



GUIDE TO PRACTICES AND POLICIES

4th Edition – August 2025

Emergency Telephone Numbers:

Fire

Police

911

Ambulance

When you call 911 from a UVic local, stay on the line to provide the operator with the name of the building and room # or area you are calling from.

UVIC Campus Security

There is a Direct Line to Security in Parking Lot 6.

You can dial 7599 from the Back Hall or Front Lobby courtesy phones, or 250-721-7599 from any other phone.

EMERGENCY INCIDENTS: Who To Call

ASSAULT/SEXUAL ASSAULT:

CALL 911 AMBULANCE/POLICE

CALL 250-721-7599 CAMPUS SECURITY

State name, phone number, location and nature of incident. Do not destroy evidence of assault. Notify Front Office so they know where to direct Emergency Services.

BOMB THREAT:

CALL 250-721-7599 CAMPUS SECURITY

Keep caller talking. Try to find out location of device (building & room #), estimated time of explosion and reason for threat. Be prepared to provide a description of suspect, gender, age, accent, background noise, etc.

EARTHQUAKE:

Stay in building. Move away from windows and heavy objects that might fall. Duck and cover under a sturdy piece of furniture or inside wall. Hold position until shaking stops. Then evacuate building to Assembly Area #1 or #2.

(See Safety/Emergency Procedures Section.)

FIRE/EXPLOSION:

PULL FIRE ALARM

CALL 911 FIRE

CALL 250-721-7599 CAMPUS SECURITY

State name, phone number and location of fire. Evacuate building to Assembly Area #1 or #2.

(See Safety/Emergency Procedures Section.)

FLOOD/WATER DAMAGE:

8 am-4:30 pm Mon-Fri.

CALL 250-721-7616 FACILITIES MGMT

NOTIFY THEATRE STAFF

after hours, w/ends & holidays.

CALL 250-721-7599 CAMPUS SECURITY

INJURY/ILLNESS (SERIOUS):

CALL 911 AMBULANCE

CALL 250-721-7599 CAMPUS SECURITY

State your name, phone number, location and type of emergency. Assign someone to remain with individual. Notify faculty/staff so they know where to direct Emergency Services.

INJURY/ILLNESS (MINOR):

CALL 250-721-7599 CAMPUS SECURITY

FIRST AID KITS located in Front Office, Costume Shop, Scene Shop and Production Office.

POWER FAILURE:

**SENIOR STAFF DECIDE WHETHER TO
EVACUATE OR NOT.**

(See Safety/Emergency Procedures Section.)

SUSPICIOUS PERSONS/ACTIVE THREATS/THEFT: **CALL 250-721-7599 CAMPUS SECURITY.**

State your name, phone number and location. Be prepared to provide a description of the suspect, i.e. gender, race, age, height, weight, complexion, hair length and colour, facial hair if any, scars, marks, spectacles, clothing where last seen and/or direction heading, vehicle description and license plate number. Notify faculty/staff so they know where to direct Emergency Services.

EMERGENCY INCIDENTS: Calling 911/Campus Security

1. FOR MEDICAL EMERGENCY CALL 911

- **FOR SERIOUS ACCIDENT, INJURY OR OTHER MEDICAL OR MENTAL HEALTH DISTRESS, CALL 911 IMMEDIATELY.** 911 Operator will advise on how to proceed
- Then call Campus Security 7599 on Courtesy Phone or 250-721-7599 on any phone
- **NOTE: THERE IS A NALOXONE KIT AND AN “AED” (Defibrillator) IN THE FRONT LOBBY. PLEASE FAMILIARIZE YOURSELF WITH LOCATION AND USE/PROCESS** (there are regular training workshops on Campus – TCU may have current info)

2. CALLING CAMPUS SECURITY

☐ **FOR MINOR INCIDENTS (SIMPLE INCIDENTS OR ILLNESS)**

Call **250-721-7599 (Campus Security)**. They will arrive quickly and will be able to assist with simple issues, such as providing a bandage or light medication for headache, body ache etc. They will determine if emergency services are required. If necessary, ask someone to help guide Campus Security Officers to your location in the Phoenix building.

☐ **CONTACTING CAMPUS SECURITY**

If you need medical assistance never hesitate to call the emergency line at **250-721-7599 (Local 7599)**. Campus Security Officers are certified with the Worksafe BC-Occupational First Aid Level 2 and Red Cross-Automated Defibrillator courses as well as Naloxozone.

The Security Officer helping you has excellent first aid training. Many are also trained paramedics.

☐ **EMERGENCY CARE FOLLOW-UP**

All emergency care is handed over to BC Ambulance or Fire Department crews as they arrive on scene.

☐ **FOR ANY SERIOUS INCIDENT (INJURIES OR ILLNESS) OR IF YOU ARE IN DOUBT CALL 911**

Stay on the phone with the 911 dispatch staff. Have someone else call Campus Security.

3. CALLING 911

When you call 911 REMEMBER

1. The first question you will be asked is “Do you require Police, Fire or Ambulance?”
Remember to speak calmly and clearly.
2. Tell the 911 operator what type of problem you have.
3. Ensure that you do not hang up until the 911 operator indicates you are safe to do so. Emergency units will be dispatched and, on the way, while you are still on the phone with the 911 operator.
4. We need your help in ensuring you answer the questions that you are being asked. Be prepared to give the location of the problem, suspect descriptions if applicable, and your name, address, and phone number.
5. Allow the 911 operator to ask the questions. They have been trained to ask questions that will prioritize the incident and get the necessary information to the emergency personnel as needed.
6. Information that may not seem important to you could be very important to the responding emergency personnel. Your cooperation benefits the 911 operator and emergency personnel.
7. **DO NOT CALL 911 AND HANG UP.** If you dialed the wrong number stay on the line and advise the 911 operator that you have dialed by mistake and that you do not have an emergency.
8. Any 911 calls received where there is no answer from the caller, follow up will occur. Please cooperate with the 911 operator and emergency personnel so we can ensure your safety.

EMERGENCY INCIDENTS: Reporting Procedures

REPORT ALL EMERGENCY INCIDENTS

1. Inform the Operations and Production Manager

The Operations and Production Manager is also the Building Emergency Coordinator and can help provide resources as the emergency develops. As soon as you have time, call the Operations and Production Manager.

Tim O’Gorman Office: 250-721-8592
Cell: 250-858-7713

2. Theatre Department Incident Report Form

If Campus Security responds to an incident, they will fill out an appropriate incident report. However, if there is an incident in the building where neither Campus Security or Emergency Services are contacted, there is a need to record the details of any such incident by completing a **Theatre Department Incident Report Form** as soon as you can. These forms are available in the main office, the back hallway, and from production staff offices. Give the completed form to the Operations and Production Manager, or to the Department Secretary. (See POLICIES section of this guide).

WHO'S WHO

Area	Who to Ask	Position
Academic	Dr. Yasmine Kandil	Chair
Acting/Voice/Movement	Conrad Alexandrowicz Michael Elliott Fran Gebhard Brian Richmond	Faculty
Administration/Production	Timothy O’Gorman	Operations and Production Manager
Applied Theatre	Dr. Yasmine Kandil Kirsten Sadeghi-Yekta	Faculty
Box Office/Front of House	Sandra Guerreiro Rose Cory	Audience Services Manager Audience Services Liaison
Marketing and Communications	Bernadette McKelvey	Marketing and Communications Manager
Costume Shop/Loan	Katri Tahvanainen	Head of Wardrobe
Design	Carmen Alatorre Patrick Du Wors	Faculty
Directing	Peter McGuire Brian Richmond	Faculty
Front Office/Undergraduate and Graduate Administration	Mahisha Canagasuriam	Department Secretary
Properties *Term Appointment 2025-2026	Jenna Purnell	Head of Props
Scene Shop	Gregory Smith	Head of Scenic Construction
Theatre History/Studies	Dr. Sasha Kovacs Dr. Allana Lindgren Dr. Tony Vickery	Faculty
Technical	Simon Farrow James Thurmeier	Technical Director Asst. Technical Director

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PRACTICES

CODE OF CONDUCT

TAKE CARE OF YOURSELF

PERSONAL SAFETY:

- ☐ Personal safety should be a concern to **all** members of the campus community. Although the campus is relatively small compared to other Canadian universities, sexual assaults do occur.
- ☐ Campus Security provides a free, 24-Hour Safe Walk Program, for any faculty, staff, or student wishing to be escorted across campus. Call Campus Security at 250-721-7599.
- ☐ Representatives from the Police and Campus Security will conduct a workshop for the THEA 105 class early in the fall term. All transfer students are encouraged to attend.

WORKING ALONE

- ☐ The Theatre building is a unique area furnished with facilities and equipment specialized for production use that can be hazardous if not used properly.
- ☐ The Department policy is that no member of the Department shall work alone in the Phoenix Building without complying with Safe Working Practices.

Safe Working Practices for Students

- ☐ Students may only work alone in the non-hazardous areas of the building **during OPENING HOURS**.
- ☐ **Students shall not work alone in hazardous areas of the building at any time.**
- ☐ **AFTER HOURS** students wanting **to work together** in either non-hazardous areas of the building, or **to work together** in hazardous areas of the building, must request permission from the Operations and Production Manager in accordance with the *Phoenix Building Hours: Policy and Procedures*.

See also *Access to Building and Working Alone* on page 17.

REPORT ACCIDENTS/THEFT/LOSS

- ☐ Emergency – call 911, then call Campus Security 250-721-7599 (see above for detailed procedure)
- ☐ Non-emergency incidents, call Campus Security at **250-721-7599** (Security Officers are trained in First Aid. Security will complete a dispatch ticket to record the nature of their response).
- ☐ Report the accident to the Theatre Operations and Production Manager.
- ☐ Follow the procedures outlined above for Emergency Incidents.

ALL INCIDENTS OF THEFT OR LOSS OF PROPERTY ARE TO BE REPORTED TO CAMPUS SECURITY BY THE PERSON INCURRING THE LOSS.

BEHAVE PROFESSIONALLY

THEATRE ETIQUETTE:

AS AN AUDIENCE MEMBER:

- ☐ Never arrive late for a performance.
- ☐ Be aware that those around you wish to enjoy the performance as much as you do.
- ☐ Refrain from eating and drinking while watching a performance as it may be distracting to actors and audience.
- ☐ Do not take cameras or other recording devices into a performance.
- ☐ Turn off all electronic devices.
- ☐ If cast members are known to you, do not engage in any disruptive behavior as this can be very off-putting to other audience members who want to enjoy the performance for its own sake and distracting to the actors who are performing.

AS A COMPANY MEMBER IN REHEARSALS OR PERFORMANCE:

- ☐ Always arrive early. NEVER LATE...
- ☐ ...however, if you are going to be late, call the Stage Manager ("SM") and let them know.
- ☐ Don't disturb a rehearsal when entering or leaving:
 - Enter and leave the rehearsal room quietly.
 - Don't let doors bang behind you.
 - Inform the Stage Manager you've arrived or are leaving.
- ☐ Unless told to the contrary by the Director or SM, all rehearsals are private so don't invite friends or family.
- ☐ Students must understand that the rehearsal process is private and that all actors, directors, designers, and other show personnel must respect each other's intellectual property. Any photos or videos taken during the rehearsal process and posted on social media must include the names of the relevant designers. To ensure subject privacy, they will not take or post photos or videos taken during costume fittings, or of others in vulnerable states of undress or without their consent.
- ☐ If you need to be excused early from a rehearsal (or be absent from a rehearsal) ask the SM to

ask the Director.

- ☐ Don't talk when the Director is directing and/or giving notes.
- ☐ Don't walk between the Director and the rehearsal, always go behind them.
- ☐ When not actually rehearsing, always move quietly around the rehearsal room so you are not a distraction to those rehearsing.

THEATRE ETIQUETTE: continued...

- ☐ Always bring a script, notebook and pencil to rehearsals.
- ☐ Come to rehearsals mentally prepared to work on the scene to be rehearsed.
- ☐ Do not abuse rehearsal props or costumes.
- ☐ When finished with a prop, return it to the Props Table.
- ☐ No food or beverage allowed. Stage Management will provide water.
- ☐ If you change your address/ telephone # it is your responsibility to inform the SM.
- ☐ Rehearsal Calls are posted on the back bulletin board and electronically in the Microsoft Teams application under the production's Team name. It is your daily responsibility to see when you are called for rehearsals or for a fitting.
- ☐ An actor who forgets their lines during a rehearsal should call LINE to the Assistant Stage Manager ("ASM") who is prompting.
- ☐ Always try and wear shoes and clothing appropriate to the character and the era in which the play is being set. If you don't have what is appropriate, it may be provided by the ASM (Costumes).
- ☐ Rehearsal costumes provided by the Department are not to be taken home but are to be hung-up or put away at the end of rehearsal.
- ☐ In compliance with a CRD bylaw, no smoking of any kind is allowed on stage.

ETIQUETTE (COSTUME AREA)

- ☐ You may be using costumes as part of a rehearsal process, a main stage production, a class project or a SATCo event. Remember that making costumes is the most labour-intensive part of a production. It takes a lot of time and hard work to make costumes available to you for any of your projects. Please show respect for that effort and treat the costumes with consideration. This will help preserve them for use by others in the future.
- ☐ Any costume questions or concerns at any time, ask the Head of Wardrobe.

IF YOU ARE CAST IN A SHOW:

- ☐ When you are cast in a show, be prepared to make time in your schedule to attend fittings. Attending a fitting is as important as attending a rehearsal.
- ☐ It is your responsibility to show up for a scheduled fitting. If you are delayed, contact the costume ASM asap or phone the Head of Wardrobe at 250-721-8006.
- ☐ When you come to a fitting to be measured, be sure to wear movement clothes or light layers with pants.
- ☐ Fittings are between Wardrobe and the actor, so it is not appropriate to invite family or friends.

BEING IN THE COSTUME SHOP DURING A FITTING:**1. As an Actor:**

- ☐ The costume will complete your transformation into the character since its characteristics will influence gesture and movement, and its colour will influence emotion. Keep the conversation in the fitting focused on the character and the script. Personal preferences are relevant only in relation to that character. Come to fittings mentally prepared to fit the character you are playing.
- ☐ Come prepared for a meaningful discussion with the designer. Be ready to discuss the character's needs, the physical use of the costume, and the action necessitated by it and its accessories, all of which will aid you in your characterization. Bring your concerns so they can be explored, and your questions so they can be answered.
- ☐ If you are present at the fitting of another actor, do not distract the actor being fitted, or the designer, by interrupting or commenting on the costume.

