



Fine Arts – Department of Theatre

2021-22 Information Package

Prepared by: The Public Performance Committee & The
Department of Performance Production

Date: October 15th 2021

Table of Contents

Respectful Behavior in Practice	4
Safe, Respectful Workplace Statement	4
Conflict Resolution	5
Anti-Oppression Statement	5
Policy on Consent in Staging Difficult and/or Sensitive Content	6
Email Etiquette	8
Production Department	9
Consulting with Academic Advisors	9
Policies and Standard Operating Procedures for Faculty of Fine Arts	9
Contact List	10
Costume Storage Rental Procedures	11
Scene Shop Storage Access for Class Outcomes	11
Working in the Scene or Prop Shop	11
Props Storage Access for Class Outcomes	11
Prop/Fake Firearm Procedures	12
Use of Theatre Department Van:	14
Centre for Creative Reuse	15
Theatre Lab Fees	15
Covid Procedures for General Campus	15
Covid Procedures in the Fine Arts Venues	15
Stage Management	16
Rehearsals	17
Rehearsal and Production Notes	17
Show Reports	17
Production Meetings	17
Program Information	18
Front of House	18
Make-up Kits (may be required this term TBD)	19
Technical and Dress Rehearsals	20
Important Dates & University Holidays for 2021 – 2022:	23
Room Bookings	23
Care and Cleanliness of our Spaces	23
Parking	24
Shuttle Bus	24
Wireless Internet Access	24
Emergency	25
Emergency Response and Student Referrals	25
Injuries / Near Miss Reporting	27
Additional Health & Safety Information	27
University Policies	28
Frequently Asked Questions	29

Respectful Behavior in Practice

All members of our Theatre Department's community including students, staff, instructors, coaches, professional guest artists and supervisors – are expected to engage with the spirit of professional theatre practice: a commitment to hard work and high-quality results, in an environment of courteous, respectful behaviour. All performance projects at Concordia – whether large productions or modest class outcomes are teaching and learning environments in which professionals work with or alongside students. Generosity, patience, and a strong focus on dynamic learning are therefore required from everyone involved.

Safe, Respectful Workplace Statement

The Department of Theatre is committed to providing safe, respectful studying and work environments for all students, faculty, staff, artists, technicians, and volunteers. This means that our classrooms, studios, stages, shops, and other places of work must be free from harassment, sexual violence of any kind, bullying, discrimination and other unwelcome behaviour. Conduct intended to undermine the dignity or self-esteem of any individual, and behaviours that create intimidating, hostile or toxic environments, are not tolerated.

The Department of Theatre wants all members of its community to know that they are safe to speak up about sexual violence and other problematic behavior, and that they will be heard. The Department of Theatre will provide support for individuals who have experienced, witnessed, or been harmed through sexual violence or other problematic behaviours. The Department of Theatre will take prompt action to address any allegations of such behaviour.

Healthy behaviour is respectful, consent-based, non-coercive, compassionate and kind, with room for warmth and good-spirited playfulness. **Problematic behaviour** is any of: unilateral (non-consensual), mean-spirited, controlling, disrespectful, demeaning, harassing, abusive, or violent.

The Department of Theatre is committed to upholding this statement as well as Concordia's [Code of Rights and Responsibilities, BD-3](#), and under the [Policy regarding Sexual Violence, PRVPA-3](#). If you have concerns, should you want more information, or should you want to report problematic behaviour, we encourage you to reach out to one or more of the following:

- The Office of Rights and Responsibilities, which offers impartial, confidential, and independent services to those with concerns about the behaviour of any member of the Concordia community, and can be reached at rights@concordia.ca or 514-848-2424 ext. 8659;
- The University's Sexual Assault Resource Centre, which offers support services to Concordia students, staff and faculty who have been affected by sexual violence, and can be reached at sarc@concordia.ca or 514-848-2424 ext. 3353;
- The Chair of the Theatre Department or to the faculty or staff member you are most comfortable with; or

If you are in an emergency situation, call Security at 514-848-3717 (on campus) or call 911 (off campus)

More information about these and other options of resources for addressing problematic behaviours are available in the Faculty of Fine Arts Guidelines for Raising Concerns <https://www.concordia.ca/finearts/student-life/raising-concerns.html>

*This text was created using the **Equity (CAEA) “Not in Our Space” project** resources as inspiration. It has been adapted to fit the needs of the Department of Theatre.

<https://www.caea.com/Portals/0/Documents/Features/NotInOurSpace/Small-ScaleEngagementTemplatePolicy.pdf>

Conflict Resolution

Interpersonal conflicts should, whenever possible, be resolved by those involved as outlined in the Department’s Equity, Diversity and Inclusion (EDI) Committee’s conflict resolution guide. Visit for more information:

<https://www.concordia.ca/finearts/theatre/about/committees/equity-diversity-inclusion.html>

This resolution guide offers steps for participants to address conflicts with appropriate University representatives. You can also seek support to accompany you in the process of conflict resolution from the Student Representatives or Chair of our EDI committee from one of our department’s Academic Advisors; from the department Chair; or from an officer from the Ombuds or the Office of Rights and Responsibility.

Anti-Oppression Statement

The Department’s Equity, Diversity and Inclusion Committee worked to create a living document addressing oppression and systemic racism in our institution and classrooms. We ask all personnel engaged in our department to read over the full Anti- Oppression Statement:

Concordia University’s Theatre Department, located on the unceded traditional territory of the Kanien’kehá:ka Nation, stands in solidarity with Black Lives Matter activism globally demonstrating and protesting against white supremacist systems. Systemic oppressions and colonial practices continue to disempower individuals based on their race, age, gender identity, religion, sexual orientation, mental or physical capacity, economic or social status, political ideology. We recognize that communities of Black, Indigenous and People of Color continue to be impacted disproportionately.

