

I. Experimental Theatre

I.A. Introduction

The Studio Theatre in the Forbes Center for the Performing Arts is a laboratory serving the curriculum of STAD. Its primary purpose is to host student-produced work and performances associated with classes. The Experimental Theatre program is different from other areas within the School of Theatre and Dance, in that students are given an opportunity to learn by doing without teachers or “authority figures” guiding them toward particular outcomes. This “hands-off” approach is part of what makes the Studio Theatre unique; building, we think, skills such as agency, resilience, and initiative that are such important contributors to personal and professional success.

There are two types of Experimental Theatre productions in the Studio Theatre: laboratory and studio. Their differences are based on the amount of time allocated in the space, funding, technical support, and the director’s qualifications. Laboratory productions may only use stock scenic inventory, minimal lighting plots, and minimal props but may not access costume stock. Studio productions are not guaranteed support from technical areas beyond what is stock to the space; however, greater access to scenic, props, and costume stock is possible with prior arrangement and approval. Policies specific to each production area are included in the policies below.

The Experimental Theatre series is a portion of a semester bill which also includes class-generated performances such as those associated with Directing, Experimental Theatre, and Musical Theatre Performance. Each production occupies a slot. There are two seasons per academic year: fall and semester. Faculty aspire to support a total of four productions each semester, no more than two of which are Studio-level. The Experimental Theatre series is administered by the faculty Experimental Theatre Coordinator in collaboration with faculty and staff supervisors of the various production areas. It is supported with two student manager positions funded through student assistant wages.

I.B. Participants

Any member of the JMU community may propose, perform in, or work on Experimental Theatre productions. This includes students, faculty, staff, and administrators. Exceptions to this policy are considered only when special casting needs are present or when extenuating circumstances develop. Requests for exceptions must be made to the faculty. Students must be in good academic standing to participate in any capacity in a Studio Theatre Production. Students on academic probation or suspension are not eligible to work on productions in the Studio Theatre.

I.C. Proposals

Students wishing to propose projects for the Experimental Theatre will submit proposals to Stratford Players and the full Theatre and Musical Theatre faculty. To submit a proposal, students must be in good academic standing in addition to having completed Directing, Design Aspects,

and Performance Production with a C or above. In cases where more than one person initiates the proposal, such as co-directors, one of the proposers must serve as the proposer of record and assume responsibility for all aspects of the project. The deadline for proposals will be determined and publicized by the STAD Experimental Theatre Coordinator. No proposals submitted after the deadline will be considered. All proposals must have a faculty adviser.

Since the Experimental Theatre has been set up to support student-generated work, and to offer alternatives to the often more traditional fare seen in the mainstage season, any program that is not illegal may be presented. Some productions may need restriction because they are contrary to the goals and educational purposes of the department or university; however, the policy states that anything may be presented subject only to the restriction of scheduling and resources. Any plans should be fully described in advance within the proposal so cases containing material that might conflict with department and university goals can be identified. Productions containing many sexual references, violence, and explicitly adult subject matter may be restricted for performers and audience members under the age of 17.

Proposals must have a completed cover sheet that includes, but is not limited to, the name of the director or producer, the title and author of the proposed work, the publisher, the cost for scripts, the estimated total production budget, a description of production ideas, a justification for the selection of the play, the number of roles available, if there is mature audience rating and the basis for such, and a brief indication of production requirements.

In addition to the cover sheet, proposers must provide a résumé and a list of related Theatre and Dance courses that were successfully completed. Proposing students must also confirm with publishing companies, in consultation with the Performing Arts Administration Specialist, that rights for production are available prior to submitting their proposals.

Proposals must also be signed by their faculty advisers prior to submitting. Once the proposal is signed, it will be submitted to the Experimental Theatre Coordinator in the specific manner requested. The Experimental Theatre Coordinator will make the copies available electronically to faculty, staff, and the Stratford President.

Theatre and Musical Theatre faculty, staff, and Stratford Players will consider the proposals and decide, after a discussion and vote in a public forum, which proposals merit space in the Studio Theatre season. Those which have been passed by vote of the faculty and staff will be ranked by a method acceptable to the faculty and Stratford Players. Proposals will be awarded a slot based on the available number of slots for that semester and the results of the ranking. The other accepted proposals will be considered as alternates, in sequence of their ranking, in the event a proposal does not move forward to production.