2. As Part of the Wardrobe Crew:

- ☐ If you are arriving for Practical Assignment Hours and the Fitting Sign is on the door, please knock and wait. Then move quickly through the fitting area to the far end of the room. One of the Costume Shop Work Studies will supervise your work during your time in the Shop.
- ☐ It is not appropriate to comment directly to the actor or designer on any aspect of the costume. If you have a question or concern, please raise it privately and discreetly with the Head of Wardrobe. Costumes are still being developed during the fittings, and extraneous comments can create difficult situations.
- ☐

WHEN WEARING COSTUMES: IN REHEARSAL, IN PRODUCTION, IN CLASS PROJECTS, IN SATCo:

- ☐ Wear an anti-perspirant and a deodorant to protect the costumes.
- ☐ Put your makeup on before the costume to reduce the risk of accidents with makeup.
- ☐ No eating, drinking or smoking in costume or in the Dressing Rooms where other costumes might be (water only excepted).
- ☐ Costumes should be put on in enough time to be ready for your call. You should not be sitting around in costume for extended periods of time.
- ☐ Your costume should be removed as quickly as possible when you are finished performing. Please hang your costumes up on the dressing room racks – do not leave them piled in a bundle.
- ☐ Please report any concerns about costume items you are using to the wardrobe supervisors or Head of Wardrobe as soon as possible so that they can be resolved.

BEING IN THE DRESSING ROOMS:

- ☐ The Dressing Rooms are for changing and mentally preparing for the role about to be performed. Music is only permitted in the Dressing Rooms as long as it does not distract anyone from the preparation for the show. At all times actors and production crew (dressers, stage managers etc.) must be able to hear the calls coming through on the intercom system. The Wardrobe Supervisor is responsible for turning off any music that is interfering with the preparation for the show.
- ☐ Your call time should be considered the time to start focusing on the performance you are about to give. It is not appropriate to invite family or friends to meet you in the Dressing Rooms once you have signed in for your call. Arrange to meet them in the lobby once the show has finished.
- ☐ No eating or drinking is permitted in the Dressing Rooms.

RESOLVE CONFLICTS

CONFLICT RESOLUTION:

- ☐ If you have an issue, you should first talk to the instructor most directly involved.
- ☐ If a resolution cannot be reached you are then free to take your issue to the Chair.
- ☐ Depending on the nature of the issue, you may wish to contact the Equity and Human Rights Office (EQHR), the Office of Student Life or the University Ombudsperson.

EQUITY ISSUES:

- ☐ The Department is committed to the principles of equity and human rights set out in the University of Victoria Policy on Human Rights, Equity and Fairness and related Policies.
- ☐ The Department has an Equity Committee that can provide assistance with equity issues.
- ☐ The University of Victoria Equity and Human Rights Office is also available to assist with equity issues.

See also the Department's *Discrimination, Harassment & Sexual Violence Guidelines for a Respectful Learning Environment*.

THE PHOENIX BUILDING

ACCESS TO THE BUILDING

BUILDING OPENING HOURS:

- During the Fall and Winter Sessions, the front, north and east exterior doors are opened/locked by Campus Security at the following times: (subject to change)

Weekdays

Open @ 08:30 / N & E Lock @ 17:30 / Front Lock @ 23:00

Saturdays, Sundays & Stat. Holidays Front only - Open @ 09:00. Lock @ 23:00

Check the back hall bulletin board for changes to the Opening Hours, and the Summer Session Opening Hours.

BUILDING ACCESS AFTER HOURS:

Students are only permitted to be in the building after midnight under the following conditions:

- If they obtain a Pass from the Operations and Production Manager. Passes may only be issued to students working on a departmental (as compared to a personal) project, who have taken the Safety Workshop and who sign a Faculty of Fine Arts Waiver.
- When a performance necessitates students remaining after 11:00 pm the Manager informs the Dean and Campus Security and those students whose show assignments necessitate their remaining after 11:00pm are free to do so. Passes and Waivers are not required in this instance.
- The only other opportunity for students to remain in the building after midnight occurs when they are **under the direct supervision of an instructor**. Passes and Waivers are not required in this instance.

For further details and information see *Working Alone Policy*, and *Phoenix Building Hours: Policy and Procedures*.

WORKING ALONE:

- As noted above, the Department policy is that no member of the Department shall work alone in the Phoenix Building without complying with the Safe Working Practices described above.
- Generally, students may only work in the building after hours if they
 - a) are working together with a partner, **and**
 - b) If they have permission as noted above.

See the Department's *Working Alone Policy* for more detailed information.

KEYS

- Keys to certain areas of the Department may be available to you for specific Department purposes as outlined in the Department Key Policy.

- ❑ The Front Office will issue keys to you once you have obtained the appropriate permission.
- ❑ A deposit of \$10 per key, up to a maximum of \$30 will be required. It will be returned to you when your project has finished, and you have turned in your keys.
- ❑ Keys are issued to you personally for the purposes of a specific project only. If you need keys for additional purposes, the appropriate permission will be required.
- ❑ DO NOT use keys to allow any unauthorized person to access locked areas. Refer anyone who asks you for access to the appropriate instructor for help.

See Department Key Policy for detailed information.

BUILDING REGULATIONS

ALCOHOL

- ❑ Alcohol is not allowed in the building unless being served under license in accordance with the University of Victoria Liquor Policy and the Department of Theatre Alcohol Policy.

DRUGS

- ❑ Illegal, non-prescription drugs are not allowed in the building.

FOOD AND BEVERAGE

- ❑ Eating and drinking in any theatre, classroom or dressing room is not permitted. The only exemptions are sports bottles and non-spill containers.

PETS

- ❑ Pets are not allowed in the building.

SKATE BOARDS. SCOOTERS. BICYCLES OR ROLLER BLADES

- ❑ Skateboards, bicycles and roller blades are not to be used in the building.
- ❑ Scooters may be parked in the parking lot with the appropriate parking permit.
- ❑ Bicycles may be locked in the bicycle racks outside the building.

SMOKING

- ❑ The Phoenix is a non-smoking building. This includes the smoking of tobacco or other products in all rehearsals, performances, scene work, directing projects and SATCo productions. This is in accordance with the University policy and CRD Bylaws.
- ❑ University Policy prohibits smoking within ten meters of any building on campus.

DEPARTMENT ACTIVITIES

EVENTS IN THE DEPARTMENT

As well as the Department's main stage productions, many different activities happen inside the Phoenix Building. ALL events taking place inside the Department require the approval of the Department Chair. This includes:

- ☐ Directed study performances or presentations.
- ☐ Applied Theatre presentations.
- ☐ TCU events
- ☐ SATCo productions (Please see specific policy for SATCo plays)
- ☐ Workshops

To request permission for your event from the Chair:

- ☐ Obtain a **Production Requirements Form** from the Operations and Production Manager and complete the details required. (See POLICIES section of this Guide).
- ☐ Present the completed Form to the Chair when meeting to discuss your event.
- ☐ After the Chair has given final approval for your event, submit a **Department Project Public Information Form** to the Marketing & Communications Manager. (See POLICIES section of this Guide or the Department website under Current Students > Resources.)

Please note:

- ☐ You may be asked to meet with a production staff member to further assess your production requirements.
- ☐ Any promotional materials for your event must be approved by the Marketing & Communications Manager.

It is important for the department to understand the size and scope of your event for many reasons, including:

- ☐ The schedule of your event may interfere with main stage productions, students' course load and periods of high-demand for room bookings.
- ☐ Experienced production assistance may be deemed a requirement by the Operations and Production Manager.
- ☐ Activities must adhere to UVic and department policies, privacy laws and play copyright regulations.
- ☐ Fire regulations require trained Front of House staffing for events that are considered "public" where the majority of expected attendees will be from outside the department.
- ☐ All frontline staff in the department should be aware of your event so they can better direct any questions to the right information and contacts.
- ☐ Your event may make an interesting media story for the department.

WORK ON THEATRE, FILM, TELEVISION OR OTHER MEDIA PROJECTS OUTSIDE THE DEPARTMENT

- ☐ All Theatre students must consult the Chair before accepting any theatre, film, television or other media work outside the Department.
- ☐ **This Policy is stated clearly in the University Calendar.**

GET INVOLVED... **...IN A MAINSTAGE SHOW**

MAINSTAGE SHOWS:

- ☐ Main stage shows are those that are included in the Department's subscription series.
- ☐ There are usually three per year (in November, February and March).
- ☐ They are normally produced in either the Roger Bishop Theatre or Dan George Theatre, as these are the only theatres large enough to hold the required audience.
- ☐ Main stage shows are supported by an experienced director and designers (or MFA Graduate students) and have a full complement of stage management and other production personnel.
- ☐ The number of performances varies from ten to fourteen dependent upon the calendar.
- ☐ One complimentary ticket for each main stage show to one of the preview performances is available for each undergraduate and graduate student in the Department. See *Complimentary Ticket Policy* for details.

AS AN ACTOR: **AUDITIONS**

- ☐ There will normally be an audition for the November show in April (at the end of the school year)
- ☐ The February show will be cast from the third year Acting (THEA321) students and the March show will be cast from the fourth year Acting (THEA421) students. If these productions require additional actors, open auditions will be held.
- ☐ Dates and times for any auditions will be announced and sign-up notices put up in the back hall.
- ☐ Refer to the Casting Policy regarding the order of priority for casting.

AS A CREW MEMBER:

- ☐ Dresser and stage crew requirements for main stage shows will be announced and notices will be posted in the back hall.
- ☐ Speak to an instructor if you have an interest in a specific area. He/she will let you know when opportunities come up.

PHOENIX THEATRE STANDARD 'PERFORMANCE CALLS':

Before the Show

HALF HOUR CALL . . .	35 minutes prior to curtain
QUARTER HOUR CALL . . .	20 minutes prior to curtain
FIVE MINUTE CALL . . .	10 minutes prior to curtain
PLACES . . .	5 minutes prior to curtain

In the Intermission(s)

FIVE MINUTE CALL . . .	10 minutes prior to curtain
PLACES . . .	5 minutes prior to curtain

GET INVOLVED

...IN SATCo

STUDENT ALTERNATIVE THEATRE COMPANY (SATCo)

- ☐ SATCo is theatre for students by students. It is supported by the Department and produces a season of plays each year. See the SATCo Operating Policy for detailed information.
- ☐ It is an outlet for Phoenix Theatre students to independently produce theatre with the safety and support of their peers. It is run by an elected student board of directors, representing each year of the program.
- ☐ SATCo believes in the development of new works, as well as experimentation with existing ones. It also encourages students to experience all aspects of the production process.
- ☐ SATCo is directly responsible to the Chair of the Department, or the Chair's delegate, the Operations and Production Manager.

See the SATCo Board in the back hall for contact information and play selection application details.

GET INVOLVED

... IN TCU

THEATRE COURSE UNION (TCU)

- ☐ The TCU is an elected Board of theatre students who act as the student voice to help improve the Department.
- ☐ Its members represent students on various department committees.

Acting as an Advocate

- ☐ The TCU monitors the relationship between the actors, technicians, faculty and staff, from working on main stage productions to in the classroom.
- ☐ It helps mediate disputes and process complaints from students.

Emergency Grants

- ☐ The TCU sets aside most of its fundraising revenue for emergency grants.
- ☐ These grants are designated for students with demonstrated financial need and are completely confidential.
- ☐ E-mail tcu@uvic.ca to inquire about funds and grant forms.

Fun Events

- The TCU also sponsors fun events throughout the year, including First Year Orientation, Halloween Events, Winter Coffee House, Valentine's Day, Cast Parties, and End of Year Department Party.

See the TCU Board in the back hall for contact information and details of upcoming events.

WORK STUDY

WORK STUDY PROGRAM

- The Work Study Program is funded by the University of Victoria Student Awards and Financial Aid Department.
- The objective of the program is to provide additional financial assistance through on-campus part-time employment opportunities for students who have documented financial need.
- Eligible students may hold one work study position at a time.
- Each year the Theatre Department is allocated a certain number of Work Studies in a variety of areas.

WORK STUDY APPLICATION PROCEDURE

- In order to be hired for a Work Study position, you must first obtain a Work Study Authorization form from the University of Victoria Student Awards & Financial Aid office, confirming you have demonstrated financial need and are eligible for a Work Study.
- Once you have this form in hand you may apply to the appropriate instructor for any of the Work Studies available in the Theatre Department, or anywhere else on campus. Job descriptions are posted online. Give your form to the instructor who hires you.
- Hours are entered electronically, and Direct Deposit is used to pay you.
- Most Theatre Department instructors are looking for Work Studies to hire as soon as classes start. Applications for a Work Study Authorization form may be made online, any time after the middle of August. Actual hiring will start when classes begin in September. If you are interested in a Theatre Department Work Study, it is best to have your Work Study Authorization form in hand at the start of the school year.

Information on the Work Study Program can be found online at

<https://www.uvic.ca/registrar/safa/work-study/index.php>

DEPARTMENT RESOURCES

FINDING/USING REHEARSAL SPACE

- ☐ Class, rehearsal rooms and theatre spaces may be available to you for rehearsals for classwork and Department projects when not otherwise being used. **The Phoenix Building is not available for rehearsing projects outside the Department program.**

RESERVING REHEARSAL SPACE:

- ☐ All requests to be written on forms available from the Space Scheduling Board in the backstage hallway. **NO VERBAL REQUESTS WILL BE CONSIDERED.**
- ☐ Not all rooms are available all of the time.
- ☐ Rooms generally available are 105, 136, 138 and 140.
- ☐ Basement corridors and washrooms are not to be used for rehearsals.
- ☐ Fill in the Request Form identifying preferred room and two or more alternatives.
- ☐ Leave the completed Form in the Operations and Production Manager's mailbox in the front office.
- ☐ Requests for space must be made in advance of the week required e.g. for the week of Monday, Sept. 22nd through Sunday 28th, the request must be in by 12 p.m. Thursday, Sept. 18.
- ☐ Each week's schedule will be posted by 9 a.m. Monday mornings.
- ☐ Requests submitted after 12 p.m. Thursday will not be accepted.
- ☐ Always check for regularly scheduled classes before requesting a space.

RESERVING REHEARSAL SPACE - ORDER OF PRIORITY:

- 1st Public Mainstage Productions
- 2nd Regularly scheduled Department classes and/or Technical calls for productions
- 3rd MFA performances and rehearsals
- 4th Scenes, Class projects and Directed Studies in order of year / performance date
- 5th SATCo
- 6th Other non-academic events
- 7th Outside events

REHEARSAL FURNITURE:

- ☐ A supply of rehearsal furniture, screens and platforms is stored in Rm. 137 and under the stairs between the Bishop stage and the McIntyre Studio.
- ☐ Rehearsal furniture must always be returned to its correct storage area and not left in a rehearsal room.

- ❑ Remember there is a limited supply of furniture available to everyone. Always consider the needs of others when using it.

USING CLASS / REHEARSAL ROOMS:

- ❑ No food or beverage is allowed in any classroom or theatre at any time. The only exemptions are sports bottles and food or drink required for a performance or rehearsal.
- ❑ An inventory of furniture is posted outside each room.
- ❑ This furniture inventory is required for classes and should always remain in the room.
- ❑ After using a room, all props and furniture must be cleared away so the room is ready for the next activity.