We acknowledge that academic institutions hold histories filled with instances of racist abuse, including Concordia University. We assert that pervasive forces of institutionalized oppression are historically present in academic and arts institutions. We also recognize that academia and the arts have often been sites of bold resistance to oppression. Since the early 2000s, when our [Equity, Diversity and Inclusivity Committee](#) was founded, our Department has been working towards adopting anti-oppression frameworks into our curricula and programming; examining critically the systems of power and abuse we have operated within. The global events of 2020 show us we must all redouble our efforts. We acknowledge that, while we have made some progress, there is much more we can and should do. We are committed as a Department to actively eliminate forms of marginalization, cultural insensitivity, and oppression, especially those which we perpetuate into our theatre practices. We assert that theatre is powerful. It can reflect the society in which it’s produced, and offer potent glimpses of realities that could be. It can

therefore too perpetuate harmful ideas. We believe therefore, in our programs, that it is necessary to teach students how to confront oppressive systems in order to succeed on their own terms. Furthermore it is necessary to teach students to identify and recognize oppression so that they can better be able to confront said systems. The Department of Theatre is committed to unpacking how certain pedagogies, processes, or course content, intersect with forms of oppression. To this end, the Department is dedicated to an ongoing and open conversation on the basis of dismantling systemic oppression.

Policy on Consent in Staging Difficult and/or Sensitive Content

(Intimacy, Nudity, Violence, Degradation, Hate Speech, or Hate Symbols)

The Department of theatre takes consent seriously, especially when it comes to asking anyone – especially a student – to participate in staging **potentially difficult and/or sensitive content**, which we define as intimacy, nudity, violence, degradation and/or language/symbols that could reasonably be considered hateful (e.g. because it's misogynistic, homophobic, racist or otherwise discriminatory). Examples of potentially difficult and/or sensitive content onstage include (but are not limited to): kissing, embracing, caressing, simulated sex acts, rape, partial or full nudity, shoving, punching, kicking, fighting with weapons, grabbing forcefully, being spat on, mutilation, humiliation, slurs, and symbols or imagery associated with hate groups (e.g. swastikas).

A conversation between each Project Leader/Director and the Theatre Department's Public Performance Committee will take place (prior to the project's start date when possible) to discuss the content of the piece. The Project Leader/Director should be prepared to make an argument for why any potentially difficult and/or sensitive content should be included in a student production, with particular attention on the artistic, social, and pedagogical value of staging this content here and now.

In advance of this conversation, the Project Leader/Director should make a proposal in writing explicitly identifying any potentially difficult and/or sensitive content, their rationale for the use of this content, and how they envision staging it. If potentially difficult and/or sensitive content is specified in a script, the Project Leader/Director must state whether or not they intend to stage the content as written. If the Project Leader/Director wishes to add potentially difficult and/or sensitive content that is not called for in a written script, they must advise the PPP committee. The proposal should specify:

- the details of the intimacy, nudity, or violence, degradation, or hate speech/symbols
- the duration of onstage exposure, from a minimum to a maximum length of time
- the roles and genders of those who will be directly involved in performing the action(s), saying the words, or handling the symbols
- any physical contact between nude performers and others
- any scenes in which more than one type of potentially difficult and/or sensitive content might happen at once

If potentially difficult and/or sensitive content is specified in a script, the Project Leader/Director must state whether or not they intend to stage the content as written. If

the Project Leader/Director wishes to add potentially difficult and/or sensitive content that is not called for in a written script (i.e. unwritten, additional staging of a scripted play or in a devised process), they must advise the PPP committee.

If the Public Performance Committee agrees that the difficult and/or sensitive content is warranted, a nuanced conversation will then take place about achieving consent in rehearsal. If this conversation can happen only after classes have begun, time will be set out in the first two weeks of rehearsals to approach the staging requests and the practice by which the instructor will seek consent.

For our Department's purposes: **Consent** must be granted by all performer(s) directly involved in the staging of any difficult and/or sensitive action, and by any students and staff (e.g. designers, assistant directors, or shop staff) who are asked to work directly with the difficult and/or sensitive content (e.g. assistant directors being asked to oversee rehearsals of scenes containing hate speech; designers or staff being asked to produce props, costumes or set pieces containing hate symbols, violent imagery, or sexually suggestive objects). Consent can only be freely given if the performers and/or other implicated individuals have full knowledge of the action(s) and/or imagery required beforehand. Any form of coercion negates consent. An in-depth discussion on consent must begin on the first day of rehearsal, when possible, led either by the Project Leader/Director, if qualified, or a Department representative, in dialogue with the whole ensemble. This includes Performers, Understudies, Stage Management Team, Creative Team, Technical Team, etc. This conversation, if not possible on the first day of rehearsal, must be prioritized at the earliest opportunity with the full company.

Consent should not be assumed. Consent should be acquired at all stages in the process. The dialogue of consent must continue throughout the rehearsal process. Even if intimate moments or actions were agreed upon during earlier stages of the process, they must be verified during later rehearsals and the run of the show. If, for whatever reason, the individual feels unsafe emotionally and/or physically in performing and engaging in difficult content, they have the right to retract their consent at any point (including during performances) without penalty.

Once consent is initially given, a *Difficult and/or Sensitive Content* Contract is required. The practice of this contract can be ensured by the instructor of the project, the SM Team, the assistant director, an appointed fight captain, an intimacy coach (if one is available), and a designated student rep on the project. An example contract will be provided.

Email Etiquette

1. Be concise and to the point.

Do not make an email longer than it needs to be.

2. Use proper spelling, grammar & punctuation.

Emails with no full stops or commas are difficult to read and can sometimes even change the meaning of the text. Use spell check whenever available.

3. Do not attach unnecessary files.

Wherever possible try to compress attachments and only send attachments when they are productive.

4. Do not write in CAPITALS.

IF YOU WRITE IN CAPITALS IT SEEMS AS IF YOU ARE SHOUTING. This may make your email seem unprofessional, or give the wrong impression.

5. Read the email before you send it.

A lot of people don't bother to read an email before they send it out, as can be seen from the many spelling and grammar mistakes contained in emails. Apart from this, reading your email through the eyes of the recipient will help you send a more effective message and avoid misunderstandings and inappropriate comments.