I.D. Casting

Students directing in the Experimental Theatre program must adhere to the same casting policies as Mainstage directors. These policies can be found in the Theatre Casting section of the Student Handbook.

I.E. Production Resources

Since the Experimental Theatre has no regular production staff, members planning activities will serve as their own staff and work within the authority of the student assistant managers and the faculty adviser(s). It is understood that the Costume Shop, Scene Shop, Lighting and Sound Shop, and Properties Shop have no responsibility to Experimental Theatre productions; however, each of these production areas may offer limited support and guidance. Students must adhere to procedures established by STAD faculty and staff. Failure to comply with these policies could result in a partial or full forfeiture of the surety bond or, in serious situations, suspension of the production or revocation of the right to produce in the Studio Theatre.

Stock Scenery items for the Studio Theatre include the following:

- 12 Acting Blocks
- Four Platforms – 4' x 8'
- Three Round Tables – 3' Diameter
- Four Round Stools
- Two Door Units
- One Rectangular Table – 2'-6" x 3'
- One Rectangular Table – 2'-6" x 6'
- 12 Chairs – Wooden
- Two Armchairs – Wooden
- Three Benches – 3'
- Three Benches – 6'
- Three Window Units
- Six Step Units – Varying Sizes
- One Bed – Metal Frame
- One Couch – Wooden Frame
- (8) - 4x8 platforms SteelDeck
- (4) - 4x6 platforms SteelDeck
- (4) - 4x4 platforms SteelDeck
- (2) - 4x8 left triangles SteelDeck
- (2) - 4x8 right triangles SteelDeck
- (4) – 4x4 triangles SteelDeck

I.E.1. Policies for Laboratory Shows

I.E.1.a. Laboratory Budget

The final lab budget is determined after the cost of royalties, scripts, and the \$200 surety bond that is required. Generally speaking, the principles of a lab will be understood to mean no set

construction with wood or metals; limited set dressing and propping; the ability to hang some, but not extensive, soft goods; basic costuming (indicating or gesturing toward a particular style or period); use of lighting instruments in the repertory plot; and an approach to design and stage effects in which the director, cast, and production team seek to realize the world of the piece through simple means that do not require extensive purchasing, construction, or acquisition. The faculty advisor for each lab-level production will be responsible for ensuring that lab-level productions maintain the lab designation.

I.E.1.b. Laboratory Costumes

Lab-level productions may have access to a very limited number of items from costume stock, after discussion and approval from costume shop manager. These items must be shown to be unique, challenging, and/or of a nature such that the script demands its existence. In such cases, it is necessary that the proposer makes an appointment with the Costumer Shop Manager to discuss availability and options to be included in their proposal. Any proposal that has not received permission to use costumes before being voted on will not be granted access. Once the design process starts, the designer must make an appointment with the Costumer Shop Manager to discuss what exact items may or may not be available. Research, rough costume plots, and costume lists will be expected at that time.

An iron and ironing board are standard equipment in the Studio Theatre dressing rooms. Dressing rooms and all costume pieces are to be kept in order during the rehearsal and the run of the show regardless of the ownership of the costumes and accessories. If the major portion of strike is not completed within 24 hours or if any detail of strike is not completed within 72 hours after the final performance, the director could forfeit all or a portion of the surety bond.

I.E.1.c. Laboratory Lighting and Sound

Designers working on a Lab production must utilize a repertory light plot, which is available for many configurations. Students may add appropriate specials or configurations with approval of the student managers.

The lighting area will not provide shop assistants or practicum students for work on any show in the Studio Theatre, including Assistant Lighting Designers, Master Electricians, and Assistant Master Electricians. All personnel needed will come from the show itself or on a volunteer basis. All proposers or directors must seek approval of the lighting faculty for personnel listed above before the show enters the space. Designers are invited to request the presence of lighting faculty at a tech or dress rehearsal but must do so within a week of the rehearsal. All designers working in the space must provide the proper safety lighting.

For safety reasons, all aisles on seating platforms and aisle ways must be lit using the PAR 38 units designated for that purpose, regardless of configuration. All built-in stair lighting, wall lighting, and under balcony lighting must be utilized in combination with aisle lights throughout the entirety of the performance. The designer may choose either to record these aisle lights at no lower than 10 percent into each cue, or program them into the lighting preset station. Failure to

meet these safety guidelines may result in forfeiture of the surety bond. All equipment used in the show must be returned to its proper storage place within three days of the strike. Failure to return equipment (e.g., moving lights) within three days may result in forfeiture of the surety bond.

