Monday

Tech #3 Tuesday

6:00p Cast and crew called

7:00p GO

11:00p END OF DAY

11:00p Tech notes in house

Final Dress (With photos) Wednesday

6:00p Cast and crew called

7:30p GO

11:00p END OF DAY

11:00p Tech notes in house

Preview Thursday (with video)

7:00p ½ hour

7:30p Preview

9:45p Tech notes in house

Opening Friday

7:00p ½ hour

7:30p Opening

*****TIMES ARE SUBJECT TO CHANGE*****

Purchasing Policies

It is the policy of UW-Madison to encourage all departments to use normal purchasing channels as described below.

1. PURCHASING CARD TRANSACTIONS
2. REQUISITIONS/PURCHASE ORDERS

A.To obtain a purchase order the following information is needed:

- 1) Name and description of item.
- 2) Stock Number.
- 3) Cost.
- 4) Suggested retailer (Name, Address, and Phone).
- 5) Sources of price quotation (Catalog or Salesperson).

B. Area Supervisors have forms which need to be filled out and approved by them before you may bring it to the Business Office to be typed. The Business Office will then send the requisition through regular channels.

C. These procedures apply for both external purchases (vendors are located off campus) and internal purchases (vendors are other departments on campus).

NOTE ON EMERGENCY REQUESTS

Emergency transactions are those that require shorter processing times than those normally afforded. The person requesting the purchase must submit in writing to the Business Office why a request must be handled in an "emergency way". All emergency requests must be received in the Business Office by 8:30 a.m. and taken through proper channels (201 South Hall & Pre-Audit Services, Peterson Bldg.) to Accounting Service by 10 a.m. Emergency requests for purchase orders or checks will be mailed or available for pick up between 3 and 4 that afternoon. Emergency requests are rarely accepted and are not considered an acceptable way of conducting business.

3. PETTY CASH

A. Petty cash purchases may not exceed \$20.00 and may not be made at businesses with whom we have a blanket order account. **DO NOT EXPECT TO BE REIMBURSED IF THIS IS NOT FOLLOWED.**

B. Purchase the item and obtain a cash register receipt from the sales-person. A tax exempt number should be given at the time of the purchase. You may obtain this number at the Business Office.

C. Obtain a petty cash authorization slip from the Area Supervisor.

D. Complete the authorization form and have it signed by the TA or Area Supervisor, before turning both receipt and form into the Business Office for reimbursement. Submit receipts ASAP; do not hold on to them until the show opens.

4. CASH ADVANCE

A. Cash advances will be given only as necessary to prop masters and costumes designers. The purpose of the cash advance is so that these people may have the available cash on hand to purchase all needed items in one big buying trip.

- B. Written permission must be obtained from Area Supervisor before a request for a cash advance will be accepted by the Business Office.
- C. The cash advance limit will be \$200. There may only be one cash advance open at a time for a given show budget, e.g. one for costumes and one for props for the same show.
- D. A cash advance may be obtained in the same manner as a purchase order. The only difference is that all sales receipts must be turned in with the remaining cash to the Business Office where another form will be typed. **NO CASH ADVANCES WILL BE ACCEPTED FOR WALK-THROUGH.**

NOTE ON CASH ADVANCES

The cash advance is a luxury and should be cherished and not abused.

Comp Ticket Policy

All faculty and staff in the Department of Theatre and Drama and the show director(s) and designers will receive two complimentary tickets for each show. The show director(s) will receive two complimentary tickets for each performance to distribute as they see fit. The house manager will retain one seat for the director or his/her designee. Approximately two weeks prior to opening night a form will be placed in mailboxes to be filled out and returned to the Box Office. If this form is not returned before the deadline date, the right to comps is forfeited. In addition, all comp tickets, reserved but not picked up 24 hours prior to the performance for which they were reserved, will be canceled and sold. **NO EXCEPTIONS.**

PREVIEW performances are usually scheduled for all UT playbill productions. Cast and crew members will be able to receive two complimentary tickets for the night of the Preview performance **ONLY**. The Stage Manager will announce this to the cast at rehearsals and lab supervisors should make this announcement to crew members. No cards will be sent out for these comps. The cast and crew members will be able to pick these up at the box office beginning Monday of opening week, although tickets should be picked up at least 24 hours prior to the Preview performance. Names of cast and crew will be taken from the production's printed program.