6. Take care with abbreviations and emoticons.

In work related emails, try not to use abbreviations such as BTW (by the way) and LOL (laugh out loud). The recipient might not be aware of the meanings of the abbreviations and in work-related emails these are generally not appropriate. The same goes for emoticons, such as the smiley :-). If you are not sure whether your recipient knows what it means, it is better not to use it.

7. Be careful with formatting.

Remember that when you use formatting in your emails, the sender might not be able to view formatting, or might see different fonts than you had intended. When using colours, use a colour that is easy to read on the background.

8. Do not copy a message or attachment without permission.

Verify with the sender when copying a message or attachment to another user.

9. Do not use email to discuss confidential information.

Sending an email is like sending a postcard. If you don't want your email to be displayed on a bulletin board, don't send it. Moreover, never make any libelous, sexist or racially discriminating comments in emails (or ever).

10. Avoid using URGENT and IMPORTANT.

Even more so than the high-priority option, you must at all times try to avoid these types of words in an email or subject line. Only use this if it is a really, really urgent or important message.

11. Use of the cc:.

Try not to use the cc: field unless the recipient in the cc: field knows why they are receiving a copy of the message. If your name appears in the cc: field, you do not necessarily need to reply to the message. Generally, the email is being sent to you for information purposes only.

12. Use of the To: field

If your name appears in the To: field, you should respond to the message. You only need to "copy all", if you feel they need to know.

Production Department

The **Supervisor, Performance Production and Venues** is responsible for coordination of all scheduling and information requests. The **Technical Coordinator - Lighting** is responsible for preparation and realization of any lighting needs as well as acting as a resource person for all technical requirements. The **Technical Coordinator - Multi Media** is responsible for preparation and realization of any Audio-Visual needs. The **Stage Supervisor of the Performance Venue** oversees the implementation of all the technical and production elements. The **Stage Supervisor** ensures that all elements conform to the current Health and Safety Standards and common Theatrical Practices. The **Stage Management Coach** coordinates Stage Management matters on all Productions or public outcomes. The **Performance Production Assistant** supports all members of the production team. Please see the contact list at the end of this document.

Consulting with Academic Advisors

Please make sure you provide as much information as possible when consulting with your Academic Advisor about your courses. They will need your student ID number, the course number you are asking about and if possible, a copy of your transcript. Please include this information when you reach out to them to make the process go more smoothly.

Policies and Standard Operating Procedures for Faculty of Fine Arts

(Scene Shop, Costume Shop and Prop Shop, performance venues)

https://www.concordia.ca/content/dam/concordia/services/safety/docs/SOP_General_Fine_Arts.pdf

- You will be informed of proper behavior, standard operating procedures and safety rules when you begin working in a shop. These rules are in place to create a safe and peaceful workplace for all. Please help us to ensure these rules are respected at all times.
- As mandated by University policies, food and drink are not permitted in any shop or performance venue. When you arrive, you will be shown where you may eat and drink safely on your breaks.
- As mandated by University policies, the use of cellphones is not permitted while you are working. It is distracting for you and for the others around you. If you need to make a call or send an email, please inform the shop head at the beginning of your work shift and briefly step outside of the workspace to use your phone.
- All University policies are in place in the shop. They can be found here: <http://www.concordia.ca/about/policies.html>
- Please note that priority is given to students using scenic elements, props or costumes for the Department of Theatre Outcomes.

Contact List

Name	Title / Department	Concordia (514)848-2424+ ext.	Email Address
Campus Security		ext. 3717 OR 514.848.3717	security@concordia.ca
Maud David Lerebours	Music, Theatre and Contemporary Dance Administrator	ext. 4724	maud.david-lerebours@concordia.ca
Nicoletta Pasquino	Department Assistant, Administration	ext. 4559	nicoletta.pasquino@concordia.ca
Brooklyn Melnyk	Department Receptionist	ext. 2293	brooklyn.melnik@concordia.ca
Pietro Cerone	Technical Coordinator, Multimedia	ext. 4731	peter.cerone@concordia.ca
Ted Stafford	Stage Supervisor, SGW Campus Performance Venues	Ext. 4731	ted.stafford@concordia.ca
Jen Strahl	Supervisor, Performance Production and Venues	514.924.9776 OR ext. 4737	jen.strahl@concordia.ca
HeatherEllen Strain	Performance Production Assistant	438.838.9324	heatherellen.strain@concordia.ca
Tristynn Duheme	Technical Coordinator, Lighting	Ext 4731	tduheme@staff.concordia.ca
Laura Acosta	Head of Costume Shop	ext. 4735	laura.acosta@concordia.ca
Marlene Lucas	Head of Scene Shop	ext. 4741	marlene.lucas@concordia.ca
Dominique Coughlin-Villeneuve	Head of Properties Shop	ext. 4736	dominique.coughlin@concordia.ca
John Davis	Stage Supervisor, Loyola Campus Performance Venues	ext. 7927	John.Davis@concordia.ca
	Prop Storage		propstorage@concordia.ca
	Costume Storage	ext. 4794	costume.storage@concordia.ca
Kevin Moon MB Equipment Depot	CDA / MB Equipment Depot - Kevin Moon	ext 4719	kevin.moon@concordia.ca mbdepot.finearts@concordia.ca
	IITS	ext. 7613	help@concordia.ca

Costume Storage Rental Procedures

Costume Storage, Located in H0046. Hours Fall 2021:

Monday: 9:00am - 12:00pm
Tuesday: 9:00am - 12:00pm
Wednesday: 9:00am - 4:00pm
Friday: 10:00am - 5:00pm

Appointments for visits for rentals, returns and viewing contact: costume.storage@concordia.ca

No walk ins are accepted.

Costume shop, Located in GM 540, Hours Fall 2021:

Monday-Friday 9:00am - 12:00pm/ 1:00pm-5:00pm

For access to shop contact laura.acosta@concordia.ca

Special measures and procedures have been put in place during COVID. These will be explained to any person requiring the use of a costume located in storage.