Lab-level productions may include projections and/or wireless mics if they are included in the original proposal. As with Studio-level productions, the use of wireless mics requires an additional \$100 surety bond.

Any usage of practicals must be approved by the Safety Officer.

I.E.1.d. Laboratory Properties

Lab shows may only design with very basic props. In addition to the resources already available, Lab-level productions may pull a reasonable number of props (not furniture) from stock at the discretion of the STAD Technical Director.

For information about or permission for the use a specific prop, contact the Scene Shop Supervisor or Technical Director. In order to check any props out of storage, the Prop Master or the director of the show must make an appointment with the Student Prop Manager or go to prop storage during the posted Prop shop hours. The Student Prop Manager will create a complete list of items checked out. One copy is kept in the Prop Shop while the other is given to the director or Prop Master of the show. After the strike, all props or other borrowed items must be returned to the locations from which they were pulled. Props and items may be checked out three days before the first rehearsal and must be returned 48 hours after the strike. If severe or inclement weather prohibits safe return, a time extension will be granted. Any items left beyond the designated time, in either the Studio Theatre, Studio Workroom, or Scene Shop, may result in a forfeiture of all or a portion of the director's surety bond.

I.E.1.e. Laboratory Scenery

Lab shows are provided a stock set of scenic elements that students can utilize. Any damage caused by negligence or misuse of the stock elements could result in a forfeiture of all or a portion of the director's surety bond. Lab shows are limited to the use of the stock scenic elements for the scenery of the productions. Lab-level productions may have access to a very limited number of furniture items, after discussion and approval from Technical Director. These items must be shown to be unique, challenging, and/or of a nature such that the script demands its existence.

Lab-level shows are not permitted to paint the floor or any elements of the theatre.

For safety, door and window units will be attached to the floor using lag bolts. The required tools and hardware for this task are available from the Scene Shop.

Steel deck can also be used for shows if available, but requests must be made directly to the school Technical Director. Lab category productions may create stage levels up to 3'-0" high,

using stock legs and step units. Students are required to use existing legs and step units, and may not cut custom legs from the school's inventory of Schedule 40 pipe.

I.E.2. Policies for Studio Shows

I.E.2.a. Studio Budget

There is no fixed limit per show, but it is determined based on the proposal's categorical breakdown and projected income. The standard surety bond required is \$200. For productions that are approved for the use of wireless microphones or other highly specialized and costly equipment, the amount required is \$300.

I.E.2.b. Studio Costume

Studio Shows may allocate funding within their budgets for the purchase of costume pieces, accessories, materials, and dry-cleaning costs. If a proposal needs any costume items that are not available by purchase, loan, or fabrication, it is necessary that the proposer makes an appointment with the Costumer Shop Manager to discuss availability and options to be included in their proposal. Any proposal that has not received permission to use costumes before being voted on will not be granted access if they are approved. Once the design process starts, the designer must make an appointment with the Costumer Shop Manager to discuss what exact items may or may not be available. Research, rough costume plots, and costume lists will be expected at that time. While "browsing" time in costume stock is not permitted, a discussion of available pieces, possible compromises, or options must be undertaken with the Shop Manager Costumer or costume faculty before attempting to pull. Only when the show's director is in possession of the keys to the dressing rooms will designers be allowed to request pulling time. The designer must have a clear list of items desired and sizes needed, and the pulling will be supervised by a costume worker. Any pulled items will need to be brought to the Shop Manager for approval. If approved, the garments will be put in the Studio Theatre dressing rooms to await fittings. After a list of all items borrowed is made, a copy of it will remain in the Costume Shop.