USING CLASSROOM TECHNOLOGY:

- ❑ See the Technical Director or Operations and Production Manager for instructions as to how to show a video in the Studio, Room 141, etc.

USING THEATRE SPACES:

- ❑ No one may use a theatre control-booth without the permission of the Operations and Production Manager or the Technical Director.
- ❑ No one may use the counter-weight system in the Roger Bishop Theatre without the permission of the Operations and Production Manager, Technical Director, Assistant Technical Director, or Head of Scenic Construction.
- ❑ The furniture, set and dressings of any mainstage production should in no way be used or touched by a class or individual, without the prior consent of that production's Stage Manager.
- ❑ Theatre spaces may not be used by anyone for any activity other than Departmental without permission of the Operations and Production Manager.

USING CORRIDORS AND HALLWAYS:

- ❑ Corridors and Hallways are fire exits and are to be free of obstruction at all times.
- ❑ The basement corridors are fire exits and may not be used for rehearsals or performances.

USING LOBBY FURNITURE:

- ❑ Lobby furniture may not be removed from the lobby or used for rehearsals or performances.

BORROWING COSTUMES

COSTUME STOCK:

- ❑ The Costume Shop and its equipment is intended for Departmental use and may not be used for personal projects or other productions.
- ❑ Costume Stock is not available for personal use outside the Department Guidelines noted below.
- ❑ No eating or drinking in this area.

COSTUME LOANS:

- The Department Production Guidelines for Theatre Courses, Projects and Productions, and the SATCo Operating Policy (the guidelines) outline what is available to students.
- Costumes **may** be available for other course projects not covered by the Guidelines with special permission of the Course Instructor or Project Supervisor and Head of Wardrobe.
 - **PLEASE NOTE: Special permission must be requested in advance, on at least 2 days' notice.** Special Request Loan Forms require the signatures of the Course Instructor and Head of Wardrobe. Plan for your needs accordingly and well in advance of the date you require the items.

COSTUME LOAN PROCEDURES

Theatre Department Projects

- The Guidelines list courses and projects for which costumes are available, based on the teaching and learning requirements of those projects. Check the Guidelines to see if your project is listed.
- If your project **IS** on the list, come to the Costume Stock Room during the posted hours to choose your items. As the hours are limited, plan for your needs well in advance of the date you require the items.
- If your project is **NOT** listed in the Policy, you may make a Special Request to borrow costumes (See below).
- Group projects eg. SATCo, require a single costume coordinator to be designated. This person is responsible for the costumes for the group.
- Some items are marked "Not Available" or marked with red dots. These are available for Main Stage and Master level projects only.
- The Costume Stock Work Studies or the Head of Wardrobe will sign out costumes to you. You will be given a copy of your sign out sheet, so you know what you have borrowed, as well as information on how to clean it.
- Costumes are loaned to you on the basis that you comply with the Conditions of Loan listed on the Costume Loan Agreement.
- Following the performance of your project, and the completion of any cleaning required, promptly return them to the Costume Stock Room during regular Stock Rooms Hours. Returns must be signed in properly with a work study student.
- Please report any damage or loss of items to the Head of Wardrobe or Costume Stock Work Studies. They will help you sort out the problem.

Special Requests

- Special Requests must be approved by your instructor or project supervisor and the Head of Wardrobe **BEFORE** costumes will be loaned to you.
- Discuss your needs with your instructor or project supervisor. Then come to the Stock Room and choose your items. The Costume Stock Work Studies will fill out the Special Request Form for you.
- Take the form to your instructor or supervisor for signature.

- ☐ When you come back with the signed form, the Head of Wardrobe will review the costumes with you and also sign your form. You may then take the costumes with you.
- ☐ Following the performance of your project, and the completion of any cleaning required, promptly return them to the Costume Stock Room during regular Stock Rooms Hours. Returns must be signed in properly.

Any questions, concerns, special or emergency requests, at any time, please see the Head of Wardrobe.

BORROWING PROPS

- ☐ The Prop Shop and its equipment are intended for departmental use and may not be used for personal projects or other productions.
- ☐ Props Stock is not available for personal use outside the Department Guidelines noted below.

PROPS LOAN PROCEDURES:

- ☐ The Department Production Guidelines for Theatre Courses, Projects, and Productions, and the SATCo Operating Policy (the 'Guidelines') outline what is available to students.
- ☐ Props **may** be available for other course projects not covered by the Guidelines with special permission of the Operations and Production Manager and/or Head of Props.
- ☐ All visits to Props Storage are to be during regular opening hours. Hours will be posted in the back hall and at the Props Storage entrance.
- ☐ No alterations may be made to Props.
- ☐ Props must be carefully handled and properly stored during the loan period.
- ☐ Following the performance of your project, all props are to be returned promptly to Storage in the same condition in which they were borrowed.
- ☐ If a project needs to build a prop, permission of the Head of Props or the Operations and Production Manager is required.

BORROWING SCENERY

- ☐ The Scene Shop and its equipment are intended for departmental use and may not be used for personal projects or other productions.
- ☐ Scenery Stock is not available for personal use outside the Department Guidelines noted below.

SCENERY LOAN PROCEDURES:

- ☐ The Department Production Guidelines for Theatre Courses, Projects and Productions, and the SATCo Operating Policy (the 'Guidelines') outline what is available to students.
- ☐ Scenery **may** be available for other course projects not covered by the Guidelines with special permission of the Head of Scenic Construction and/or the Operations and Production Manager.
- ☐ Rehearsal furniture may be used for class work and Department projects.

- ☐ Students wishing to borrow stock scenery must first contact the Head of Scenic Construction and complete the relevant form detailing the item and its use.
- ☐ Visits to Scenery Storage should be kept to a minimum.
- ☐ Structural alterations to stock may only be made with permission of the Head of Scenic Construction.
- ☐ Following the performance of your project, items are to be returned promptly and in their original condition.
- ☐ Nothing may be built in the shop without permission of the Head of Scenic Construction. To consider granting permission, he will need a Designer's blueprint, a list of construction personnel, materials and tools required, and a proposed work schedule. No evenings or weekend work without express permission.
- ☐ Set pieces are to be stored properly throughout the rehearsal period and performance run.

BORROWING LIGHTING AND SOUND EQUIPMENT

- ☐ Lighting and sound equipment is generally not available without special permission of the Operations and Production Manager and the Technical Director.

PROMOTING YOUR EVENT

CLASS PROJECTS:

- ☐ Are for viewing by members of the Theatre Department only.
- ☐ There is to be no promotion outside of the Department.

PUBLIC DEPARTMENT EVENTS:

- ☐ See generally **EVENTS IN THE DEPARTMENT** on page 19.
- ☐ May only be scheduled with permission of the Chair and the Operations and Production Manager.
- ☐ Require either the Building Emergency Coordinator or Alternate Building Emergency Coordinator to be on duty.
- ☐ Require a minimum number of ushers on-duty.
- ☐ Royalties are normally due and payable on all copyrighted material.
- ☐ All promotions for public events are to be coordinated through the Communications Officer.

PROMOTING YOUR EVENT: Process

As mentioned in the section in **Events in the Department**, all events must be approved by the Department Chair and the Production Requirements Form must be submitted BEFORE beginning to promote your event.

- ❑ Please submit the **Department Project Public Information Form** to the Marketing & Communications Manager at the appropriate timeline.
- ❑ To be included in the monthly department calendars, submit your event information 2 days before the end of the month previous to your event.
- ❑ All other promotional materials for your event must be approved by the Marketing & Communications Manager to make sure that information is clear and correct and that the Phoenix/Department of Theatre is properly represented.
- ❑ If your project requires contact with the media, or if the media contacts you about your project or event, you must notify the Marketing & Communications Manager. They will be pleased to assist you with your media relations skills to facilitate a better interview and a more representative article of your Phoenix/Department of Theatre project.
- ❑ A marketing and communications “Survival Kit” with basic information and templates to assist with promoting your show is available to all students upon request to the Manager of Marketing & Communications.

USE OF PHOTOGRAPHY & VIDEO/DIGITAL RECORDING

Before photographing or recording students involved in department events, please be aware of the many issues surrounding the following:

Copyright Infringements:

- ❑ Contracts for the performance rights of a play usually stipulate that the performance cannot be recorded in full. Please contact the Operations and Production Manager first when considering recording your event/performance.
- ❑ Plays that might be considered in the public domain (ie. if it has been 50 years since the calendar year in which the playwright has died) may still be under licensed agreements with restrictions on recording.
- ❑ Canadian copyright laws allow for small portions of copyrighted material to be recorded under the “Fair Dealing” clause for purposes of research, private study, criticism, review, news reporting, education, satire or parody.
- ❑ In general, the “Fair Dealing” provision allows for promotional use and recordings made for media use. Recorded material should be brief (must not exceed 10% of the entire work), with a reduced time actually used for broadcast.
- ❑ Documenting a performance in its entirety for archival purposes contravenes “Fair Dealings” as it exceeds the maximum selection.
- ❑ Approval of the Chair is required **prior to** proceeding to record any Department activity.
- ❑ This is a summary only for easy reference. For more copyright information, please consult the Chair. See also the University of Victoria’s copyright website at <http://www.uvic.ca/copyright/>.

Privacy laws and Policy Infringements:

- ❑ Privacy laws and university policies require that individuals must consent to the use of their own image in photography or video.

- To ensure compliance with the relevant privacy provisions, approval of the Chair is required **prior to** proceeding to record any Department activity.
- **A release form** must be signed by the individuals involved that outlines all possible uses of the image or recording. (See POLICIES section of this Guide, or the Department website under Current Students > Resources.)
- The use of these images/video is limited to those uses listed in this consent form.
- A Department contact (ie. staff member for main stage productions or a faculty member if for a directed study) should be given a copy of these consent forms.
- If the photography or video is considered part of a student or faculty member's research, approval should be sought from UVIC Research under Human Research Ethics. Please refer to their page for more information. <http://www.uvic.ca/research/conduct/home/regapproval/humanethics/index.php>

OTHER RESOURCES

ON CAMPUS COMPUTERS

- ☐ The computers in the Production Office are for the use of students working on Production Assignments only.
- ☐ There are computers available all students in the Studios for Integrated Media on the 2nd floor of the Fine Arts Building. These computers include audio, video and graphic design software.

PHOTOCOPIES

- ☐ Front office fax/ photocopiers are not available for student use.
- ☐ ZAP COPY, the copy store, is in the Student Union Building.
- ☐ SIM LAB in Fine Arts also has printers and photo copiers for student use.

LOST ITEMS

- ☐ Items found within the building should be deposited in the LOST & FOUND boxes located in the back hall across from the Stage Entrance to the Barbara McIntyre Studio. Clothing items and miscellaneous items, if not retrieved after a reasonable time, will be discarded.
- ☐ Valuables such as jewelry, cell phones, etc. should be turned in to the Front Office in Rm. 154. If not retrieved in a reasonable time, they will be turned over to Security.
- ☐ If you've lost anything, first, check the Lost & Found boxes, second check with the Front Office, and third call Campus Security at 250-721-6556.

CHANGING INTO MOVEMENT CLOTHES OR COSTUMES

- ☐ The dressing rooms in the back hall are available to you for changing for classes or projects. Washroom facilities are located in the dressing rooms.

DRESSING ROOM RULES:

- ☐ Dressing Rooms are not to be used for storing personal belongings.
- ☐ Do not leave clothes, backpacks, etc. on the floor.
- ☐ Use the hooks and hanging racks provided.
- ☐ No food or beverage allowed.
- ☐ Belongings left on the floor will be placed in the LOST & FOUND boxes in the back hallway. See above.

SAFETY & EMERGENCY PROCEDURES

FIRE REGULATIONS

- ☐ It is illegal to block any door or hallway or to leave any door wedged open or unlatched.
- ☐ University policy dictates that the Phoenix Building be evacuated if the alarm sounds.
- ☐ Know your nearest exit route as well as an alternate exit in case your nearest exit is blocked by fire, heat or smoke.
- ☐ No open-flame may be used in any performance situation either onstage or in a classroom, without the permission of the Operations and Production Manager.
- ☐ The basement corridors are fire exits and may not be used for rehearsals or performances.

EVACUATION POLICY:

In the event of the Building Alarm bell ringing, whether during the daytime, evening or during a public performance, all building occupants are to immediately vacate the building, wherever possible closing but not locking, doors and windows behind them. **No one is to re-enter the building until informed by the Fire Department that it is safe to do so.**

EVACUATION PROCEDURE: DURING NORMAL OPERATING HOURS

For evacuation purposes the building is divided into FIVE zones: Each zone has an assigned Floor Coordinator.

There are two designated **ASSEMBLY AREAS**

Assembly Area #1 is outside the Phoenix Building behind the costume shop.

Assembly Area #2 is outside, in front of the Phoenix Building, towards the Ring Road.

DO NOT RE-ENTER THE BUILDING UNTIL THE FIRE DEPARTMENT HAS DECLARED IT SAFE TO DO SO.

EVACUATION PROCEDURE: DURING A PERFORMANCE

- ☐ If an evacuation is required during a public performance, the Alternative Emergency Evacuation Coordinator and the Student Stage Manager will assist in the safe and orderly exit of the Performance Company and the Audience.
- ☐ Regardless of whether you are involved in the performance or in the building for other reasons. follow the directions of the Alternative Emergency Evacuation Coordinator and the Student Stage Manager.

POWER FAILURE PROCEDURES FOR THE PHOENIX BUILDING

- ☐ The Phoenix Building is equipped with Emergency lighting, which will come on as soon as the emergency generator starts up, usually a matter of seconds.

- Stay where you are and ensure you are safe until the Emergency Lighting comes on.
- When it is safe to do so, assemble in the Front Lobby and await further instructions from either:
 - If it is a performance evening, follow the directions of the **Alternative Emergency Evacuation Coordinator** and the **Student Stage Manager**, regardless of whether you are involved in the performance or in the building for other reasons.
 - If it is **NOT** a performance evening, follow the instructions of the **Senior Staff Member** in the building.
- In the event there is no Senior Staff Member in the building, and the power failure lasts longer than 5 minutes, evacuate the building as quickly as possible.

DO NOT RE-ENTER THE BUILDING UNTIL SENIOR STAFF HAVE DECLARED THAT IT IS SAFE TO DO SO.

EARTHQUAKE PROCEDURES FOR THE PHOENIX BUILDING:

In the event of an earthquake shaking the building, the following policy and procedures are to be followed:

Irrespective of the magnitude of an earthquake the Phoenix Building is to be evacuated once the shaking has stopped.