Scene Shop Storage Access for Class Outcomes

See procedures for in-person activities. Only permitted for classes with in-person activities.

Scene shop Storage is located on the Loyola Campus, PS 145
Access for borrowing & returns is by appointment only.

Appointments:

To make an appointment, please contact the Head of the Scene Shop, Marlene Lucas at marlene.lucas@concordia.ca

All relevant paperwork must be completed, before items are removed from storage.

PLEASE NOTE:

- Appointment times are between 10am-12pm and 1pm-4pm. Tuesday – Friday. Evening appointments are not possible.
- If you need to cancel an appointment, you must get in touch with Marlene Lucas as soon as possible by email at marlene.lucas@concordia.ca . Please do not call the shop office. The phone is not heard with the shop tools are being used.
- If you are more than 10 minutes late, your appointment might be canceled.

Working in the Scene or Prop Shop

When working in the shops please bring:

- Water Bottle
- Work Gloves (these cannot be shared due to COVID)
- Steel Toe Boots

Props Storage Access for Class Outcomes

See procedures for in-person activities. Only permitted for classes with in-person activities.

Properties Storage is located on the Loyola Campus, PS 245-2

Photos of most of our properties can be found on Theatre Department Props website at

<http://theatre.concordia.ca/props/>

Please consult this site before requesting any items. Availability and state of items may change.

Access for borrowing/pick-up & returns is by appointment only.

Appointments: via ZOOM

- To make an appointment, please contact: propstorage@concordia.ca AND dominique.coughlin@concordia.ca
- Be prepared with a complete list of all items required and visual references for more accurate pulling.
- Clearly indicate what production or class your request is for and the dates for which the items are needed.

PLEASE NOTE:

- Appointment times are between 10am-12pm and 1pm – 4pm. Tuesday & Wednesday
Evening appointments are not possible.
- If you need to cancel an appointment, you must get in touch with the Head of the Properties Shop, Dominique Coughlin as soon as possible by email at dominique.coughlin@concordia.ca . Please do not call the shop office. The phone is not heard with the shop tools are being used.
- If you are more than 10 minutes late, your appointment might be canceled.

propstorage@concordia.ca / dominique.coughlin@concordia.ca

Prop/Fake Firearm Procedures

Before any prop firearms are used on stage or for class performances at Concordia, you need approval from Faculty or Stage Management. After which, the following steps must be followed:

- You must submit a description and photo(s) of the firearm(s) – ideally from the prop shop inventory.
- Include the date and time of arrival of firearms on campus, purpose, location and dates and times of use to the Stage Supervisor of the venue, who will forward it to the Security Department for analysis.

Once your request has been approved by Security and the Stage Supervisor, the following steps must be followed:

- Upon arrival on campus, you are required to present yourself and the prop / fake firearm at the Security Control Centre (H118 at SGW campus or SP170 at Loyola campus)
- A designated security agent will escort you from the security office to your event venue.
- The prop / fake firearms must be hidden from view. The prop / fake firearm should not be in a rifle bag of anything that would resemble a rifle bag.

- The prop / fake firearm must have an orange tip to signify that it is not real.
- The Stage Supervisor or their representative will ensure that the prop / fake firearm will be kept in a secure and hidden location, when not in use onstage.
- The client must designate a responsible person (eg Stage Manager, Technical Director) who will, in conjunction with the Stage Supervisor, create a protocol document describing the offstage storage and onstage use of said prop / fake firearm. *See attached example.*
- The prop / fake firearm cannot shoot any projectiles **including water pistols.*
- It is required to place a sign in the lobby area of the venue, warning the audience that a prop / fake firearm will be used during the presentation.
- You will need to contact Security at 514-848-3717 when you are ready to leave the venue with the prop / fake firearm and protocol applies (no rifle bag etc).

Please keep in mind that the concept of responsible ownership applies to both real guns and fake guns. We recommend that the above guidelines be followed in order to avoid any legal complications or future space booking privileges.

NOTE:

- 1.1.1 ...firearms (refer to la loi Anastasia, also known as the Act to protect persons with regard to activities involving firearms R.S.Q., chapter P-38.001) or other special effects used in the Space, without the prior written description of the use of said special effects and the written and signed permission given by the Owner. The Owner maintains the right to disallow or ban any special effects in the Space, at any time, either before, upon or after signature of this Agreement.

EXAMPLE PROTOCOL FOR REHEARSALS & PERFORMANCES

In conjunction with the TD & Stage Manager, establish a protocol for using the firearm during rehearsals & performances.

N.B. The firearm should remain in its secure location until it is required and returned to this location as quickly as possible. It must never be left unattended backstage.

Outline of the Protocol Document:

Weapons Protocol for: **Title of Show**

Performance Venue:

Technical Rehearsal: Date (0.00 pm – 0.00 pm)

Performances: Date (0.00 pm – 0.00 pm)

Date (0.00 pm – 0.00 pm)

Date (0.00 pm – 0.00 pm)

Description of weapon(s):

PROCEDURE DURING REHEARSALS & PERFORMANCES:

1. Weapons Master unlocks the weapon & takes it backstage.
2. Weapons Master remains with the weapon until handing it to the actor just before their entrance.
3. At the end of the scene the actor returns the weapon to the Weapons Master.

(If the weapon is required for a subsequent scene, it can remain back-stage but must NOT be left unattended – include additional steps as required).

4. Weapons Master returns the weapon to the secure lock-up.

The above procedure is a basic outline. Your document must include names of all personnel involved; each step should also clearly indicate when it takes place – e.g. 1. *During Act 1, Scene 2...*, & include details on locations.

Before committing to the use of a stage weapon or bringing any rehearsal props resembling a firearm on campus, please contact Head of Props to clarify the protocol and advising the appropriate people.

Use of Theatre Department Van:

Only staff will be driving the van during COVID.