Alterations are not permitted without clear and definite approval from the Shop Manager, and no permanent alterations are allowed. If neither the designer nor volunteers are skilled in sewing, no alteration will be approved. All costume pieces and items must stay in the dressing rooms and stage area. They may not leave the building. An iron and ironing board are standard equipment in the Studio Theatre dressing rooms. Dressing rooms and all costume pieces are to be kept in order during the rehearsal and the run of the show regardless of the ownership of the costumes and accessories. The designer will ensure that the actors hang up and store items correctly. Any costumes that are mistreated will be removed from the show's usage. After the run closes, all costumes will be cleaned, returned by appointment, and restocked. This includes any items bought for the show on JMU's budget. The designer is also required to clear the cleaning process with the Shop Manager. A dry cleaner is recommended for specific items, but the cost will come out of the costume designer's budget. Washable items are cleaned in the Costume Shop's machines. Any infraction in process or treatment of costume items may result in a partial or full forfeiture of the surety bond. The director or proposer is the final bearer of responsibility for meeting all policy requirements. If the major portion of strike is not completed within 24 hours

of if any detail of strike is not completed within 72 hours after the final performance, the director could forfeit all or a portion of the surety bond.

I.E.2.c. Studio Lighting and Sound

Designers working on a Studio production may design their own light plot for each production. This plot must work within the parameters and inventory of the Studio Theatre. Designers may also be allowed to utilize specialized equipment not within the Studio Theatre inventory (e.g., moving lights). All requests for such equipment must be approved by the lighting faculty. Students may request the inventory in the lighting shop, but they must seek approval of the lighting supervisor three days in advance of anticipated need before removing any color or template from the shop. Each show will be expected to replace any gel used from the shop beyond what is purchased with any lighting budget. The lighting supervisor will order color or template for the show on an as-needed basis. All equipment used in the show must be returned to its proper storage place within three days of the strike. Failure to return equipment (e.g., moving lights) within three days may result in forfeiture of the surety bond.

The lighting area will not provide shop assistants or practicum students for work on any show in the Studio Theatre. All personnel needed will come from the show itself or on a volunteer basis. Assistant Lighting Designers, Master Electricians, and Assistant Master Electricians are not provided by the lighting area and will be filled on a volunteer basis. All proposers or directors must seek approval of the lighting supervisor for the personnel listed above before the show enters the space. The lighting supervisor may inspect the space from a lighting design standpoint. Designers are invited to request the supervisor's presence at a tech or dress rehearsal but they must do so within a week of the rehearsal.

For safety reasons, all aisles on seating platforms and aisle ways must be lit using the PAR 38 units designated for that purpose, regardless of configuration. All built-in stair lighting, wall lighting, and under balcony lighting must be utilized in combination with aisle lights throughout the entirety of the performance. The designer may choose either to record these aisle lights at no lower than 10 percent into each cue, or program them into the lighting preset station. Failure to meet these safety guidelines may result in forfeiture of the surety bond. All equipment used in the show must be returned to its proper storage place within three days of the strike. Failure to return equipment (e.g., moving lights) within three days may result in forfeiture of the surety bond.

Any usage of practicals must be approved by the Safety Officer.

I.E.2.d. Studio Properties

Studio shows are granted an approved budget for the purchase of materials for prop construction. Scene shop resources and use of props from the warehouse and prop storage are granted with certain conditions, but some props are not available. For information about or permission for the use a specific prop, contact the Scene Shop Supervisor or Technical Director. In order to check any props out of storage, the Prop Master or the director of the show must

make an appointment with the Student Prop Manager or go to prop storage during the posted Prop shop hours. The Student Prop Manager will create a complete list of items checked out. One copy is kept in the Prop Shop while the other is given to the director or Prop Master of the show. After the strike, all props or other borrowed items must be returned to the locations from which they were pulled. Props and items may be checked out three days before the first rehearsal and must be returned 48 hours after the strike. If severe or inclement weather prohibits safe return, a time extension will be granted. Any items left beyond the designated time, in either the Studio Theatre, Studio Workroom, or Scene Shop, may result in a forfeiture of all or a portion of the director's surety bond.

Properties and furniture from the warehouse may be used based on availability. Modification or painting of these items must be approved by the school Technical Director. To obtain use of these elements, arrangements must be made with either the school Technical Director or Scene Shop Supervisor in order to accompany student crews to the warehouse for selection and transportation of items. Some items may not be available for Studio shows. Accessing the Scene Shop for the purpose of construction requires an approved set of plans for the prop design that are provided to the school Technical Director and Scene Shop Supervisor at least three weeks prior to the show's allotted time. Required paperwork includes a list of the props that are to be created and a plan of how they are to be constructed. This must include any specialty processes to be used (i.e., foam casting or use of the CNC). The Scene Shop can be available for use to construct Studio Shows three weeks prior to load in for the allotted time in the Studio Theatre. Construction time is limited to existing Scene Shop hours and whether a faculty or staff member needs to be available during construction. Night hours are only available during existing night calls for Mainstage Theatre set construction. Weekend hours are not available. Any unauthorized use of the Scene Shop, tools, materials, or equipment could result in a forfeiture of all or a portion of the director's surety bond.