PROCEDURES:

- When first you realize that it is an earthquake shout: **EARTHQUAKE! TAKE COVER!**
- Do **NOT** evacuate while the building is shaking: **DUCK, COVER** and **HOLD**.
- When the shaking stops, evacuate the building to Assembly Areas #1 or #2. Do **NOT** pull the fire alarm unless there is a fire.
- Emergency Floor Coordinators follow standard Emergency Evacuation Procedures.
- Building Emergency Coordinator (or their designate) reports evacuation to Campus Security from Pay Phone in Parking Lot 6 and requests the building be checked by the Facilities Management Damage Assessment team.
- **NO ONE** is to re-enter the building until the Facilities Management Damage Assessment team has assessed it safe to do so.

See attached maps:

- 1. Phoenix Building Emergency Assembly Point(s)**
- 2. University of Victoria Campus Evacuation Map**

BUILDING EMERGENCY ASSEMBLY POINT(S)

Legend:



Pumper Connection



Fire Hydrant



Water Shut-off



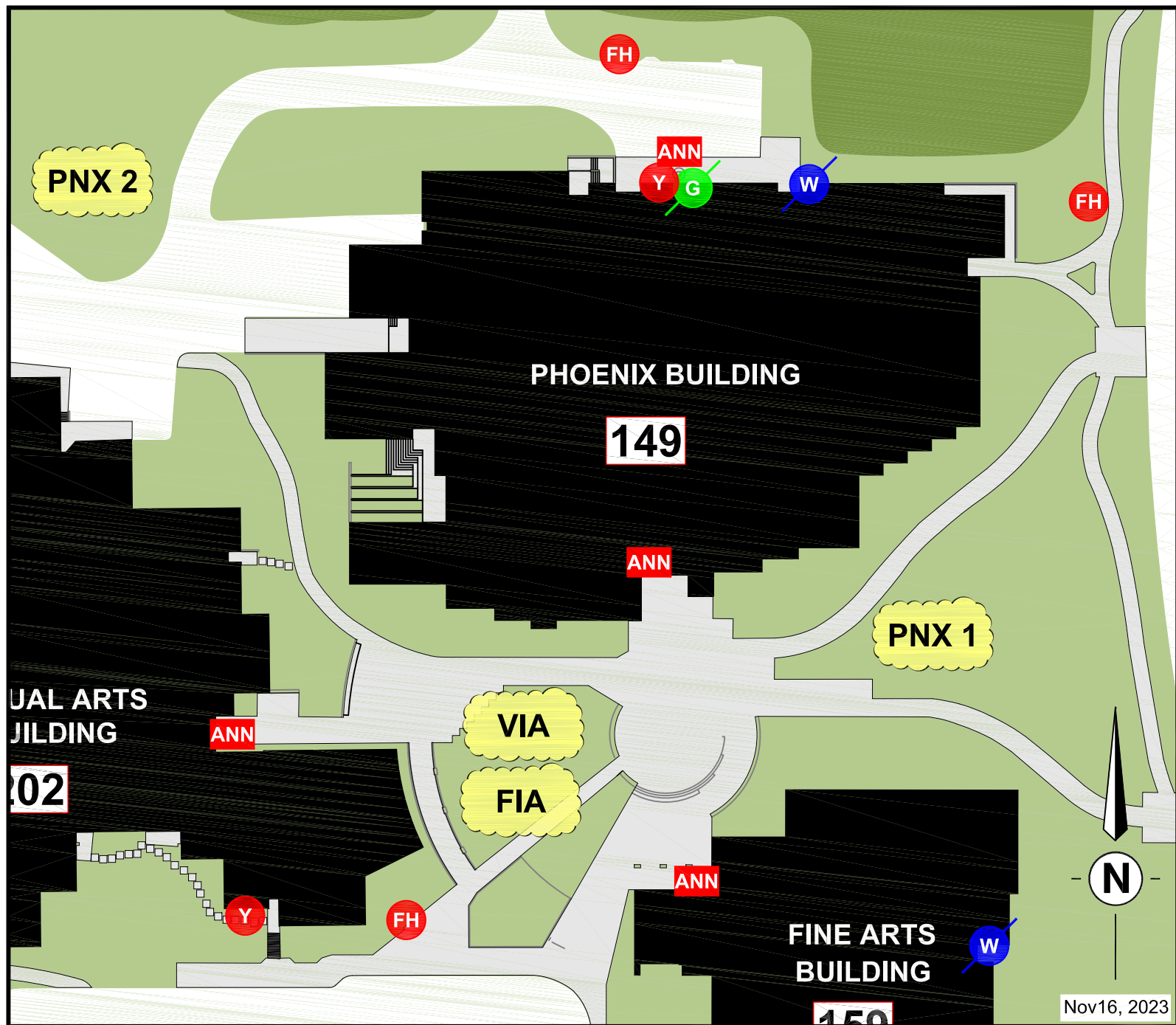
Gas Shut-off



Annunciator Panel



Assembly Point



Nov16, 2023

IF YOU SEE A FIRE OR SMELL SMOKE:

1. Activate the nearest fire alarm pull station.
2. Call 911 and Campus Security Services at 250-721-7599.
3. Evacuate the building and go to the nearest designated Emergency Assembly Point.
4. Follow the instructions of the Emergency Floor Coordinator(s)
5. Use only the EXIT STAIRS and EXIT DOORS to leave the building.
6. NEVER USE THE ELEVATOR DURING AN EMERGENCY. Report to Campus Security Service personnel or Fire Department personnel.

IN CASE OF EARTHQUAKE:

1. At the first sign of shaking, DROP, COVER and HOLD.
2. When shaking stops, follow BUILDING EMERGENCY PROCEDURE.

IF YOU HEAR A FIRE ALARM EVACUATION SIGNAL:

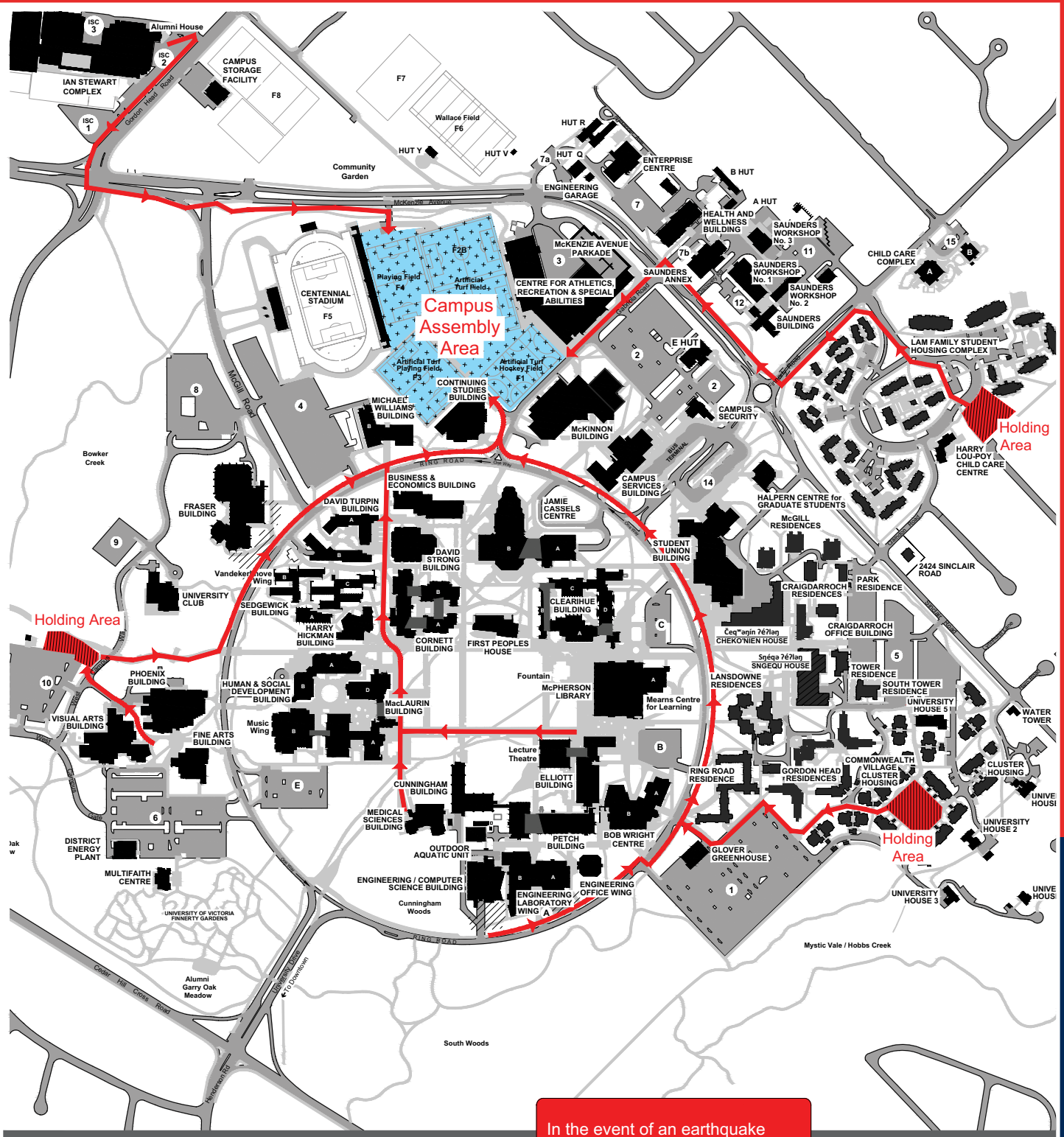
1. Use only the EXIT STAIRS and EXIT DOORS to leave the building.
2. NEVER USE THE ELEVATOR DURING AN EMERGENCY.
3. Once outside the building, proceed to the nearest designated EMERGENCY ASSEMBLY POINT.
4. DO NOT go back into the building for any reason until so instructed by security personnel or the fire department.

Emergency Assembly Point(s)

BLDG #149
Phoenix Building



CAMPUS EVACUATION MAP



- | | | | |
|---|------------------------------|---|----------------------|
|  | Buildings |  | Access Routes |
|  | Residences |  | Holding Areas |
|  | Buildings Under Construction |  | Campus Assembly Area |

In the event of an earthquake

- DROP, COVER, & HOLD ON
- Evacuate building when able
- Go to Holding Area if necessary
- When safe, make your way to Campus Assembly Area
- Use red access routes indicated

100 0 200
Meters Feet



April 2023

POLICIES & FORMS

GENERAL POLICIES

- NO main stage or SATCo performances within the last two weeks of any term.
- NO Directed Studies or Performance Projects within the last two weeks of any term without the proper agreement of the Chair. All such projects, and the project requirements must be approved by the Department Chair and scheduled through the Operations and Production Manager. This category includes all Directed Studies courses (other than BFA Projects) that have a performance or production component.
- NO photography or recording of any kind of any show from the house when an audience is in the house.
- Actors must provide their own basic make-up kit including products and tools. For a list of suggested supplies please contact the acting Hair and Make-up Coordinator. Be aware that students can expect to pay upwards of \$80 for this kit. Specialty make-up is provided by Wardrobe.
- Actors are responsible for the expense and work of covering their tattoos if they are deemed to not be appropriate to the role by the Costume Designer and/or Director. Students can ask the acting Hair and Make-up Coordinator for advice on techniques and products to be purchased.
- Working on theatre, film, television, or other media projects outside the Department:

All Theatre students must consult the Chair before accepting any theatre, film, television or other media work outside the Department.

(See Annual University Calendar-Dept. of Theatre - Theatre Programs)

ALCOHOL POLICY

ALCOHOL POLICY

Preamble

The Theatre Department is deeply concerned with the safety and security of theatre students in circumstances where alcohol may be consumed. The guidelines set out in this Alcohol Policy are intended to clarify the Department's position on the consumption of alcohol at events that may be perceived as being sponsored by or held under the auspices of the Theatre Department.

Policy

1. The Theatre Department (the "Department") acknowledges that alcohol may be served on the University of Victoria campus subject to the provisions of the Liquor Control and Licensing Act, and the Policy and Procedures as approved from time to time by the Board of Governors of the University of Victoria, and particularly as set out in the UVIC Liquor Policy (AD2400).
2. The Department confirms that alcohol shall only be served in the Department in accordance with the terms of the UVIC Liquor Policy, a copy of which is attached and forms part of this Department policy.
3. No theatre faculty, staff member, theatre student, group of students, or theatre student organization (eg. SATCo, Theatre Course Union or any other similar organization) shall allow alcohol to be served at any event held on campus purporting to be sponsored by or held under the auspices of the Department, whether formal or informal, without the approval of the Chair of the Department. Any approval which may be granted shall require full compliance with the UVIC Liquor Policy.
4. For the purposes of this policy, an event shall be considered to be "purporting to be sponsored by or held under the auspices of the Department":
 - 4.1 if it is advertised as sponsored by, or as directed to, individual theatre students, a group of theatre students or any theatre student organization; or
 - 4.2 if the Chair of the Department, in their sole discretion, determines that the event is in any other way perceived as "purporting to be sponsored by or held under the auspices of the Department".
5. The Department shall not sponsor any off-campus event at which alcohol is to be served.
6. Any faculty or staff member or any individual theatre students, a group of theatre students or any theatre student organization who has obtained the approval of the Chair to host a Department event at which alcohol will be available shall apply for a Special Occasion Permit as required by the UVIC Liquor Policy through the Operations and Production Manager.
7. This policy applies to all student, staff and faculty members of the Department.
8. Notice of this policy shall be given to the members of the Department by posting the policy on the back hall Notice Board of the Phoenix Building.

(SEE Current University of Victoria LIQUOR POLICY, No.: AD 2400, and Associated Procedures and Appendices, attached.)

CASTING POLICY

1. Second year students are encouraged to audition for main stage and MFA shows with the understanding that they may be restricted in one semester or another in order to fulfill THEA205 assignments. Therefore, casting of students entering into second year must be cleared with the Chair in consultation with the instructors for 205.
2. When the occasion arises, first year students may audition for the main stage shows. However, permission to cast them must be sought from both the Chair and the Performance faculty.
3. While all students in the Dept. of Theatre are encouraged to audition for the November show, the February and the March shows will be reserved for the 3rd and 4th Yr Acting students. If additional performers are needed for these show, open auditions will be held.
4. All cast lists must be cleared by both the Chair and the Performance faculty before being posted.
5. Prior approval of the Chair is required for casting faculty, visiting artists, and students not registered as Theatre Majors.
6. Any Theatre Major who is cast in an acting role is eligible for Theatre Performance Credits (these courses will be 300 level Theatre electives for non-Acting Focus students). Acting Focus Students will receive their required 3.0 credits by being cast in the spring shows of their third and fourth year. They may register for additional performance credits.
7. Students must register for performance credits for shows in which they are cast in the term the production is to be performed. Credit will be given upon successful completion of the production.
8. If students are cast in a mainstage musical they need to provide their own character shoes in time for the start of rehearsal. These are to be black and regular heel for male presenting cast and 2" heel for female presenting (industry standards).
9. Once students accept in a role in a mainstage production they must agree to not make any drastic changes to their appearance unless discussed in advance with the Wardrobe Design Team. This includes new tattoos, visible body piercings (which will not heal in time or be removable for performances), hair dye (including temporary which can stain), and radical haircuts. They get cast as they appear when they audition and should make efforts to stay close to that appearance until conversations are had with the Design Team.