The SVPP must approve all requests for van use. The van may only be driven by an employee or work-study employee of the University for insurance reasons.

Centre for Creative Reuse

Due to COVID, please book in advance.

As its primary goal, The Concordia University Centre for Creative Reuse collects both conventional and unconventional material out of the Concordia's waste stream. The collected items are made available for free. For more information, visit their website:

<https://www.concordia.ca/about/sustainability/sustainability-initiatives/zero-waste/cuccr.html>

Theatre Lab Fees

In light of the current situation we are facing, the Dean of Fine Arts has decided to waive the Production fees for this term.

Covid Procedures for General Campus

1. Once you enter campus, please sanitize your hands.
2. Please change into a Blue Procedure mask, provided at all entrances.
3. Please respect any signage and directional arrows and markings. These are in place for our safety.
4. Social distancing should be respected while in hallways or other high traffic areas.
5. Please keep your mask on until you have arrived at your designated social distancing "station".
6. When your session is over, please put your mask back on, disinfect as needed and gather your belongings.
7. Sanitize your hands.
8. Do not remove masks while inside the campus.

Covid Procedures in the Fine Arts Venues

1. Both Campuses remained closed for the fall term. Access is limited to prescheduled and approved visits. Please do not show up to campus outside of your class time without having made an appointment (see #4) and received approval from Security.
2. All students registered in a course that has an in-person activity automatically receive access to Covid Moodle training and quiz, as well as the self-evaluation.
3. All in-person activities are *optional*. Please bear in mind that joining in-person activities on campus is entirely *optional*, offered by the department with the approval of the university's Environmental Health & Safety office and facilitated by the Performance Production staff. "Optional" means there will be no academic penalty if your circumstances determine that you'll be studying remotely this term, or if it's not otherwise possible to travel to campus - for whatever reason. As well, if you do decide to participate in an activity on campus, please pay close attention to the training required prior to arrival on campus. While we all understand that studying and practicing theatre arts means working with liveness, we are also experimenting and discovering new forms of liveness in unusual times.

4. All students must be booked into a timeslot through web checkout, via Jen Strahl or HeatherEllen Strain in order to participate in an in-person activity that is outside of your class schedule.
5. Once your name is on a list to participate, security will receive your information.
6. Wear a face covering when entering and exiting University Buildings and within any indoor public space on campus, including lobbies and reception areas, hallways, elevators and staircases.
7. You must have your valid Concordia ID card with you when you arrive. You may be asked Covid related questions about symptoms and recent travel.
8. You must arrive at the specified time that you have been scheduled. This is in order to avoid having a bottleneck of people arriving and leaving a space all at the same time.

Stage Management

The job of Stage Manager at Concordia University is performed by a student as part of their learning process. The Student Stage Manager will have access to a Stage Management Supervisor throughout the rehearsal process and the run of the production. This will include the preparatory work done before rehearsals begin. From time to time and on an individual need basis, the Supervisor may attend a part of certain rehearsals as well as Tech Week Rehearsals to help guide the students in their role. The supervisor will be meeting with the Stage Manager regularly outside of rehearsals and will be cced on all email communication, including rehearsal notes and schedules, preset and running cue paperwork and communications with the Production Team.

The responsibilities of a Stage Manager in the Concordia University Theatre Department include:

- Maintaining a prompt book, which contains all cues, technical notes, blocking and other information pertinent to the production.
- Helping establish a rehearsal schedule and ensuring that rehearsals run on time. The stage manager typically documents each rehearsal in rehearsal notes. The cast should be informed of the rehearsal call times for the following day's rehearsal as soon as possible after being released from their rehearsal day.
- During Tech Week and after Opening, the Stage Manager controls all aspects of the performance by calling the cues for all transitions, lighting, sound and acts as the communications hub for the cast and crew. Large productions may utilize a stage management team in which the Stage Manager is responsible for calling the show while other team members operate backstage to ensure actors and crew are ready to perform their duties. The Stage Management team will be responsible for the presetting of the props and costumes or overseeing the crew in running the show. Proper tracking paperwork of all of these elements will be created and updated throughout rehearsals and Tech Week and issued to all team members and supervisors involved.
- Create and issue a Show Report after each public performance and distribute it to the following list of team members and faculty: The Chair, Artistic Director, the

Director, the Design Supervisor, the SVPP and the Stage Supervisor, the Shop Heads, and the Stage Management Supervisor.

- Create a daily rehearsal schedule according to the requirements of the director as well as an over-all general rehearsal schedule that will be distributed to the cast and production team prior to the first day of rehearsal.
- Create and distribute rehearsal notes after each rehearsal up until Preview, at which point Show Reports will replace this form of communication.

Rehearsals

Rehearsals are scheduled during the class time allotted to your outcome with the exception of the time surrounding the public performances. A rehearsal and Performance schedule will be determined by the Department and the Faculty member responsible for the public outcome (PPP's) and class room outcome presentations in consultation with the Performance Production Department.

Invited Professionals are expected to make reasonable time demands on student performers, who will be attending a full load of classes as well as rehearsing.

Rehearsal and Production Notes

Stage Management is expected to produce Production Notes as needed. This document is also referred to as Rehearsal Notes in some theatres. These notes should include all new and relevant information that arises from rehearsal. All Costume, Set, Prop, Production, Technical, Sound, Lighting, Multimedia and general information should be included and copied to all of the various shops, as well as the SVPP. Information pertinent to the next scheduled rehearsal should also be included. When available, timing for run-throughs should be included.

Show Reports

Stage Managers should produce a show report for each performance that would include the performance date, start and finish times, weather, audience size, general audience response, and any notes for the various departments. Copies should go to the Chair of the Department of Theatre, the Director, the Design Supervisor, the SVPP, the Shop Heads, and the Stage Management Supervisor.

Show reports must also include a report of any equipment problems that might have occurred. The Production Team should be notified of any problems with the theatre equipment, props, costumes or scenery. This should happen as soon as possible in order to allow time for the staff members to correct the problems.