I.E.2.e. Studio Scenery

Studio shows are granted an approved budget for the purchase of materials for scenic construction. Scene shop resources and use of stock elements and scenic items from the warehouse are granted with certain conditions. Accessing the shop for construction needs requires an approved set of plans for the scenic design that are provided to the school Technical Director and Scene Shop Supervisor at least three weeks prior to the show's allotted Studio Theatre time. Required design elements are ground plans, elevations, and sections of all designed pieces. White models and renderings are strongly encouraged. The shop can be available for use to construct Studio Shows three weeks prior to load in for the allotted time in the Studio Theatre. Construction time is limited to existing Scene Shop hours and faculty or staff member availability during construction. Night hours are only available during existing night calls for Mainstage Theatre set construction, and weekend hours are not available. Any unauthorized use of the Scene Shop, tools, materials, or equipment could result in a forfeiture of all or a portion of the director's surety bond.

To protect the Studio Theatre and equipment from excessive saw dust and paint, heavy construction for Studio shows should be performed in the Scene Shop. Tools for evening work in the Studio Theatre can be checked out from the Scene Shop on a day-by-day basis. For the purpose of storing checked-out tools and equipment, there is a designated rolling tool box. These tools should be used for installation rather than primary construction. Studio Theatre productions may be allowed to paint the floor provided that the treatment is approved by the Faculty Technical Director, but the seams in the stage floor adjustable platforms must be taped to prevent paint leakage before starting. After the painted floor is no longer in use, it must be repainted with the prescribed black paint provided by the Scene Shop. Textured paint treatments are not allowed without the presence of a sub floor (e.g., Masonite, luan, or muslin) to protect the existing Studio Theatre floor.

Scenery elements can be used from the warehouse based on availability, but modification or painting of these items must be approved by the school Technical Director. To obtain these elements, arrangements are made with either the school Technical Director or Scene Shop Supervisor to accompany student crews to the warehouse to select and transport items. Not all warehouse items are available shows. All elements constructed for Studio shows are school property until the director is notified otherwise. Prior to strike, directors need to consult with the school Technical Director in order to determine if some items should be preserved for storage. All special effects or mechanical elements must be pre-approved by the school Technical Director, and a safety inspection of the space must be arranged with the Technical Director or school Scenic Designer three days prior to opening. All borrowed items must be returned to the warehouse within 48 hours of strike. If the major portion of strike is not completed within 24 hours or if any detail of strike is not completed within 72 hours after the final performance, the director could forfeit the surety bond.

Steel deck can also be used for shows if available, but requests must be made directly to the school Technical Director.

I.F. Safety

All members of the student production team must read, understand, and strictly follow the policies and procedures in the Safety Handbook, particularly the section related to the Studio Theatre.

I.F.1. Safety Inspection

A safety inspection of the space must be arranged with the school Technical Director or Studio Theatre Safety Officer three days prior to opening. No production may open until the Studio Theatre Safety Officer has conducted an inspection.

I.F.2 Stage Combat

The use of stage combat has stringent criteria and procedures for use in Studio Theatre Productions. Any stage combat must be expressly detailed during the proposal process. Student directors may compensate a certified, non-student choreographer from the Society of American

Fight Directors (SAFD). This cost will be included in the budget of the proposal. Any non-SAFD fight choreographer will need to be cleared by the Stage Combat Supervisor. To ensure that there are no safety issues, all Experimental Theatre productions with stage violence will have the Stage Combat Supervisor visit during the rehearsal process once the violence is choreographed. The concept for stage violence may not change once the proposal has been accepted without first clearing the change through the Stage Combat Supervisor.

I.F.3. Approval of Prop Weapons

The use of prop weapons has stringent criteria and procedures for use in Studio Theatre Productions. Any prop weapons must be expressly detailed during the proposal process. Once approved through the proposal process, any prop weapons need to be inspected and approved by the Faculty Technical Director, and sufficient time must be allowed for weapons to be inspected by campus police and university safety. The Faculty Technical Director is the sole point of contact with campus police and university safety. Students are not allowed to contact those agencies directly. Prop weapons cannot be used in rehearsal or performance until the above criteria have been met.