Audition Form

Name: _____

Pronouns (optional): _____

Gender Identity (optional): _____



Is there a specific character(s) you would like to be considered for? If so, play/character: _

Guest Production:

November Production:

Note conflicts - Fall:

Spring:

Are you available for ALL the rehearsals and performances times for both shows? Yes / No
(see posted Production Schedule for show specific rehearsal and performance dates)

Local Phone #: _____ (this will be used to reach you for call-backs)

Victoria Address: _____ Postal Code: _____

Email Address: _____ Date of Birth: _____

Height: _____ Hair Colour: _____ Age: _____

Are you a theatre student? _____ If yes, what focus and what year? _____

Do you have any prior performance credits? _____

If yes, how many and in what year(s): _____

Important information:

Students cast in a main-stage production will need to register (and pay tuition) for a Performance course (either 329 or 429).

Please print your name-and sign this form, to indicate you have read the information concerning the rehearsal and production schedule, and the performance credit requirement.

Name _____ Signature _____

Do you have experience in singing, music, dance, movement, dialects or anything else you think is appropriate? **If yes please specify:** _____

If auditioning for a musical role, what is your vocal range (if known): _____

Theatrical Experience: (List the play, role, where it was performed and the year. You can attach a resume to this form if you like) _____

What courses do you plan on taking this year? (Fall 2023 / Spring 2024)

Please list any conflicts or concerns you have at this time, (include the need for part time job, evening courses, other audition opportunities etc.) _____

Do you have any concerns about being cast against your gender identity (select)?

1. Yes, I wish to be cast according to my gender identity. _____
2. No, I am happy to be cast in any role as determined by the director. _____

If cast, and once students accept a role in a mainstage production, they must agree to not make any drastic changes to their appearance unless discussed in advance with the Wardrobe Design Team. This includes new tattoos, visible body piercings (which will not heal in time or be removable for performances), hair dye (including temporary which can stain), and radical haircuts. They get cast as they appear when they audition and should make efforts to stay close to that appearance until conversations are had with the Design Team. Regular maintenance haircuts are acceptable. _____

DEPARTMENT GUIDELINES FOR THEATRE COURSES, PROJECTS AND PRODUCTIONS

Summary of Department Guidelines for the use of Costumes, and Properties for Theatre Courses, Course Projects, and Productions.

Major Department Productions during the Winter Session:

The use of costumes and props for these productions has priority over other courses, course projects, directed studies and Department events that may have a performance or production component. Students may not borrow props or costumes that are required for major Department productions. Some of the properties and costumes are very fragile, or expensive, and may be restricted for use to only our major productions.

Projects that take place in the Studio:

B.F.A. Directing Projects

Please see specific information pertaining to these projects.

S.A.T.Co. (Student Alternative Theatre Company)

Please see specific information pertaining to S.A.T.Co. projects.

Course projects performed or presented outside of regularly scheduled class time.

All such projects and the project requirements must be approved by the Department Chair, and scheduled through the Operations and Production Manager. This category includes all Directed Studies courses (other than BFA Projects) that have a performance or production component.

Theatre Department courses that have class projects during the regularly scheduled class time.

Limited access to Costume Stock.

Theatre 261, 361, 465

The term "limited" means small manageable hand props, or costumes that do not require dry cleaning, and would not be damaged by students using them in scenes. There is no storage space in the building or means to handle large number of props or costumes. The limitation is there to protect the stock and to make it possible for students to use some stock items without causing difficulties for themselves, or for other courses and projects.

These Guidelines are not intended to prevent instructors from using the Department stocks as teaching aids. However, if an instructor wishes the students to have access to the properties or costume stock, then appropriate arrangements must be made in advance with the staff member responsible for that stock area.

DEPARTMENT PRODUCTION REQUIREMENTS FORM

Proposed by / Supervisor: _

Contact Information: _

Course: _

Play Title: _ _ _

Playwright: _ _ _

Performance Rights Required: _

Director: _

Intended Audience (public or in house) _ _ _

Performance space: _ _ _ _

Preferred dates: _ _ Performance start time: _

Number of performances: _ Length of performance: _ _

Cast size: _ Total rehearsal hours: _

Rehearsal schedule: _ _ _

Technical requirements: Sets

	-	-	-	
Props	-	-	-	
	-	-	-	

	-	-	-	
Costumes	-	-	-	
	-	-	-	

	-	-	-	
Lighting	-	-	-	
	-	-	-	

	-	-	-	
Sound	-	-	-	
	-	-	-	

	-	-	-	
Other comments/ requirements:	-	-	-	

-	-	-	-	-
-	-	-	-	-
-	-	-	-	-

Please use the back of this sheet to elaborate if necessary: other people involved, cast list, etc.

DEPARTMENT PROJECT PUBLIC INFORMATION FORM

PROJECT INFORMATION: *(please check box that applies)*

- ☐ This event is a **public performance** and a **media advisory** should be sent the media.
Please submit this form 4 weeks prior to your event.
- ☐ This event should be included on internal **department calendars**.
Please submit this form 2 days prior to the end of the month your event occurs.
- ☐ This is an **internal event with no promotion**. Submit form 1 week prior to your event.

Name of Event -
Playwright -
Organizer/Director -
Involved /Actors -

Short, concise description of event, project or play.

Show Dates -
Performance Time -
Length of Show -
Location **Phoenix Theatre** .
Please promote location as Phoenix Theatre, not individual rooms or theatre spaces.
Ticket Price -

CONTACT INFORMATION:

Name
Email/Phone -

PLEASE CIRCULATE COMPLETED FORM TO:

Operations and Production Manager: theatreopm@uvic.ca
Dept. Secretary: theatre@uvic.ca
Communications: bmckelvey@uvic.ca
Box Office: squerrei@uvic.ca

**THESE GUIDELINES REPLACE THE UNIVERSITY OF VICTORIA THEATRE
DEPARTMENT SEXUAL HARASSMENT GUIDELINES FOR STUDENTS
DATED: 1995, Revised 2006, Updated 2007.**

APPROVED BY THE DEPARTMENT OF THEATRE March 5, 2019

The University of Victoria (“the University”) promotes a safe, respectful and supportive learning and working environment for all members of the university community. It fosters an environment characterized by fairness, openness, equity and respect for the dignity and diversity of its members. The University strives to be a place that is free of discrimination and harassment, injustice and violence. The strength and vibrancy of the University is found in the diverse life experiences, backgrounds and worldviews of all its members.

THEATRE AND THE DEPARTMENT OF THEATRE

The Department of Theatre (“the Department”) is committed to providing a safe, respectful and inclusive learning environment at all times for all members of the Department. These Guidelines are intended to support the specific values of the University and the Department, and to respect and support the codes, policies, procedures, rules and regulations of the University.

The Department acknowledges that studies in the performing arts will challenge students in diverse ways that are distinct from other disciplines studied in the University. The performing arts portray, interpret and magnify life in all its dimensions. Students will be asked to draw on their vulnerability and personal experiences to evoke and explore raw human emotions and turn them into art.

Life is full of violence, murder, insanity, cruelty, terror, and perversion, as well as intimacy, beauty, nobility, romance and hilarity. It is fundamental to training in theatre that we explore such dimensions. To teach students to evoke an empathetic response in audiences involves dealing with strong emotions and physical interaction in the classroom, in rehearsals, and in performance work. Instructors recognize that students’ experiences may be affected by many factors that may render them more vulnerable in certain situations. Theatre students must learn in a caring, supportive and respectful environment. It is essential that, if a student feels uncomfortable for any reason with the subject matter or the exploration being conducted, the student feels empowered to remove themselves from the situation and seek advice, accommodation, and support. Clearly, we can't avoid these topics, so we meet them head-on in the classroom -- and in these Guidelines. Our paramount priority is always the physical, emotional and psychological safety of our students as they examine these issues.

The following guidelines explain what discrimination, harassment and sexual violence are, and what they are not, in the context of our Department. Through these Guidelines, information and discussion, we hope to ensure that all students in the Department feel that they are learning in a safe, inclusive and respectful environment.

WHAT IS DISCRIMINATION, HARASSMENT AND SEXUAL VIOLENCE?

DEFINITIONS FROM UNIVERSITY OF VICTORIA DISCRIMINATION AND HARASSMENT POLICY NO. GV0205

2.1 DISCRIMINATION: the adverse differential treatment of a person or a group of persons on the basis of a Prohibited Ground of Discrimination, as set out in the *British Columbia Human Rights Code*, that has the effect or purpose of unreasonably interfering with that person's or group's employment or educational status or performance or of creating a hostile or intimidating work or educational environment. Discrimination includes **adverse effect** or **systemic discrimination** which consists of entrenched and institutionalized practices, systems, and structures that operate to limit a group's or individual's right to opportunities or to exclude a group or an individual from participation on the basis of any Prohibited Ground of Discrimination.

2.2 Prohibited Grounds of Discrimination are race, colour, ancestry, place of origin, political belief, religion, marital status, family status, physical or mental disability, sex (including gender identity), sexual orientation, age or conviction for a criminal offence that is unrelated to the employment or intended employment.

3:00 HARASSMENT: any behaviour that satisfies one or more of the following definitions of Harassment:

3.1 Harassment Based on a Prohibited Ground of Discrimination: behaviour directed towards another person that:

- a. is abusive or demeaning; **and**
- b. includes a direct or indirect reference to a Prohibited Ground of Discrimination; **and**
- c. would be viewed by a reasonable person experiencing the behaviour as an interference with that person's participation in a University-Related Activity **or** creating an intimidating humiliating or hostile environment.

3.2 Sexual Harassment: behaviour of a sexual nature by a person:

- a. who knows or ought reasonably to know that the behaviour is unwanted or unwelcome; **and**
- b. leads to or implies job or academically related consequences for the person harassed; **or**
- c. would be viewed by a reasonable person experiencing the behaviour as an interference with that person's participation in a University-Related Activity **or** creating an intimidating, humiliating or hostile environment.

3.3 Personal Harassment; behaviour directed towards members of the University Community that would be characterized by a reasonable person as:

- a. abusive and demeaning; **and**

- b. threatening or intimidating; **and**
- c. either interfering with the targeted person's participation in a University-Related Activity **or** creating an intimidating, humiliating or hostile environment.

In addition, Personal Harassment must either abuse the power one person holds over another or misuse authority or constitute a pattern of mistreatment.

DEFINITION FROM UNIVERSITY OF VICTORIA SEXUALIZED VIOLENCE PREVENTION AND RESPONSE POLICY GV0245

“Sexualized Violence” means, for the purposes of this policy, any non-consensual, unwanted actual, attempted, or threatened act or behaviour, that is carried out through sexual means or by targeting a person's sex, sexual identity, or gender identity or expression. This act or behaviour may or may not involve physical contact. Sexualized Violence can take place through any form or means of communication (e.g., online, social media, verbal, written, visual). Sexualized Violence is a continuum of behaviour that includes but is not limited to all forms of sexual misconduct as set out in the Sexual Violence and Misconduct Policy Act. Examples of Sexualized Violence include:

- (a) salacious comments;
- (b) sexual assault;
- (c) sexual exploitation;
- (d) sexual harassment;
- (e) stalking;
- (f) stealthing;
- (g) indecent exposure;
- (h) voyeurism; and
- (i) the distribution of a sexually explicit photograph or video of a person to one or more persons other than the person in the photograph or video without the Consent of the person in the photograph or video.

This is a summary only. For fuller extracts from the University's Policies see Appendix A.

WHAT IS NOT DISCRIMINATION, HARASSMENT OR SEXUAL VIOLENCE? **DISCRIMINATION AND HARASSMENT**

Learning in the University and the Department is a process of questioning, discovering, examining, and frankly discussing and debating potentially culturally sensitive and controversial ideas and issues. The Department strives to create an environment that encourages critical thinking, and expression of differing personal views in an open, responsible and respectful manner.

DEFINITION FROM UNIVERSITY OF VICTORIA DISCRIMINATION AND HARASSMENT POLICY NO. GV0205

3.03 Personal Harassment is not:

- a. interpersonal conflict or disagreement:

- b. the use of appropriate evaluation or discipline; or
- c. action where the harm by any objective standard is fleeting.

See definitions of Personal Harassment and Academic Freedom in Appendix A.

PERFORMANCE WORK

Students who are interacting, using a prescribed text or improvisation where boundaries have been assigned, whether in class, scene, Student Alternative Theatre Company (“SATCo”) or stage performance work, will not normally be viewed as personally committing discriminatory or harassing behaviour when such behaviour is directed toward other participants, or where a student engaged in exploration intends to portray a character involved in discriminatory or harassing behaviour.

If such behaviour is to be directed toward non-participating class or audience members, warnings of this intention must be provided beforehand. When these issues arise in the context of a performance, our paramount priority is always the physical, emotional and psychological safety of our students and audience.

CONSENSUAL PHYSICAL CONTACT OR SEXUAL ACTIVITY

If **consent** has been given, physical contact or sexual activity would not normally be considered sexual violence.

DEFINITION FROM UNIVERSITY OF VICTORIA SEXUALIZED VIOLENCE PREVENTION AND RESPONSE POLICY GV0245

“**Consent**” means the voluntary agreement to engage in sexualized contact or activity and to continue to engage in the contact or activity. Consent means that all persons involved demonstrate, through words or actions, that they freely and mutually agree to participate in a contact or activity. More specifically:

- (a) Consent must be given at the outset and at all stages of sexualized contact or activity;
- (b) it is the responsibility of the initiator to obtain ongoing Consent;
- (c) Consent can be withdrawn at any time by any participant;
- (d) someone who is Incapacitated cannot Consent;
- (e) there is no Consent where one person abuses a position of trust, power, or authority over another person;
- (f) past Consent does not imply future Consent;
- (g) a person cannot give Consent on behalf of another person;
- (h) silence or the absence of “no” is not Consent;
- (i) the absence of perceived resistance is not Consent; and
- (j) there is no Consent when there is coercion, force, threats, or intimidation towards any person, or where there is fraud or withholding of critical information that could affect a person’s decision to Consent.

See definitions in Appendix A.

WHAT SHOULD YOU EXPECT?

The following descriptions are of supervised and monitored exercises and activities that a theatre student may expect to be involved in the course of his/her/their theatre education.

1. CONSENSUAL PHYSICAL CONTACT

Producing and performing theatre, and professional training in these areas, necessitate a degree of physical contact:

- a. the study of performance involves exploration and alignment of the human body that involves scrutiny and contact of the body from instructors and peers.
- b. performance in costume involves costume fittings, assistance with dressing and quick changes, and other times when there may be contact of the body from instructors and peers.