Production Meetings

Shop Heads, Designers and their Assistants, the Director, the Design Supervisor, the SVPP, Technical Coordinator Multimedia, Technical Coordinator Lighting, and the Stage Manager are normally expected to attend and help take notes.

Production meetings are limited to one hour, and generally take place in a design studio or another location and a specific date and time determined by the Director and Design Supervisor and the SPPV.

Program Information

The deadline for program credit information is 15 days prior to the preview. All persons assisting in all the departments should be included. Acknowledgements or Special Thanks and content warnings should also be included. This is usually compiled by the Stage Manager and sent to the faculty member Raymond-Marius Boucher.

Front of House

No Front of House at this time due to COVID.

Stage Managers must provide the run times of the Public performance outcomes to the Front of House Coordinator prior to the Dress Rehearsal. This is done in the form of a Front of House Information Sheet. See Stage Management coach for details.

Included in this document, the Stage Manager is also responsible for informing the Front of House Coordinator if there is any fog, strobes, gunshots, firearms, loud noises, coarse language, nudity etc. in the production. Front of House will have a warning sign posted in the Lobby informing the audience.

Make-up Kits (may be required this term TBD)

Each performer in a Department of Theatre Public Performance Project (PPP) needs to purchase a basic stage makeup kit as soon as possible once rehearsals have begun. **The deadline to purchase a makeup kit is the week before onstage rehearsals begin.**

For our purposes, a basic kit (also known as a one show kit) will suffice.

The following items are the minimum required to form a basic makeup kit

- | | |
|---|---|
| <input type="checkbox"/> Creme foundation in your skin tone | <input type="checkbox"/> Makeup Remover |
| <input type="checkbox"/> Creme highlight | <input type="checkbox"/> Application Sponge |
| <input type="checkbox"/> Creme shadow | <input type="checkbox"/> Stipple Sponge |
| <input type="checkbox"/> Lipstick & Liner | <input type="checkbox"/> Makeup Brush(es) |
| <input type="checkbox"/> Eyebrow Pencil | <input type="checkbox"/> Powder Puff |
| <input type="checkbox"/> Translucent Setting Powder | <input type="checkbox"/> Makeup Bag |

The recommended brands are: Ben Nye, Kryolan, and Mehron.

Price Range: \$30 - \$130 (depending on the quality and quantity of makeup in the kit)

The student is responsible for covering the cost of the makeup kit.



Purchase the kit that feels right for you. You are welcome to purchase a different but similar kit as long as it has the necessary items. This is an *investment* in your career on stage. It is highly recommended that you go in person to purchase a kit so that the makeup experts can see your skin tone and help you match your kit accordingly. They are very helpful and take pleasure in showing student performers how to use stage makeup; it is definitely worth the trip!

SUPPLIER: Imagine Le Fun 34, Mont-Royal Ave. Est, Montreal. (514) 282-2227

An event has been created with this supplier, which will allow students to obtain a minimum discount of 15% for the following products: Kryolan (Mini 23\$ - pictured above) and Ben Nye (Mini \$30 or Large \$129 - pictured above). To get the discount, you simply have to specify that you are a student of the Concordia Department of Theatre. Easy!

Technical and Dress Rehearsals

Technical Rehearsals for the productions and Public Performance Presentations are normally held the week before Opening Night. This is referred to as “Tech Week”. The designers and director will normally be scheduled for level setting sessions for Sound, Lighting, Video or Projections. Outcomes with complex scene changes may also schedule additional time with the running crew to rehearse outside of technical rehearsals with the cast. Requests for scene change rehearsals or paper techs (a cueing meeting without cast and crew) should be made prior to Tech Week and submitted to the SVPP.

A **make-up session** may be scheduled, as needed, at an appropriate time during the time leading up to Opening. This make-up session will serve as a workshop in which either the designer, and or faculty member and or staff will guide the performers in applying specialized stage make-up specific to the production. A request for this workshop should be identified prior to Tech Week and submitted to the SVPP.

Cast and Crew are expected to be ready for rehearsal and to come prepared to start work on time and in the appropriate clothing for the job. Crew members should be prepared to take notes. This may require a small flashlight. Please note: Water with a lid or cap is the only beverage allowed backstage. No other food or drink is allowed.

On the following page is a sample Set-up and Technical Rehearsal Schedule, or “**Tech Week Schedule**”. Please note that this is a basic format. Each Public Performance Outcome will follow its own detailed schedule that meets its individual needs. modifications should be proposed well in advance to the SVPP.

The Performer’s first technical rehearsal onstage generally begins with a **Safety Walk**. The Safety walk should include the full cast and crew and will be led by a member of the Staff. At this time a Fire Safety session will also take place so that everyone involved is familiar with the fire procedures and fire exits. After the Safety Walk is complete, the Stage Manager will take over and run the Technical Rehearsals for the duration of Tech Week.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Actors Off	Actors Off	Lighting Hang during Daytime Rehearsal in Rehearsal Hall 18:00-22:00	Set-up during Daytime Rehearsal in Rehearsal Hall 18:00-22:00	Set-up cont. during Daytime 18:00-22:00	Set-up cont. during Daytime *last day in Reh. Hall SM to clear Reh. Hall at end of day. 18:00-22:00	First Rehearsal onstage 10:00-18:00
Lighting Focus 9:00-18:00 Cast Day Off	Tech Adjust during daytime Cast Day Off	Levels during the daytime Rehearsal onstage 18:00-22:00	Levels during the daytime Rehearsal onstage 18:00-22:00	Levels during daytime Cue to Cue 18:00-22:00	Tech Adjust 9:30-15:30 Cue to Cue 18:00-22:00	Tech Run 10:00-19:00
Costume Run 10:00-19:00	OFF	Dress Rehearsal 18:00-23:30 photos during run	Preview 18:00-23:30 (20:00 show)	Opening - 20:00 show	20:00 show	14:00 show & 20:00 show
14:00 show 17-21:00 STRIKE	Returns					

The **Costume Run** usually takes place on the Sunday before Opening. Please note that this is a change to the day off. At this point, all show costumes will be available and must be worn by the cast during the run. After the costume run, some costume pieces may need to be returned to the Costume Shop for final adjustments. The costumes will then be returned in time for the **Dress Rehearsal** on the Tuesday before Opening.