I.F.3.a. Storage and Usage of Prop Weapons

Studio productions that are using approved prop weapons must store and handle the weapons properly. A non-movable lockable storage unit must be installed in the Studio Theatre to allow for secure storage. A storage unit is available from the Scene Shop and must be installed with the guidance of the Faculty Technical Director, Scene Shop Supervisor, or student managers. Weapons are not allowed to be carried outside of the Studio Theatre. When weapons are not in use on stage, they are to be immediately returned to the lockable storage unit.

I.F.3.b. Use of Blank Firing Weapons

When using weapons that fire blanks, students must coordinate usage, storage, and loading of the weapon through the Faculty Technical Director or Stage Combat Supervisor. Only designated faculty members are allowed to load, unload, and clean blank firing weapons. Weapons must be cleaned and inspected every day to ensure that they are ready and safe for faculty to use. Designated faculty members will remove the weapons from the locking storage for purposes of inspecting and prepping and will return them upon completion. Notice must be placed on theatre entrances and in production programs to indicate that gunshot effects will be used in the production. The use of prop firearms must be used strictly in accordance with stated policies. Campus police are required to treat all weapons they encounter as potentially lethal.

XII.G. Front of House

Studio Theatre, students, faculty, and staff will adhere to the pre- and post-show protocols guidelines as outlined below.

XII.G.1. House Manager and Ushers

The Forbes Center of the Performing Arts will provide staff House Managers for all performances. Additionally, each director must arrange for the following staff for each performance:

Assistant House Manager (1): shadow Forbes House Manager. Not required to have had any particular training, but serve in this capacity at every performance.

Ushers (2 per performance): ushers serve in addition to the Assistant House Manager. Sign-up sheets will still be available on the board, and directors can use that space to manage the process for their individual productions.

As required by law, each production must have at least 4 people as house management (including a Forbes House manager, the Assistant House Manager, and 2 Ushers.) Note: being a Forbes House Manager, Assistant House Manager, or usher cannot be used for management practicum.

Note: Ushers and Assistant House Managers may see the performance for free.

XII.G.2. Curtain Calls

Directors and other collaborators have autonomy in the structure and format of curtain calls, but professional models are expected to be followed. Bows to the audience and, in the case of musicals, gestures from the cast to recognize the orchestra are customary. Gestures to recognize other members of the production team (e.g., stage management, directors, playwrights or others) are not appropriate.

XII.G.3. Pre-Show Announcements

Directors or producers will not deliver pre-show speeches. The proper etiquette for directors is to avoid being a focus of attention for the audience prior to, during, and immediately following a performance. Each show's director or producer must arrange for someone to present the speech or for the speech to be delivered from a recording or alternative format. As a producing entity for the Experimental Theatre program, it is recommended that Stratford Players' leadership deliver pre-show announcements for every performance. This will help reinforce Stratford's role in the student-centered nature of the Experimental Theatre program as well as help promote the organization as a whole.

The following paragraph is an example of the recommended language for the announcement.

"Good afternoon/evening, my name is [insert name here], and I am [a member or officer title] of our student theatre producing organization, Stratford Players. It's my pleasure to welcome you to the Forbes Center for the Performing Arts Studio Theatre and this performance of [show title]. Please take a moment to locate your nearest emergency exit [may point to and/or refer to directions], and at this time, please turn off all cellphones and other electronic devices. Above all, please be courteous and refrain from texting during the performance in order to avoid disturbing your fellow audience members or the performers. I will also remind you that any unauthorized

recording or photography of the performance is strictly prohibited. We'd like to invite you back to the Forbes Center for the upcoming production of [next performance, either in Studio or on Mainstage, or both (and dates)]; please also note the dance concert schedule and mention student dance concerts or other impending concerts in EJM]. Thank you for your support of the performing arts at JMU, and enjoy the performance!"

XII.G.4. Tickets

Ticket prices and sales are managed by the Forbes Center box office; however, the proposer or director is responsible for understanding current ticket pricing before the proposal is submitted. Tickets may be purchased at the Forbes Center box office or over the phone Monday through Friday from 10 a.m. to 5:30 p.m. Students must present their JACard to purchase a ticket at the student ticket price, and only one ticket per performance can be purchased per student at the student price. Students are not allowed to purchase multiple student tickets for another person, unless that person is standing in line with them and in possession of the appropriate student ID. At the point of sale, box office staff will inform the ticket buyers if the production has a mature audience rating.