The difference between harassing behaviour and the necessities of artistic training are of **a matter of purpose and intent**. Physical contact in a learning environment must serve a legitimate pedagogical purpose. Students may reasonably expect to be advised of the purpose and parameters of any teaching mode where physical contact is likely to occur. Faculty and staff will be responsible for advising the students of the possibility of such contact in advance of the activity. It is the responsibility of the initiator to obtain ongoing consent and past consent does not imply future consent. Consent can be withdrawn at any time.

Students who feel uncomfortable about touch from their instructor, a staff member, or another student, may choose to speak to the instructor or the Chair of the Department. The student may also choose to discuss the problem further with the Equity and Human Rights Office.

Performance Courses and Rehearsals

In performance courses and rehearsals in the Department, students may expect to be touched to assist the student with proper breathing, relaxation of tensions, alignment, or similar instruction. It is the responsibility of the initiator to obtain ongoing consent and past consent does not imply future consent. Consent can be withdrawn at any time.

Intimacy

On occasion, theatre training in certain circumstances must deal with intimacy. Instruction in this area will never take place on a one-to-one basis. It is the responsibility of the initiator to obtain ongoing consent. Past consent does not imply future consent and consent can be withdrawn at any time.

Wardrobe

Costume Fittings

Removal of clothing is integral to a **costume fitting**. It is the students' responsibility to attend all costume fittings in basic appropriate undergarments (e.g. binders, bras, underpants, briefs or boxers) to cover the areas of the body described in the Nudity Guidelines below. No student will be required to disrobe completely in front of another person. Getting changed into or out of a costume is done in the privacy of a closed fitting room, but then the costume designer and/or the cutter building the costume will have to touch the costume (and therefore the student in the costume) anywhere that it needs fitting. The costume may also include undergarments that are not the student's (e.g. corsets), that require the removal of the student's own undergarments. These kinds of costume undergarments may also require fittings. The student will always be asked for consent **prior to** any touching during a costume fitting. It is paramount that, if a student feels uncomfortable for any reason during the fitting, the student feels empowered to remove themselves from the situation and seek advice, accommodation, and support.

Costume During Performance

Dressing into or out of a costume for performance is generally done in the privacy of an enclosed dressing room with the assistance of trained dressers. However, from time-to-time quick changes may need to be done closer to the stage. In these circumstances, every effort is made to provide a private enclosed or semi-enclosed area for students to change. Students are encouraged to talk to the Head of Wardrobe if at any time they are uncomfortable for any reason with any of the arrangements, or have any questions or concerns.

2. HARASSMENT AND DISCRIMINATION

Students in the performing arts will be developing techniques to communicate emotional content compellingly on the stage through teaching and adherence to rigorous standards. It is important to distinguish between constructive verbal criticism from an instructor and possible harassing or discriminating language. Constructive verbal criticism would not normally be viewed as harassment or discrimination.

When students are interacting in an exploration using a prescribed text or improvisation where boundaries have been assigned, and that behaviour may be directed to non-performing members of the class or audience, warnings of this intention must be provided beforehand, as described under the section "Performance Work". If the student does not provide such warnings, it is the instructor's responsibility to provide

them, and to allow any class or audience member who may wish to, to leave the room. The instructor must advise students when their exploration appears to have moved **outside** appropriate boundaries. The instructor may also stop the presentation if the instructor believes the work may be offensive or harmful in any way to a majority of the class or audience.

It is most important that if any student feels uncomfortable for any reason during the exploration, the student has the right and obligation to advocate for themselves. When these issues arise, our priority is always the physical, emotional and psychological safety of our students.

3. NUDITY

Nudity in any activity in the Department, including mainstage rehearsals and performances, class, scene or improvisational work, course projects, directed studies, or SATCo activities, is not permitted.

For the purpose of these Guidelines,

- i) "Nudity" is defined as the exposure of genitals, and/or buttocks, and includes the exposure of breasts.
- ii) Exposure of the upper body of those who identify as male may be permitted with the ongoing consent of the student.
- iii) The exposure of the buttocks by wearing a thong is considered nudity as defined above.

WORKING TOGETHER IN THE THEATRE DEPARTMENT

Faculty, staff, and students work long hours together outside of scheduled classes. The atmosphere is disciplined, but friendly and informal. A theatre instructor is a professional, interested in encouraging the student to learn, explore, and develop a talent or skill using all their physical resources. All members of the Department must at all times maintain an atmosphere of respect and consent that reflects the standards of the University.

WHAT TO DO?

If you feel that discrimination, harassment or sexual violence may have occurred, speak to your instructor, the Chair of your Department, or to the Equity and Human Rights Office. ***You shouldn't ever feel guilty or be made to feel guilty about disclosing or reporting a problem.*** The University of Victoria's Equity and Human Rights Office is there to help anyone who needs it. ***It operates in a completely confidential manner, and no action is taken by the Office unless the concerned person wishes it.***

CONTACTS

- Chair, Department of Theatre
Phoenix Rm.155a theatrechair@uvic.ca
- Equity and Human Rights Office
Sedgwick C119 PH: 250-721-8488 eqhr@uvic.ca
- Sexualized Violence Resource Office
PH: 250-721-8021 svpcordinator@uvic.ca
<https://www.uvic.ca/sexualizedviolence/>

DEPARTMENT INCIDENT REPORT FORM

Date:	Time of incident:
Name:	Student/Empl.#
Email:	Phone:
Location of Incident:	
Description of Incident:	
Nature of Injury:	
Treatment Provided:	
Assistance provided by:	
Name:	Phone:
Name:	Phone:
Witness of incident:	
Name:	Phone:
Name:	Phone:
Campus Security Called:	Yes_____No_____ 911 Called: Yes_____No_____
Operations and Production	Yes_____No_____

Complete this form for any injury or accident or illness that requires some form of assistance.
Give the completed form to the Operations and Production Manager, or Department Secretary.

EQUITY POLICY

- The Department is committed to the principles of equity and human rights set out in the University of Victoria Policy on Human Rights, Equity and Fairness, and related Policies and Procedures, all as amended from time to time.
- The Department has an Equity Committee which can provide assistance with equity Issues.
- The University of Victoria Equity and Human Rights Office is also available to assist with equity issues. Contact: Sedgewick Bldg. C Wing, Rm. C115, PH: 250-721-8488.

(See also Department Policy: *Discrimination, Harassment & Sexual Violence Guidelines for a Respectful Learning Environment*)

KEY POLICY

Information Concerning New Departmental Key Policy Sept. 1, 1993 to Present

- A. University regulations limit two master keys per building.
- B. Theatre Faculty:
 - 1. Front door
 - 2. Personal office
 - 3. All theatres/classrooms/photocopy and audio-visual cabinets and front office
 - 4. Keys to other areas as necessary
- C. Theatre Staff
 - 1. Front door
 - 2. Personal office
 - 3. All theatres/classrooms/photocopy and audio visual cabinets and front office
 - 4. Keys to technical areas
- D. Theatre Graduate Students
 - 1. Front door (if required)
 - 2. Key to MFA design room (MFA students only)
 - 3. Key to Grad Student Office, Room 105B
 - 4. Keys to other areas as authorized by an instructor
- E. Theatre Undergraduate Students
 - 1. Keys to technical or admin areas as authorized by an instructor
(See Instructor for Permission Form)
- F. Policy regarding issuing keys to students
 - 1. If you wish a student (grad and undergrad) to have a key to a room in the building, please email theatre@uvic.ca. This will help us regulate the number of keys issued. Please allow at least twenty-four hours notice, longer if possible.
 - 2. A key may be issued to an instructor's office only with the written approval of the instructor.
 - 3. A \$10 deposit (cash) per key is required to a maximum of \$30. In the event of a key not being returned a \$10 replacement fee will be charged for each key not returned. The deposit will be refunded only when all keys have been returned. A \$2 penalty may be levied for any key not returned on time.

PHOENIX BUILDING HOURS POLICY: POLICY AND PROCEDURES

Part 1. PHOENIX BUILDING HOURS: POLICY AND PROCEDURES

Preamble:

University Policy BP3105 *Buildings and Grounds Usage* covers opening hours in general for all university buildings. This Policy, developed by the Theatre Department Safety Committee, operates in conjunction with *Theatre Department Working Alone Policy & Procedure for Employees and Students* and BP3105.

1. BUILDING HOURS POLICY:

Opening Hours

- ☐ The Theatre Department will determine the opening hours for the Phoenix Building (the “Building”) in accordance with the policy on *Buildings and Grounds Usage*. The Operations and Production Manager will be responsible for ensuring that the Theatre Department complies with this Policy.

After Hours Access

- ☐ Students, including Graduate and Work Study students, requiring access to the Building after hours must obtain permission from the Operations and Production Manager to remain in the Building in accordance with the procedures outlined in this Policy.

2. PROCEDURES FOR AFTER HOURS ACCESS TO THE PHOENIX BUILDING:

Passes and Waivers

- ☐ When work on a main stage production continues after 11 PM under an approved exception to the Fine Arts Building Hours Policy, students involved with the production are permitted to remain in the Building until they have completed their tasks. These students will be given information by their instructors regarding the conditions of access to the Building after hours. A Pass and Waiver will not be required by these students.
- ☐ A Pass and Waiver will not be required when a student is remaining in the Building after 11 PM (or any extended hours) under the direct supervision of an Instructor.
- ☐ In all other circumstances, in order to remain in the Building after 11 PM (or any extended hours) students must obtain a Pass from the Operations and Production Manager.
- ☐ Students shall not be allowed to work alone in the Building after hours.
- ☐ Passes may only be issued to students working on a Theatre Department (as compared to personal) project, who are at least 19 years of age, and who have:
 1. taken the Department’s Safety Workshops,
 2. a student to act as a Safety Contact to work with them in the same room at the same time,
 3. signed the Theatre Department *Assumption of Risk and Waiver of Liability*, and
 4. signed the Department *Conditions of Access Agreement*.
- ☐ Students who remain in the Building after hours without obtaining a Pass, or who have a Pass but have not complied with the conditions of the granting of the Pass, will not be permitted to obtain a Pass in the future.

Safety Workshop

- ☐ The Safety Workshops given to THEA 105 students at the start of each year satisfy the *Fine Arts Building Hours Policy* requirement that students who will be given permission to remain in the Building must have attended such workshops.
- ☐ A short refresher safety workshop will be given to THEA 205 students at the beginning of each year.
- ☐ Transfer students will be required to attend the appropriate Safety Workshops as the circumstances arise.
- ☐ The Operations and Production Manager will keep a record of the names of all students who attend the THEA 105 and 205 Safety Workshop.

Part 2. UNIVERSITY OF VICTORIA
Faculty of Fine Arts - Theatre Department
CONDITIONS OF ACCESS AGREEMENT

I, (Name of Student) , a student in the University of Victoria Theatre Department, in consideration of being permitted to have access to the Phoenix Building (hereinafter called the "Building") during the periods specified below when the Building is closed, hereby agree:

1. I require after hours access to Room in the Building for the purpose of working on a Theatre Department project for (Name of Course)
2. (Name of student) , who is authorized to be in Room in the Building at the same time as I am, will be my Safety Contact (a person who is capable of summoning help in the case of an emergency). I will not remain in the Building unless my Safety Contact is present in the same Room.
3. I will exercise reasonable care in my use of the Building, its facilities, and materials with which I am working.
4. I will comply with all of the Theatre Department's Policies, Procedures and Regulations during the time I am permitted access to the Building, in particular:
 - a) the Phoenix Building Hours: Policy and Procedures.
 - b) Working Alone Policy & Procedure for Employees and Students.
 - c) Theatre Department Alcohol Policy.
5. When I am in the Building when the Building is closed:
 - a) I will register with the Campus Alone Program.
 - b) I will identify myself to Campus Security staff members upon their request.
 - c) I will not grant entry to the Building to other persons who are not authorized by the University to be in the Building when it is closed.
 - d) I will not remain in the Building after 2:00 am.
6. I will notify Campus Security immediately if I observe any unauthorized persons in the Building or any dangers to the Building or its occupants.
7. The specified period of access is (Date)
8. I understand that failure to comply with any of the conditions in this Agreement will result in the withdrawal of permission for access to the Building after hours.

I acknowledge that I am at least 19 years of age, and I have signed an Assumption of Risk and Waiver of Liability in connection with this Conditions of Access Agreement.

Dated at Victoria, British Columbia, this day of , 20 .

(Signature of Witness)

(Signature of Student)

Part 3. UNIVERSITY OF VICTORIA
Faculty of Fine Arts - Theatre Department
ASSUMPTION OF RISK AND WAIVER OF LIABILITY

I, _____, a student at the University of Victoria
(Name of Student)

in consideration of being permitted to have access to the Phoenix Theatre Building during the periods specified below when the building is closed, hereby:

1. Acknowledge that I have been informed of the risks associated with remaining in or entering the building when it is closed. Without restricting the generality of the foregoing, the risks include:
 - a) Injuries or damages may be suffered when using equipment; and
 - b) Fainting or falling due to exhaustion.
2. Acknowledge that I have informed the University of any physical or medical limitations, allergies, or other conditions that may affect my being in the building when it is closed.
3. Agree to assume all of the risks related to any bodily injuries, damage to property or loss of whatsoever nature or kind or howsoever arising out of my being in the building when it is closed.
4. Acknowledge that the specified period of access is _____, 20____
(Date)

I HEREBY WAIVE, RELEASE, AND DISCHARGE THE UNIVERSITY OF VICTORIA, the members of the University's Board of Governors and anyone employed by or acting on behalf of the University from any and all claims, causes of action and any liability for bodily injury, death, damage to property or loss whatsoever nature or kind and howsoever caused which I or my heirs, executors, administrators, or anyone else may have arising out of my being in the building, on the date set out in 4 above, when it is closed.

I acknowledge that prior to signing this form, I have read and understood this agreement and waiver of liability in its entirety and am aware that by signing this document, I am affecting the legal rights of myself, my heirs, next of kin, executors, administrators and assigns.

Dated at Victoria, Province of British Columbia, this _____ day of _____, 20____

(Signature of Witness)

(Signature of Student)



University
of Victoria

Photo/Audio/Video Release Form Subject or Cast member

Production / Activity:

- I authorize units of the University of Victoria to reproduce official photos, videos or audio taken of me regarding this production or activity in print, digital or online media for educational, promotional or other university purposes.
- I understand that the photographer/videographer owns the rights but has agreed to specific terms of use with the Department of Theatre.
- I understand that directors, designers and stage managers may require photographs of me. These images may be used to promote these individuals' work but will not be used for purposes other than those I have agreed on here.
- I understand that the rehearsal process is private and that all actors, directors and designers must respect each other's privacy and intellectual property. Posting any images/videos online or distributed through social media is a breach of the privacy of the rehearsal process and the designer's copyright. I will not take photos/videos during the rehearsals, costume fittings, or before performances.
- I understand that UVic units will contact me to obtain my permission before agreeing to allow non-UVic publishers, excluding journalistic media, to reproduce any of these photographs/videos.