Quick-change rehearsals may be needed for certain PPP's or outcomes. A quick-change rehearsal is a rehearsal in which the cast practice changing from one costume to another backstage under specific time constraints dictated by the circumstances. The changes sometimes involve assistance from members of the Stage Management team, other cast members or student crew members. The Stage Manager together with the Head of the costume shop, in advance of Tech Week, must provide the SVPP with a schedule of quick-change rehearsals that need to take place prior to the costume run.

With prior notice given to the SVPP and Director, archival photos may be taken during the Costume Run or Dress Rehearsal. The photographer may request to attend the Tech Run on the Saturday before Opening in order to familiarize themselves with the production or outcome.

Time demands on student performers, designers, directors, assistants, technicians during tech week should be kept reasonable – students are not released from classes during this time. Some of the students working on the production will have had little prior experience or training (the production itself is the training). It is important to allow sufficient time to practice and set complex sequences of cues.

A paper tech in advance of Tech Week is recommended. In a paper tech, the Stage Manager, Director, Sound designer, lighting designer, video/projections designer (and set designer if there are fly cues) sit down and talk through the show cue by cue. This is to ensure that everyone is in agreement about when the cues will be happening.

Once the rehearsals are in the theatre, the operators are encouraged to observe rehearsals and become familiar with the production. Student crews and performers are, at all times, expected to work in a disciplined and professional manner during rehearsals.

The Tuesday before Opening is generally the **Dress Rehearsal**. Occasionally, Theatre Department students and faculty are invited to attend this Dress Rehearsal. This rehearsal may be declared “closed” at the discretion of the Director.

In most cases, the Wednesday before Opening is a **Preview**. Tickets will be sold to the public for this performance and there will be Front of House staff present to deal with the public. A brief meeting should occur between the Stage Manager and the Front of House Manager prior to Preview to discuss the procedures for opening the house to the public, fire procedures, and medical or other emergencies. At this time, the Stage Manager may set a specific “late comer” call, as specified by the Director. The Stage Manager will call the cues for this performance from the booth. The production table in the house must be removed.

Usually, Thursday Night of Tech Week is **Opening Night**. The curtain is generally at 20:00. The Stage Manager sets actor and crew call times.

Important Dates & University Holidays for 2021 – 2022:

2021

Monday, September 6	Labour Day – University Closed
Tuesday, September 7	Classes begin — Fall and fall/winter terms 2021-22.
Monday, October 11	Thanksgiving Day — University closed.
Monday, December 6	Last day of classes — Fall term.
Tuesday, December 7	Make-up day for classes scheduled on Monday, October 11.
Monday, December 23	Holiday period — University closed. (December 23 to January 5)

2022

Thursday, January 6	Classes begin Winter term 2022 / Classes resume — Fall/winter term 2021-22
Monday, February 28 -Sunday, March 6	Mid-term break
Wednesday, April 13	Last day of classes — Fall/winter and winter terms 2021-22.
Friday, April 15 – Monday April 18	University closed Easter Break

Room Bookings

Room bookings outside of class time are allowed, but a member of faculty or staff must be present. These bookings must be completed by Staff. Please email the Performance Production Assistant, or Supervisor, Performance Production and Venues to coordinate.

Care and Cleanliness of our Spaces

The Custodial Staff at the University have a very busy workload, which does not include constant cleaning of all rehearsal spaces. The cast and Stage Management should make every effort to keep their rehearsal space tidy, since it may not receive constant custodial attention. **Food or drinks are not permitted in the rehearsal spaces or Theatre.** Water containers with secure tops are permitted. Please remember that all of our spaces are “shared spaces” used for classes, rehearsals and performances. You must leave a room in the same clean and neat condition that you find it. Rehearsal spaces used for the productions and public outcomes are not for the exclusive use of the company. All valuables must be locked up. This should include all rehearsal props and costumes. All spaces should be treated as “insecure” for valuables and “potentially unsafe” after hours. All personal belongings should be removed at the end of each rehearsal period. Stage Management should carefully follow all procedures regarding room and building lockup in all rehearsal and performance spaces. No one should walk unaccompanied after hours.

Parking

The University does not provide parking spots to visiting artists (Directors, Supervisors etc). There is on-the-street parking and several paid parking lots around both the Loyola Campus and the Downtown Campus. Everyone is responsible for paying for their own parking. Public transit is readily available and recommended, as finding parking spots and feeding meters throughout a lengthy rehearsal or performance is time consuming and can interrupt the work process.

Shuttle Bus

A shuttle bus runs between campuses on a regular basis (every 15 – 20 minutes). Take advantage of this free method of transportation between Loyola campus (AD building) to downtown SGW campus Hall building. A Student or Employee ID card is required.

<http://www.concordia.ca/maps/shuttle-bus.html>

Wireless Internet Access

Most areas in the university now equipped with wireless network service. Students, faculty and staff can have access to this service but must have a valid Concordia account and must apply for wireless access online.

To configure your laptop for wireless access:

<http://www.concordia.ca/it/services/concordia-wireless-network.html>

For assistance with your wireless access please contact the IITS helpline.

(514) 848-2424 ext. 7613

E-mail: help@concordia.ca

In-person: SGW: H925, LOY: CC207

Emergency

In the event of an emergency, dial ext.3717 (internal) 514-848-3717 (external) to alert Concordia security of the issues and to request immediate assistance.