In order to project income, they must work cooperatively with the box office to provide seating numbers and work with assigned House Managers during the run. Each performance will have 60 seats put on sale immediately through the box office. The performances will also be built into the website. The rest of the seats will remain off sale until a final seat count is provided. If and when the 60 pre-sale seats have sold out prior to when all tickets are released for sale, the box office staff will inform the Performing Arts Administrative Specialist. The specialist will consult with the appropriate faculty to make decisions on whether or not they should release additional seats for sale immediately. They will also decide the number of seats to be released.

Only four house seats will be held out for each performance.

I.H. Publicity

Most Experimental Theatre productions will receive the degree of publicity deemed necessary by STAD. It's the proposer's responsibility to designate a publicist who will create the artwork and work with the school's Arts Administration Specialist. All publicity for performances with material, language, images, action, or themes inappropriate for children must contain the statement "For Mature Audiences" and on the determined basis (i.e., mature themes, mature language, violence, sexual content, or suggested nudity). If a production for mature audiences is deemed particularly controversial, publicity will be restricted to the campus.

I.H.1. Posters

Directors are required to work with the faculty Performing Arts Administrative Specialist on matters of publicity. Posters, teasers, and any other material for approval must be submitted no less than three weeks prior to opening night. All School of Music and STAD posters (including those for Experimental Theatre and other Studio productions) must contain specific elements in order to be approved. Posters must include an official Forbes Center logo and a JMU one word

watermark. All posters and teasers must also include a contact email address and the name of the performance and playwright. The format of the name must be in compliance with the publisher's mandates with respect to size of fonts, specific credits, and other conditions outlined in the contractual obligations. Pre-approved photos or imagery designed for the performance is required in addition to any necessary disclaimer language (e.g., adult content/themes, mature language, violence, sexual content, nudity, sexual violence).

The following is an example of how to include the date, time, and location on a poster:

October 5, 2010 @ 8 p.m.

Studio Theatre

Forbes Center for the Performing Arts

Ticket prices (established by the Forbes management and announced annually)

For Adults

For JMU Faculty & Staff/Seniors (62+)

For Youth (18 & under)

For JMU Students with JAC card

The following is an example of how to present ticket information:

For tickets:

www.jmu.edu/JMUarts

(540) 568-7000

Forbes Center Box Office

147 Warsaw Avenue

Harrisonburg, VA 22807

I.I. Scheduling Performance Slots

The proposers who are allotted time in the Studio theatre will meet with the Experimental Theatre Coordinator to determine how production times will be scheduled based on the predetermined slots. The Experimental Theatre Coordinator is authorized to make final decisions regarding season schedule. Studio productions are to be given more time in the space from load-in to load-out than laboratory productions.

Class-generated performances have priority in scheduling.

When the season schedule has been determined, student directors must submit their surety bond to the Studio Theatre Coordinator before auditions are held or any purchases of scripts or other materials ensue.

Any performance slots that become available after the schedule has been determined will be automatically offered to the proposal ranked as first alternate in the same category (i.e., Lab or Studio). However, if the vacated slot is a Lab-level production and the next ranked proposal is a Studio-level production, the proposing student will be offered an opportunity to draft an addendum changing their proposal to a lab-level production. At the earliest possible

Theatre/Musical Theatre meeting, the faculty will be given an opportunity to discuss and vote on the modified proposal. If passed, the proposal will be slated for production. If opposed, the student with the next highest ranked proposal will be given the slot. Proposals that were not previously accepted and ranked will not be considered. If no other proposals are available, the faculty will decide, according to majority faculty vote during a Theatre/Musical Theatre meeting and in consultation with Stratford Players, whether to solicit new proposals for the vacant slot or to divide the time among the remaining shows already scheduled for production.

I.J. Space and Seating Configuration

The Studio Theatre is a flexible, black box space with multiple configurations. Proposers are not limited to the configurations included and may propose alternatives. In any variation, Safety Policies must be considered, assured, and detailed in the proposal.

The actual seating capacity must be determined and provided to the Performing Arts Administrative Specialist no later than one month prior to the production opening. At that point, all seats will be released for sale to the general public. This will ensure that no houses are oversold.