Wisconsin statutes mandate that everyone entering the theatre must have a ticket. The House Manager has been directed to deny entry to anyone without a ticket; please do not ask to be an exception.

Open Stage

This UT – sponsored program may present 1 – 2 minimally-mounted productions each semester. It is an alternative venue to the UT Playbill season.

Goals

- To increase the visibility of the performance arts on the Madison campus, while reaching as many different audiences as possible, particularly students.
- To provide a venue for Theatre & Drama students, staff and faculty to explore "alternative" scripts and script development, i.e. scripts likely to be determined unsuitable for standard UT programming.
- To provide an opportunity for students, staff & faculty to "stretch" their respective skills and interests.

Structure

- Open Stage may be either a fall or spring semester event, dependent on the prevailing UT production calendar. Open Stage will be given last priority among UT production commitments, and consequently may not occur every year.
- Application is restricted to currently-enrolled declared Theatre & Drama majors, graduate students, faculty and staff.
- Productions will be chosen by lottery at a regularly scheduled meeting of the Production Committee. Selection does not directly involve the Production Committee or any existing UT play selection structure.
- Proposals are unrestricted in any manner, except to the extent that the production involves conduct that is forbidden by university, city or state statutes. Productions not conforming to this guideline will lose their time slot, and will be replaced by the next highest ranking proposal.
- Events will be held in the Hemsley Theatre. The acting space and seating configuration will be determined by either the preceding or succeeding UT production, at the discretion of the UT Staff Committee.
- Production values are to be minimal.
- All proposals must include a preliminary production schedule, which provides for at least two and not more than five public performances.
- Each group will have a maximum of one week in the performance space, from 1:00 pm Sunday to Noon the following Sunday.

Application

- All applicants must complete the designated Open Stage Proposal Form, available from the Box Office. The Form will require the following information:
 - Producer Name, Madison Address, & Phone Number(s);
 - Preferred Performance Week (Prioritized List);
 - Project Title;
 - Rehearsal Start Date;
 - Preliminary Tech & Performance Schedule;
 - Cast Summary (# men, # women, # children, 3 animals);
 - Synopsis of project (50 words or less);
 - Proposed production approach (50 words or less)
- Applicants may submit only one proposal each semester.
- For events held in the succeeding semester, proposals must be received by the UT Business Office on the third Monday of the second month of classes.
- Selected proposals will be determined at the next regularly scheduled meeting of the Production Committee following the application due date. Each applicant has a maximum of three days following selection to confirm the project; if this deadline passes, the production slot will be awarded to the first alternate

Guidelines

- Vilas Hall Rehearsal Rooms are scheduled through the UT Business Office. No ongoing space commitments can be made to Open Stage participants, since priority is given to UT productions.
- All Open Stage related activities held in Vilas Hall are to be restricted to "normal building hours," i.e. excluding the time between midnight and 7 am and are expected to conform to guidelines found in the UT Policy Handbook. (Copies are available from the UT Business Office.)
- Admission to any event will be \$2.00 (subject to annual review by the Staff committee). Admission funds will be escrowed to pay the expenses of incurred during the current Open Stage season. Unspent funds will be retained by UT.
- Organizers are responsible for all expenses related to mounting the event except the following: royalties (maximum \$250 per event), costume cleaning, lamp replacement, and any loss or damage caused to UT scenic, prop or costume stock items. University Theatre will not assume any additional financial responsibility, or liability for any borrowed items.
- Assistance and/or involvement by UT shops will be minimal and will be restricted to: a rep light plot, existing audio equipment, pulled costumes (at a pre-arranged time), stock risers and props. See the respective shop supervisor for specifics.
- The producer is responsible for reconciling all elements of the production, i.e. meeting schedule commitments, procuring and returning borrowed items (in person and in a timely manner) to the respective lender, returning rehearsal and performance spaces to the agreed upon condition. Any or all of the above may be delegated to others, but ultimately it is the responsibility of the producer to assure the commitments are met.
- Seating capacity must comply with Madison Fire Department regulations.
- Each producer will receive a package of comp tickets equal to 10% of the seating capacity for each performance. No other comps will be available.

- UT will coordinate a general press release for "Wisconsin Week," but any additional publicity must conform to UT campus standards and include Vilas Hall Box Office information. Direct contact with the media is discouraged.
- Ushers will be provided by producer. University Theatre will provide House Manager and Box Office staff.