Signature of Subject: _____

Date signed: _____

Name (print): _____

Contact information

E-mail: _____

Phone: _____

Internal use: _____

Respecting your privacy

The University of Victoria is committed to respecting your privacy and will abide by the restrictions indicated above in using your photograph and accompanying personal information. The personal contact information you provide above will not be published without your permission. It may be used to contact you to discuss matters pertaining to the use and reproduction of your photo and it may be shared with UVic employees for this purpose. Any personal information you provide is managed according to the British Columbia Freedom of Information and Protection of Privacy Act (FOIPPA). If you have questions regarding FOIPPA, please contact the Office of the University Secretary (250) 721-8100, which coordinates all formal FOI requests for the University.

STUDENT ALTERNATIVE THEATRE COMPANY (SATCo)

Part 1: Student Alternative Theatre Company (SATCo) Operating Policy

Our Mandate:

The Student Alternative Theatre Company is the prime outlet for Phoenix Theatre students to independently produce theatre with the safety and support of their peers. SATCo believes in the development of new works, as well as experimentation with existing ones. We also encourage students to experience all aspects of the production process. Above all, SATCo is theatre for students by students.

SATCo is directly responsible to the Chair of the Department, or their delegate. The Operations and Production Manager (hereafter referred to as 'the Manager') is the Chair's delegate.

Because the safety of students is of paramount importance, safety measures and responsible supervision of SATCo work is imperative.

The onus is on SATCo to identify a technical person for its operations. One, or preferably two, TD's are to be contracted to cover all of SATCo's technical requirements. These people must be approved by the Department of Theatre (the Department is ultimately responsible for all activities in the building and in the Department's name). If no suitable Technical Directors are found either as a work study or assigned from graduate students or undergraduate classes, SATCo will be limited to the floor and gallery of the McIntyre Studio, and the use of the Unison lighting system (without modification), or SATCo may prefer to produce in Room 138.

SATCo must also identify a Front of House Manager responsible for the safety of the audience during performances. This person must have completed, or be taking THEA 205, and must be well acquainted with the emergency procedures and evacuation policies of the department.

1. The Performance Schedule will be provided by the Manager and communicated to SATCo. The following information must be submitted to the Manager as soon as possible.

Play Title	Copyright ?	YES	NO
Performance Dates and times			
Playing Time			
Director			
Number of cast members			
SATCo Liaison			

2. There is to be no SATCo production activity during the last two weeks of any term.

3. Performance times are 12:45 to 1:45 p.m. Tuesday, Wednesday and Friday. The length of any show is limited to 50 minutes. Start times may be adjusted if the length of the show and the set up and strike permit a later start. There is no admittance to the Mac until classes are no longer running (12:30 pm).

4. No show may exceed the above times or be scheduled at any alternate time.

5. Anyone cast in a department main stage may not accept any involvement in SATCo projects while they are in rehearsal or performances for their mainstage commitment. Tech, Wardrobe or Design students must obtain permission from their supervising faculty member and the Department's SATCo Committee. Actors must also ensure that their commitments to SATCo do not interfere with fittings, makeup trials or prep for main stages.

6. No show may have more than 10 cast members, including any non-speaking, chorus or movement-based roles.

7. Shows are restricted to 30 hours of rehearsal time including technical rehearsals, to be enforced by the stage manager and the designated SATCo Liaison for that show.

8. The Load-in and technical rehearsals include lighting hang, focus, levels, Q2Q, tech dress and dress rehearsals shall be allotted a maximum of 16 hours per show. The department's McIntyre Resident Technician must be present for all load-in and technical integration rehearsals.

9. No SATCo event may be scheduled so it conflicts with a Departmental event. To avoid such conflicts the Manager will provide SATCo with schedules of all Departmental events in the building and classes in the Studio. Please note that although these schedules will be as comprehensive as possible the Department reserves the right to make changes and additions, but will provide SATCo with as much advance notice as possible.

10. One week before Opening (the preceding Wednesday) the Project Contact and the SATCo Liaison must have a Production Meeting with the Manager. **SATCo is solely responsible for calling this Meeting.** The following SATCo personnel should attend and provide the following:

Personnel to attend

SATCo Technical Director
The Set Designer
The Lighting & Sound Designers
The Director

Information to provide

lighting design, any special effects.
the final floor and seating plan.
Lighting Plot, Paperwork and Sound Block Diagram
A short written P.S.A. and poster approved by the
Department's Marketing & Communications Manager

The Stage Manager
FOH Manager
SATCo Liaison
McIntyre Resident
technician
The Manager

Approval for what is planned may or may not be given dependent upon whether it complies with these guidelines and is considered 'safe' by the Manager.

11. It is SATCo's responsibility to inform the Manager of their intent to produce a copyrighted play. This must be done before rehearsals begin in order to provide the Manager with reasonable time to secure and pay the royalties. Acquiring the rights includes the purchase of one script per cast member plus one for the director. SATCo agrees to reimburse the Department for all costs related to copyright. This should be included with the season order submitted to the Manager at the end of April and mid September.

12. The maximum occupancy of the McIntyre Studio must not exceed **eighty (80)**. The Control Level is restricted to those crewing the show. The assigned FOH Manager for the SATCo Season (who must be have completed a 205 FOH assignment) and either a faculty or staff member **MUST** be on duty whenever an audience is present.

13. The SATCo season will normally consist of 3 shows in the Fall Semester and 3 shows in the Spring Semester, spaced so that a strike of all set, costume and lighting instruments can be properly carried out. The department Technical Director will inspect and approve the space for use after each strike and then the next show can begin their technical rehearsals.

14. Department policy is that the building be locked every night at 11:00pm. and opened at 8 a.m.

15. All fundraising that uses the SATCo name must receive the prior approval of the Manager.

16. Approval of the Manager is required for any SATCo purchase of equipment.

17. SATCo is responsible for any damage to the building or equipment that occurs during a SATCo activity.

18. SATCo shall appoint a SATCo Liaison Officer to be ultimately responsible to the Department and to be the liaison between SATCo and the Manager. In addition SATCo shall appoint a Liaison to each show and each show will assign a Costume Contact and a Props Contact who will be solely responsible for their production's requirements.

19. SATCo shall also appoint a qualified Technical Director or Directors and a FOH Manager or Managers who shall be approved by the Manager.

20. All Department policies apply to SATCo Productions, including the Sexual Harassment policy. The Department's Policy on Nudity applies to SATCo Productions.

21. Failure to comply with any of the above may result in a suspension of production privileges for SATCo for the remainder of the term.

Part 2. SATCo PROCEDURAL GUIDE FOR DIRECTORS

(See also SATCo Directors Info Package at website: <https://finearts.uvic.ca/theatre/satco/about/policy>)

1. SATCo Liaison Officer:

Your show will be assigned a SATCo liaison from the SATCo board, which basically means that they are the member of the board responsible for your show in terms of enforcing policy and ensuring a smooth production and run of your show. Any questions you have about anything related to your show and department resources, policies, tech requirements, nudity (in your show) etc., can be directed to your liaison.

2. Production/Rehearsals:

- ☐ Rehearsal time for SATCos has been limited by the Department to 30 hrs per show including technical rehearsals.
- ☐ You will be asked to designate a **costume contact** and a **props contact** who will be the only ones able to sign out resources from these departments for your show. Generally these roles would be assigned to your costume and set designers. This is to avoid excessive and contradictory visits to stock.
- ☐ **Meetings:** You will be required to attend a mandatory Production Meeting the Wednesday prior to the opening of your show at 12:30 to discuss logistics. The following people must be present:

<u>Person</u>	<u>Need to Bring:</u>
Project Contact	Poster approved by Marketing & Communications Manager
SATCo Liaison	
SATCo TD	Any rigging, special FX etc.
SATCo FOH manager	
Operations and	
Production Manager	
McIntyre Resident	
Technician	
Stage Manager	
Lighting & sound designer	Lighting plot and paperwork, Sound Block Diagram
Set designer	Ground plan and seating arrangement
Director	Public Announcement approved by Department's Marketing & Communications Manager

**failure to attend this meeting will result in the cancellation of your show.

NOTE: Your hang, focus and tech must be conducted according to the Technical Director Policy included here. Your SATCo liaison must be allowed to sit in on rehearsals at any time.

Performance/Strike:

- ☐ The McIntyre is available from 12:30 to 1:50 on Tuesday, Wednesday, and Friday for SATCo performance. The show must start at its scheduled time, although if your show is short, it does not have to start until later in the time frame.
- ☐ Your show cannot exceed 50 minutes in run time so that set up and strike can be incorporated into the 1 hour and 30 minutes available. Failure to adhere to the time limit will result in the cashing of the deposit cheque.
- ☐ The McIntyre is not available before 12:30 to allow for classes held there. Do not enter the room until the class has left the room. Most shows are expected to start at about 12:45 pm to accommodate for this.
- ☐ On the final day of your show, you must strike all your sets, props and costumes from the Mac so that it is left in a clean and functional state for the next show.

SATCo Technical Director Policy

The following rules have been created to ensure the safest working environment possible. Fatigue and stress are major contributors to an unsafe working environment so please be aware of your own limitations in terms of sleep and hunger.

- ☐ The McIntyre Resident Technician(s) are the Department's technical representatives in the McIntyre Studio. They will be present for the tech weekend. No work of a technical nature should take place unless the McIntyre resident technician(s) are in the venue. All other personnel that are needed to complete technical requirements in the time available must be provided by SATCo.
- ☐ Each show is budgeted with 4 hours of Lighting Hang and Focus on Friday and a maximum of 13 hours of tech on Saturday and Sunday combined. Two sample tech schedules are included in **Part 4**.
- ☐ The TD must be present for your hang and focus, and when you set up any sound equipment. They are also responsible for hanging any practicals needed for your production.
- ☐ The TD must also approve of any dangerous choreography used in your SATCo. If necessary, they will insist that you remove anything that they feel is hazardous to the safety of the cast or the audience.
- ☐ No one is permitted in the catwalks when the TD and the McIntyre Resident Technician(s) are not present.
- ☐ You may move your props, costumes and set pieces into SATCo storage after the previous show closes Friday afternoon and not before. You are welcome to keep them in SATCo storage until the Monday after your show closes, provided there is no other show loading in that weekend. An alternate date for storage clean-out can be requested. Prior to the show opening, through the McIntyre Resident Technician(s) and will be contingent on space availability and approval by the manager.
- ☐ The McIntyre Studio and lock-up must be cleaned and left in the same, or better condition than they were when SATCo entered the space.
- ☐ SATCo TDs and ATDs must be present for the technical strike of each show the Friday evening after the show closes. An alternative strike date can be discussed with the McIntyre Resident Technician(s) but is contingent on space availability and approval of the Manager.

SATCo Production Support Policy:

1. COSTUMES:

- 1) SATCo Costume Designers, Coordinators and Contacts must comply with the provisions of the Department Sexual Harassment Guidelines, including the Policy on Nudity.
- 2) SATCo may have access to costumes from Costume Storage for its productions on the following conditions:
 - a) Access to Costume Storage is during regularly scheduled Stock hours **ONLY**.
 - b) Visits to Costume Storage are limited to four:
 - i) 1st visit to see what is available
 - ii) 2nd and 3rd visits fittings
 - iii) 4th visit to return costumes.
 - iv) Further visits, if required, must be arranged IN ADVANCE with the Head of Wardrobe.
 - c) The SATCo Costume Contact for each show must attend in order to sign costumes out/in.
 - d) Following the run, costumes pieces must be returned promptly to the Costume Storage.
- 3) **No show may have more than 10 cast members.** Large cast shows, i.e. ten actors, cause difficulties even if the actors provide their own costumes. For example, they require more visits to Costume Storage than permitted under #2 above. In addition there are dressing room issues, costume maintenance/storage

problems, and possible conflicts with Mainstage shows and other academic events. The practicality of costuming such shows is to be discussed with the Head of Wardrobe **PRIOR TO** the final show selection.

- 4) Costume alterations shall only be made with the express approval of the Head of Wardrobe who will require a detailed list of the costume pieces, planned alterations, and who will be performing these alterations.
- 5) All special requirements for the use on stage of food, drink, herbal 'tobacco' products, blood, water, extreme physical activity, or anything else that may damage, stain or permanently affect a costume must first be discussed with the Head of Wardrobe.
- 6) SATCo must comply with Departmental rules regarding the wearing of costumes:
 - a) No eating, drinking or smoking in costume other than on stage.
 - b) Makeup goes on before the costume.
 - c) Hang up your costume as you take it off.
 - d) Do not sit around in costume.
 - e) Don't leave costumes on the dressing room floor.
- 7) Costumes are to be stored in the locked Studio Storage during rehearsals and throughout the run. Costume Shop racks are not normally available to SATCo.
- 8) Following the run, all costumes are to be returned promptly to Costume storage in the same or better condition than when they were borrowed. Restoring altered costumes to their original state must be discussed with the Head of Wardrobe.
- 9) All costumes are to be cleaned before being returned as per the instructions given when borrowed.
- 10) The Costume Shop facilities, materials and equipment, laundry room facilities and equipment, including dyeing equipment, are generally not available to SATCo. Nothing is to be built or dyed in the Costume Shop, or the Dressing Rooms, without the express permission of the Head of Wardrobe. **NO EVENING OR WEEKEND WORK WITHOUT EXPRESS PERMISSION OF THE HEAD OF WARDROBE AND OPERATIONS AND PRODUCTION MANAGER.**
- 11) If, in an extraordinary situation, SATCo would like to propose building a costume in the Shop, the express permission of the Head of Wardrobe is required. Any such construction may not conflict with the requirements of main stage productions. Detailed drawings, proposed building schedules, details of what will be built, and who will build it, will be required in order to consider the practicality of the costumes being built in the Costume Shop.

2. PROPS/FURNITURE:

- 1) Visits to Props Storage are normally limited to four:
 - a) 1st visit; to see what is available.
 - b) 2nd and 3rd visit; to pull stock.
 - c) 4th visit; to return stock.
 - d) The SATCo LIAISON must attend in order to sign props out/in.
 - e) All visits to be at times when Props Storage is open.
- 2) No alterations to props may be made.
- 3) Following the run, all props to be returned promptly to Storage in the same or better condition in which they were borrowed.
- 4) If a Project needs to build a prop, the Head of Props will require detailed drawings, proposed building schedule, what it will be built with, and who will build it.
- 5) Props to be stored in the locked Studio Storage during rehearsals and throughout the run.

- 6) When there is no Head of Props all alterations and building requests to be directed to the Operations and Production Manager or Head of Scenic Construction.