Detailed procedures on how to manage various types of emergencies can be found by visiting <http://ehs.concordia.ca>

Emergency Response and Student Referrals

Please note that this document is not intended to replace university policies, but rather to provide a summary of guidelines and recommendations as compiled by the Department of Theatre. For complete information, please see the following:

Concordia Health Services:

Loyola Campus (GM-200)

SWG Campus (AD-131)

<http://www.concordia.ca/students/health.html>

<https://www.concordia.ca/students/health/location-hours-and-contact.html>

Urgent care and after hours:

<http://www.concordia.ca/students/health/urgent-care.html>

Resources:

Counselling and Development (H-440)

<http://www.concordia.ca/offices/cdev.html/>

Sexual Assault Resource Centre (H-645)

<http://www.concordia.ca/students/sexual-assault.html>

Sexual Violence Prevention Training

concordia.ca/allofus

Policies:

The Office of Rights and Responsibilities

<http://www.concordia.ca/students/rights.html>

Environmental Health and Safety

<http://www.concordia.ca/campus-life/safety.html>

If a person is in imminent danger to others or themselves:

- On campus, call security: 514-848-2424, ext 3717
- Off campus, call 911

For other health concerns, here are additional resources available on campus:

Students should know that there are resources available.

- For mental health issues, there are counselors and psychologists at Counseling and Development. There is also a “crisis” counselor on duty each day on both campuses for students who are feeling overwhelmed and need a quick

appointment. These are short (~ 15 min.) appointments aimed at helping students contain whatever is overwhelming them and identifying next steps. Often a follow up appointment is booked. To book an appointment, students can call reception (SGW 3545, Loyola 3555).

For support of staff:

If you are seeking support for one of your students, you can have them contact Counseling and Psychological Services in Counseling and Development at CPS.info@concordia.ca. Please remind them to include their full name, student ID and a preferred phone number and email. Our Service Assistants will contact them to set up a triage appointment with a counsellor.

At Health Services, there is a psychologist, GPs and psychiatrists. They have walk-in times every day to access their services. To book an appointment, call 3565.

- Health Services and Counseling and Development are not crisis centres. If the student is in crisis (i.e. in danger of harming him/herself), call security immediately.

Get as much information as possible.

As the case proceeds, it is helpful to have details. What happened? When? Is this the first time? What was going on beforehand? Does the student have a prior history? Write these details down right away.

Email a report to the Chair, with a CC to the Department Administrator and Department Assistant.

For all cases, notify The Office of Rights and Responsibilities so that a file can be opened. If coordination between departments is required, they may assign an advisor. In conflicts between parties, that office will sometimes moderate.

Injuries / Near Miss Reporting

If you are Injured or are involved in a “near miss” incident:

You must fill out an injury / near miss report and send it to your supervisor at the time of injury / incident. e.g. Faculty member, Instructor, Director, Coach. The form should be filled out by the injured party and their supervisor (Professor, Instructor, Coach etc). If it is impossible for you to complete the form, your professor who is onsite at the time or your supervisor can complete both sections for you.

<http://www.concordia.ca/campus-life/safety/injury.html>

If you are a Supervising Faculty or Staff -Member at the time of an incident:

It is your responsibility to inform Security at the time of the incident. It is also your responsibility to inform the injured party that they must fill out the injury report and direct them to the link on the Concordia EHS website. Please read the information on the website below. This is also where you will find the online form.

<http://www.concordia.ca/campus-life/safety/injury.html>

Once an injured party completes section A & B of the form, they must submit it to you for you to fill out section C. After the whole form is filled out, you must submit it to Environmental Health and Safety. It should be completed within 24 hours of the incident. If the injured party cannot complete the form for themselves, it is your responsibility to complete the whole form for them to the best of your ability. Even a form missing a few small details is better than none at all.

Additional Health & Safety Information

For information related to health and safety concerns, please visit the Concordia Fine Arts website (finearts.concordia.ca)

University Policies

All official university policies are available by visiting:

<http://www.concordia.ca/about/policies.html>

You can browse this website by Themes such as Behaviour policies, Human Resources Policies, Student Life and Academics, Health and Safety and Security policies.

Here are a few important links that you might need:

Travel outside of Quebec:

<https://www.concordia.ca/students/exchanges.html>

Human Resources:

<http://www.concordia.ca/hr/>

The Office of Rights and Responsibilities

<http://www.concordia.ca/students/rights.html>

Access to campus for in-person activity

<https://www.concordia.ca/coronavirus/return-to-campus/access.html#steps>

Coronavirus EHS safety guidelines

<https://www.concordia.ca/campus-life/safety/coronavirus.html>

Frequently Asked Questions

If you find yourself needing information but are unsure of who to ask, please consult the list below:

Question	First Contact
Access to Carpentry Shop	Marlene Lucas
Access to Prop Shop	Dominique Coughlin-Villeneuve
Access to Costume Shop	Laura Acosta
Access to Costume Storage	Storage Employee at ex 4753 or 4749
Access to DB Clarke Theatre / Lobby	Ted Stafford
Access to FC Smith Complex	John Davis
Access to Oscar Peterson Concert Hall	John Davis
Wireless Internet Access	IITS
Classroom technical requests i.e. video, sound	CDA-MB Equipment Depot
Custodial Requests i.e. if a classroom or studio requires cleaning or paper products etc....	Administration – Brooklyn Melnyk
Health and Safety	Jen Strahl / Ted Stafford
Lighting & Rigging	Tristynn Duheme / Ted Stafford
MB 8th Floor Performing Arts Depot Equipment, bookings, technical help	CDA- Kevin Moon
Public Outcomes	Jen Strahl
Photocopies for Production Purposes (i.e. scripts)	Jen Strahl
Production Schedules	Jen Strahl
Audio / Visual needs	Peter Cerone
Rehearsal Schedules	Jen Strahl / HeatherEllen Strain
Room Schedules in MB 7 th floor Studios	PIR system / Brooklyn Melnyk
Security needs, including having rooms unlocked	Campus Security
Theatre Equipment Lists	Stage Supervisors
To request a copy of the Information Package	Jen Strahl / HeatherEllen Strain
Van	Jen Strahl
Visiting Director Needs	Administration – Brooklyn Melnyk