I.K. Student Purchasing

The proposer or director is solely responsible for all aspects of purchasing or borrowing and are expected to maintain an accounting system during the rehearsal period in order to reconcile the budget with the STAD Fiscal Technician/Business Manager after the production.

Students must work with their advisor and the STAD Fiscal Technician/Business Manager to designate their WellsOne Card holder. Request for a WellsOne card must be given to the STAD office at least three weeks in advance of the date the card is needed. Each production will have a single credit card available to them that will be assigned to a single student.

Requests should include the following:

Cardholder name

JAC card #

Production/Event

Dates needed

Funding required

Receipts must be turned immediately after purchases. Receipts should be stapled to an 8.5 x 11 piece of paper with the following information: name, production/event, and purchase area (e.g., Jane Doe, New Dance Festival, Lobby Display). Cards will be reconciled monthly and must be turned in upon completion of the project. WellsOne Cards cannot be used for online purchasing. Students will need to make at least two copies of a receipt. One copy will be for the director, one copy will be for the student purchaser, and the original copy will be turned in.

All purchasing must follow state policies as found in the [Financial Procedures Manual](#). Purchases made with JMU funds are tax exempt, except for food purchases which may require additional paperwork if the food is consumed by actors on stage. WellsOne cards should not be used to purchase office supplies of any kind. Please work with the STAD front office to obtain office supplies.

I.K.1. Financial Reports

It is the director's responsibility to maintain contact with all production personnel during the rehearsal period and to monitor the budget. Within 30 days of the final performance, a financial report must be submitted to the Fiscal Technician/Business Manager. The report includes a completed spreadsheet comprising all expenses and revenue as well as a list of vendors, amounts, dates of purchases, and the category of expense such as set, props, lights, costume, poster, and programs. The report also contains copies of all invoices provided by the production team who had authority to purchase.

I.K.2. Online Purchasing

Purchasing items online should only be done if the items cannot be purchased locally. Online purchasing is not possible with WellsOne Cards. Students should check with their advisers or other faculty if they need assistance. After scheduling a time to receive help from faculty, students will come prepared to the meeting. Faculty in each design area and front office staff all have access to university credit cards. Faculty and staff will follow the usual procedures when purchasing for students. Even with online purchases, students must obtain receipts for themselves and their director. Faculty will keep the original to turn in to Fiscal Technician as expected. Permission from University Procurement is required when purchases are made using Amazon and Paypal. Some items may not be approved, so please be prepared to consider local options.

I.K.3. Reimbursements

Reimbursements are not possible unless prior permission is granted. Students must come to the main office of STAD and obtain pre-authorization from the Performing Arts Administration Specialist. For students to be given permission for a reimbursable purchase, they must offer the original receipt, provide their address on file with the school, check MyMadison if they're not sure which address is listed, provide their Student ID Number, promptly sign and return Chrome River Cover Sheet, and return to Performing Arts Administration Specialist once reimbursement is entered. Office supplies cannot be reimbursed if they aren't purchased through Supply Room. Purchases made with personal funds are not tax exempt.

I.L. Surety Bond

Each proposer or director of a show must put up a surety bond to be deposited in the Stratford Players account within STAD. The bond may be forfeited in part or in total if any of the policies governing the use of the theatre are violated. Violations could also prevent any future use of the space. If the violation does not warrant forfeiture of the entire amount of the bond, the portion to be forfeited will be determined by the Theatre faculty. It is understood that these penalties may be exacted for violation of any university or department policy, regulation, or procedure if the violation is connected with production in the Experimental Theatre. Penalties beyond the forfeiture of the surety bond may be exacted if university policy or the law of Virginia is violated. In such cases, regulations and the law often require that offenders be reported to authorities outside the department. For example, the consumption of alcoholic beverages in the Studio Theatre, dressing rooms, or production areas is against the law and, according to university regulations, must be reported and subject to police action. The determination of potential forfeiture will be made by the Studio Theatre Coordinator and AUH in consultation with the project adviser. Surety bond release forms must be returned with all signatures within 30 days of closing or the bond will be forfeited.

XII.M. Emergency

The faculty advisor for each production will be on call by phone during technical rehearsals and performances. If the faculty advisor is not able to be on call, it is the faculty advisor's responsibility to arrange for another faculty member to be on call and to provide that information to the student production team.