3. SCENERY:

- 1) SATCo Liaisons wishing to borrow stock scenery to first contact the Head of Scenic Construction and complete the relevant form detailing the item and its use. Visits should be kept to a minimum.
- 2) Structural alterations to stock may only be made with the Head of Scenic Constructions permission. Following the run, items to be returned promptly and in their original condition.
- 3) Nothing to be built in the shop without the Head of Scenic Construction's permission. If anything is to be built he will need a Designer's blueprint, a list of construction personnel, materials and tools required, and a proposed work schedule. No evenings or weekend work without express permission.
- 4) Set pieces to be stored in the locked Studio Storage throughout the rehearsal period and performance run.

4. LIGHTING EQUIPMENT:

- ETC Element 2 Lighting Console
- 28: 6x12 Strand Century Profiles (various wattages between 750 and 1000w available)
- 26: 6x16 Strand Century Profiles (various wattages between 750 and 1000w available)
- 12: Strand 25-50 Degree Zoom Profiles @ 575w
- 4: Source 4 Pars @ 575w
- 12: 6" Fresnels @1000w
- 6: 10" Fresnels @2000w
- Additionally, the Department will make available the following fixtures when not required by mainstage productions (Confirm availability with the McIntyre Resident Technician):
 - 15: 19 Degree Source 4 Profiles @575w
 - 15: 26 Degree Source 4 Profiles @575w

Miscellaneous Cable and equipment for the above fixtures. Please confirm availability and working condition of all fixtures with the McIntyre Resident Technician.

Maximum number of instruments to be hung for a SATCo Production is 50. Additionally due to the dimmer capacity of the McIntyre Studio, no more than 33 instruments may be hung on the catwalk and gallery levels combined.

5. SOUND EQUIPMENT:

- 1: iMac running QLab 5
- 1: QU-16 Digital Sound Console
- 4: JBL 610 Speakers (Permanently hung from the catwalks)
- 1: JBL Subwoofer (Permanently placed in catwalk level)
- 4: Wired single channel headset belt packs and headsets
- 1: Wired two channel headset belt pack and headset
- 4: Wireless single channel belt packs and headsets

Any Additional Sound Equipment requests to be addressed to the McIntyre Resident Technician and approved by the Department's Technical Director

6. SOFT GOODS:

- The only soft goods available to SATCo productions are those that are permanently hung on the tracks in the McIntyre Studio. These may be re-arranged, but not removed from the tracks that they are hung on.
- Any additional requests for Masking must be passed through the McIntyre Resident Technician to the department's Technical Director for approval.

7. FRONT OF HOUSE & BOX OFFICE:

- 1) Box Office and Front of House support will not be available.
- 2) QUIET signs may be borrowed but must be returned to their storage closet immediately after each performance.

8. COMMUNICATIONS:

- 1) A **Department Project Public Information Form** is required for each show for internal communications purposes. See Form in POLICIES Section of the Guide.
- 2) All promotional materials (PSA and media release copy, poster graphics, etc.) must be approved by the Department's Marketing and Communications Manager before distribution. **Please note: Location should be identified as "Phoenix Theatre"**. Also, any external media materials should be distributed at least three weeks before your show. Communications support is not available however the Department's Marketing and Communications Manager is available to offer advice with deadlines, etc..

SATCo SAFETY AND LICENSING:

- 1) In order for the Department to conform to the Building Licensing Regulations all seating plans must be approved in advance by the Manager. Audience seating is limited to the floor i.e. no audience are allowed on the catwalks or control levels etc.
- 2) No special effects e.g. rigging, pyro, open flame etc. .
- 3) No actors are permitted above the control-level during a performance.
- 4) No smoking of tobacco products.
- 5) Rights to a show must be secured by the Manager before rehearsals for that show begin.

Part 3: SAMPLE SATCo PRODUCTION MEETING QUESTIONS

DATE.....

SHOW

Personnel to attend:	Name	Attended
SATCo Technical Director		
Director		
Stage Manager		
FOH Manager with 205 experience		
Set Designer		
Lighting Designer		
Sound Designer		
SATCo Liaison		
Copyright YES / NO	Rights obtained	YES / NO / N/A
Performance Dates		
Performance Start Time	_____	
Playing Time (Length)		
Final floor and seating plan.		
Lights other than from SATCo stock?		
Any flown scenery/props/special effects etc.		
P.S.A.		
Poster approved by Marketing & Communications?		
Audience Advisory i.e. Nudity/ Coarse Language/ loud noises		
Return all chairs, tables and lecterns after rehearsals/performances.		
Do not block hallways.		
Empty Storage Closet after final performance.		

PART 4: Sample Tech Schedule:

Option 1: Show is Light on Tech

Friday:

18:00-21:00 LX Hang

21:00-22:00 LX Focus

Saturday:

10:00-13:00 LX Focus

13:00-14:00 Sound Levels – LX on Lunch – SM Starts – Mac Resident Tech on Lunch

14:00-15:00 Sound and LX Levels

15:00-16:00 LX Levels – Sound on Break

16:00-18:00 Q2Q

18:00-19:00 Dinner

19:00-21:00 Tech Dress

21:00 – End of Day

Sunday:

Dark Day

Monday:

18:00-20:00 Final Dress Rehearsal

Option 2: Show is Heavy on Tech

Friday:

18:00-21:00 LX Hang

21:00-22:00 LX Focus

Saturday:

10:00-13:00 LX Focus

13:00-14:00 Sound Levels – LX on Lunch – SM Starts – Mac Resident Tech on Lunch

14:00-15:00 Sound and LX Levels

15:00-16:00 LX Levels – Sound on Break

16:00-18:00 Q2Q

18:00- End of Day

Sunday:

10:00-14:00 Q2Q – Flex Time

14:00-15:00 Lunch

15:00-17:00 Tech Dress

Monday:

18:00-20:00 Final Dress Rehearsal

TICKET POLICIES FOR MAINSTAGE PRODUCTIONS

PREVIEWS

All theatre majors and officially declared minors are entitled to one complimentary ticket to one preview performance. Preview performances are Wednesday before opening night for main stage productions. All tickets for Previews are only available on the same day as the performance. Theatre majors can:

- ☐ Claim their free ticket in person from 12:00 to 3:00pm on the day of the preview for advanced preview sales (before public sales). N.B. - Theatre majors can purchase up to 2 additional tickets for friends and family at this advance box office time at the regular preview price.
- ☐ In person anytime during public sales on the same day. Public Box Office sales begin at 5:00pm on the day of the preview. Preview tickets can be purchased over the phone or in person during these times

Please note: Latecomers will NOT be seated at Previews.

CAST & CREW ADVANCE SALES

Advanced ticket sales are made available to cast and crew on a production **one week prior** to the Box Office opening to public sales

- ☐ Ticket sales are available for cast and crew in person or over the phone.
- ☐ Reservations must be paid for at the time of booking with cash, debit, cheques, MasterCard or Visa.
- ☐ Please note that performances have been pre-sold to subscribers and some nights have limited availability.
- ☐ The Box Office will assist cast or crew members in accommodating their needs on sold out evenings, if this request is given at this advance box office. Their request will be given top priority on waiting lists.

FIVE-MINUTE COMPS

Any member of the Department (including theatre majors and declared minors) is entitled to see any department performance for free providing there are remaining available tickets that cannot be sold 5 minutes before the performance is scheduled to begin. Reservations cannot be made for this privilege. Interested students should arrive in person at the Box Office to put their name on a first-come, first-served list, which opens one hour before the performance time.

CREDIT AND COMPLIMENTARY TICKET GUIDELINES

Members of the department and each production's creative team are allocated credit in print materials and complimentary tickets for main stage productions as per the following guidelines.

Director:

- ☐ Credit: poster, advertising and media release credit, title page credit, 125-150-word bio max in print and online programme and wall or digital display photo.
- ☐ Tickets: 2 complimentary tickets total for the run of the show.

Primary Designers/Creative: (including: Set, Costume, Lighting, Sound, Choreographer, Music Director, Movement Director, Fight Director, Stage Manager*)

- ☐ Credit: Poster and media release credit (advertising where space allows), title page credit, 100-125-word bio in the online programme, wall, or digital display photo.
- ☐ Tickets: 2 complimentary tickets total for the run of the show (* except Stage Managers: See theatre majors and declared minor's undergraduate student ticket policy below.)

Cast: (Including Musicians)

- ☐ Credit: Title page credit, 50-word bio in online programme and wall or digital display photo.
- ☐ Tickets: See theatre majors and declared minor's undergraduate student policy below.

Assistant Designers and Directors: (including Vocal Coach, Dramaturge, Language Consultant, Video Projection Designer,)

- ☐ Credit: Title page credit only
- ☐ Tickets: 1 complimentary ticket per production. Also see graduate or theatre majors and declared minor's undergraduate student policy below.

Assistants to Designers and Directors:

- ☐ Credit: Production page credit.
- ☐ Tickets: 1 complimentary ticket per production. Also see graduate or theatre majors and declared minor's undergraduate student policy below.

Production Team: (including: Assistant Stage Managers, Board Ops, Stage Crew, etc.)

- ☐ Credit: - Production page credit.
- ☐ Tickets: See or theatre majors and declared minors undergraduate student policy below.

Faculty and Staff:

- ☐ Credit: All staff are listed on the production page in the print programme (denoted with an * indicating staff member) or a separate printed page where space permits. Separate page in the online programme under 'staff'.
- ☐ Faculty Credit: Separate page in the online programme under 'faculty'. If space permits faculty may be listed on a separate page in the printed programme.
- ☐ Tickets: 2 complimentary tickets per production.

Other Complimentary Ticket Policies:

- ☐ The Chair of the Department receives unlimited complimentary tickets for all productions.
- ☐ Supervising Faculty or Staff: 1 complimentary ticket for the night that they are supervising.
- ☐ Graduate students: 1 complimentary ticket per production for any night of the run.
- ☐ Theatre majors and officially declared minors undergraduate students: 1 complimentary ticket for one preview.
- ☐ Any complimentary tickets required over and above the current policy need to be approved by the Chair in writing.
- ☐ Any member of the department (including theatre majors and declared minors) can see any show for free providing there are tickets available at 7:55. Reservations cannot be made for this privilege.

WORKING ALONE POLICY

THEATRE DEPARTMENT WORKING ALONE POLICY & PROCEDURE FOR EMPLOYEES AND STUDENTS

Preamble:

The *Occupational Health and Safety Regulation* under the *Workers' Compensation Act* requires that the Department develop and implement a written procedure for checking the well-being of employees of the University of Victoria who might be "*working alone or in isolation under conditions which may present a risk of disabling injury, if the worker might not be able to secure assistance in the event of injury or other misfortune*". The mandate of the Theatre Department Safety Committee is to encourage a safe and healthy environment in the Phoenix Building for all of the members of the Department. This Policy, developed by the Theatre Department Safety Committee, operates in conjunction with the *Phoenix Building Hours: Policy and Procedures*.

WORKING ALONE POLICY

Recognizing that working in the theatre environment requires a heightened awareness of, and attention to, matters of safety and security, it is the policy of the Theatre Department that no member of the Department shall work alone in the Phoenix Building (the "Building") without complying with the Safe Working Practices set out below.

6. DEFINITIONS:

For the purposes of this Policy:

Hazardous Areas in the Building include the Roger Bishop and Dan George Theatres, and the McIntyre Studio, (including all catwalks and trap rooms), the Scene, Props and Costume Shops and related storage areas, the Movement Room, and the Lighting Classroom.

Students includes Paid Graduate Students and Work Study Students.

Working Alone means working without some contact with another member of the Department for a period of 30 minutes or longer.

7. SAFE WORKING PRACTICES

DURING OPENING HOURS

i) Non-Hazardous Areas

- ☐ Students may work alone in non-hazardous areas of the Building.
- ☐ Employees may work alone in non-hazardous areas of the Building.

ii) Hazardous Areas

- ☐ Students shall not work **alone** in hazardous areas.
- ☐ Employees working alone or in isolation in hazardous areas, when the nature of the work may present a risk of disabling injury, are responsible for arranging for a Safety Contact (another employee) to check on his/her well-being at appropriate regular intervals. As required by the *Workers' Compensation Act*, the method of checking will include
 - ☐ A visual or two-way voice contact,
 - ☐ A written notation of the results of the contact, and
 - ☐ An agreement to call Campus Security immediately in case the working employee cannot be contacted.

AFTER HOURS

i) Non-Hazardous Areas

- ☐ Students shall not work **alone** in the Building.
- ☐ Students may request permission from the Operations and Production Manager to access the Building to work **together** in non-hazardous areas in accordance with the *Phoenix Building Hours: Policy and Procedures*.
- ☐ Employees may work alone in non-hazardous areas of the Building. They are encouraged to register with the *Campus Alone Program* (see below).

ii) Hazardous Areas

- ☐ Students shall not work **alone** in the Building.
- ☐ Students may request permission from the Operations and Production Manager to access the Building to work **together** in hazardous areas in accordance with the *Phoenix Building Hours: Policy and Procedures*.
- ☐ Employees may work alone in hazardous areas **provided** they register with the *Campus Alone Program* (see below).

8. HOW TO USE THE "CAMPUS ALONE PROGRAM"

1. Upon arrival at the workplace, contact Campus Security at **250-721-7599**. Give the Dispatcher your name, Building location and room number, phone number, the length of time of the work period, and an off campus phone number.
2. Campus Security will come to your location to check on you at some point during the work period.
3. You may request more frequent checks by Campus Security if warranted by the nature of the work and the environment in which you are working.
4. At the end of the work period, contact Campus Security at **250-721-7599** to inform them that you are leaving.

PLEASE NOTE: Anyone who fails to notify Campus Security at the end of the work period will be denied the use of the *Campus Alone Program* by Campus Security. This will result in a withdrawal of the privilege of working alone in the Building.

5. The *Campus Alone Program* may be used by anyone at any time they are working in the Building, whether or not required under this Policy.

VICTORIA THEATRE CONTACTS

THE BELFRY THEATRE

1291 Gladstone Ave,
Victoria, BC V8T 1G5
(250) 385-6815
www.belfry.bc.ca/

THEATRE SKAM

P.O. Box 8563
Victoria, BC V8W 2S2
1030 North Park
Victoria, BC V8T 1C6
(250) 386-7526
www.skam.ca/

THEATRE INCONNU

1923 Fernwood Rd,
Victoria, BC V8T 2Y6
(250) 360-0234
www.theatreinconnu.com/

INTREPID THEATRE

#2 – 1609 Blanshard Street,
Victoria, BC V8W 2J5
General queries: (250) 383-2663. Mon-Fri, 10:00-6:00
www.intrepidtheatre.com/

LANGHAM COURT THEATRE

805 Langham Court
Victoria, BC V8V 4J3
(250) 384-2142
www.langhamtheatre.ca/

PACIFIC OPERA VICTORIA

Admin: 925 Balmoral
Rd. Victoria, BC V8T
1A7 Shops: 620
Discovery St.
Victoria, BC V8T 1G9
Admin: (250) 382
1641
BO: (250) 385-0222
<https://pacificopera.ca>