

# Northwest Missouri State University Theatre Program



**THEATRE**  
N O R T H W E S T

## Lab Series Handbook

Applicable for Black Box, Student-directed Studio,  
Alpha Psi Omega Children's Show and Yuletide Feaste  
(revised Spring Semester, 2013)

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**To those proposing Lab Series Productions**  
**Depending upon which type of production you are proposing, please keep in**  
**mind the limits imposed for cast size, show length and production budget.**  
**THESE ITEMS ARE NON-NEGOTIABLE!**

# 1. Lab Series Overview

The Northwest Missouri State University Theatre Program Lab Series serves to both supplement and complement the existing academic and extracurricular theatre program. It provides mentored directing, design, technical, and performance experiences for emerging professionals. The Lab Series also provides students with opportunities to fulfill course and program requirements. The intent of the Lab Series is that technical aspects (i.e. lighting, sound, costumes, scenery) will be kept minimal, emphasizing the script itself above all other elements.

Three types of productions fall under these Guidelines:

TYPE	LOCATION and HOUSE SIZE	RUN	DIRECTOR
Lab Series Black Box	Basement Black Box Theater (PAC 7) – seats @30-40	2 perf.	Student
Lab Series Studio	Studio Theater (PAC ST) – seats @ 100-130	2 perf.	Student
Lab Series APO Tour	Varies - (on campus plus “truck & bus” during winter break)	Varies	Student
Main-Stage	Mary Linn Auditorium (MLA) – seats @1,000	4-6 perf.	Faculty
Main-Stage	Studio Theater (PAC ST) – seats @100-130	4-6 perf.	Faculty

- **Black Box – performed in PAC 7**
- **Studio (directed by students – NOT those directed by faculty as part of the Main-stage series) performed in the Studio Theater (PAC ST)**
- **The Alpha Psi Omega Touring Children’s Show (guidelines and space as appropriate)**

The Northwest Theatre Program and faculty are considered “producing agents/producers” of all Main-stage and Lab Series productions; and as such, have the authority to adjust, modify, revoke, or rewrite any portion of this Handbook and/or any of the policies and procedures in it at any time. This includes the schedule of all planning, preparation, and presentation elements of the production. The Lab Series Coordinator, in consultation with the Theatre Faculty, holds the ultimate decision-making responsibility for all aspects of the Lab Series and may alter, overrule, or add to these guidelines as is deemed necessary.

It is REQUIRED that all student participants in Lab Series productions work closely with their assigned faculty mentors. This includes, but is not limited to, asking mentors to attend rehearsals, asking them to review drawings, discussing concept and casting options, and receiving and implementing suggestions they may provide. Failure to do this (and it must be initiated by the student) may result in cancellation of a show. Additionally, all directors are required to attend weekly “Lab Series Directors Seminar” meetings. Their production staff members are encouraged to attend also.

It is important to note that anyone who wishes to participate in any capacity in a Lab Series Production MUST have a **cumulative (Overall) GPA that is no less than 2.0 on a 4.0 scale**. GPA is confirmed when a Lab Series Production is proposed, when actors are cast, when assignments are made, and again directly before rehearsals begin. Students not meeting GPA requirements will not be allowed to begin or continue participation.

# 2. Levels of Production and General Guidelines

There are two general levels of Lab Series productions: Black Box and Studio productions. Main Stage productions at Northwest are NOT part of the Lab Series. The Alpha Psi Omega Touring Children’s Show is unique and the director (or producers) will need to meet with the faculty Lab Series Coordinator immediately after approval to determine which of the following guidelines best fit its style and needs.

## A. Black Box Productions

Definition: Black Box Productions are designed to allow beginning directors opportunities to apply and practice the processes needed when directing a show, and serve as an ideal means for performers to focus on characterization and beginning technicians (in the position of “production manager”) to practice their craft. These shows are designed to be learning processes for directors to discover the “hidden” aspects of a show, thus the reason for a small production with very minimal technical support. A student may, through the appropriate process, apply to direct more than one studio show through his/her career with Theatre Northwest. In order to be eligible to direct a second Black Box show, or a Studio show, the director must have proven himself/herself SUCCESSFUL in the earlier directing experience. A “successful” experience is “as determined by the theatre faculty.”

For the purposes of this handbook, the annual Alpha Psi Omega Children’s Show and the short play produced in conjunction with the Music Program’s Yuletide Feaste fall under Black Box production guidelines where applicable.

### Guidelines for Black Box Productions

- All Black Box Productions must have a script analysis approved by a performance faculty member prior to rehearsals beginning.
- An individual Black Box show must be no longer than 30 minutes in length. [Note that the Lab Series Coordinator MAY assign two (or occasionally more) Lab Series shows to be played together the same night. A “Speech/Theatre Education Majors Showcase” would be one example of this.]
- Student directors must meet with his/her assigned performance faculty members (mentor) in order to discuss the director’s preparations at least three weeks prior to rehearsals beginning.
- Black Box shows are performed in the PAC Black Box (PAC 7). A suggested performance/audience configuration and floor plan may be found at [www.theatrenorthwest.org](http://www.theatrenorthwest.org).
- All Black Box productions are limited to no more than 5 performers.
- Rehearsals will be limited to one hour of rehearsal for every minute of performance time.
- All Black Box productions may be limited to one (1) tech day and one (1) tech/dress rehearsal. Pending availability of space and permission from the Lab Series Coordinator, a limited number of additional days may be scheduled.
- Faculty and staff participation is limited to only the director’s mentor, the production managers mentor, and the Lab Series coordinator.
- Black Box productions will have no titled positions in the program except the cast, director, and production manager(s). (One or two as designated by the Lab Series Coordinator.)
- All Black Box production directors must invite their assigned performance faculty mentor to a minimum of two rehearsals prior to an invited dress rehearsal, with at least one of these invitations coming in the first half of the rehearsal process. The director must provide the mentor with a complete rehearsal schedule prior to beginning rehearsals. Failure to do this may result in the show being cancelled. All directors should ask for immediate feedback on the rehearsal process and for directorial advice.
- All Black Box productions will have a maximum production budget of \$100.00. This money is to be used for ALL production expenses except programs, posters, scripts, and royalties, which are provided by the department.
- All Black Box productions will have a ticket charge of \$3.00.
- Scenery must be limited to department provided scenery currently in stock. No new scenic elements may be constructed. Existing scenery may be altered by use of paint or set dressings.
- Up to two technical assistants (not to be described as stage managers) will assist with all aspects of the production (Scenery, Lights and Sound, Props, Costume pieces, etc.) This technical assistant(s) will be assigned by the Lab Series coordinator and may fulfill programmatic requirements.
- Stage management duties should be divided between the director and production manager(s).
- Productions may use the stock light plot, which consists of existing hanging inventory. If no lights are hanging, a minimal plot will be allowed to be hung in consultation with the department faculty Lighting Designer.
- There will be two performances of Black Box Shows AND one night of invited dress rehearsal (free admission) for Theatre Faculty, Staff, and Theatre Majors (BS, BA, BSED) and minors only.
- The Lab Series Coordinator, in consultation with the Director of Theatre and Performance Facility Manager shall schedule all performance dates.

- There will be NO Black Box production rehearsals of any kind the Friday, Saturday and Sunday of a Main Stage production load in OR tech weekend.
- The director is responsible, in conjunction with the production manager(s), for the scheduling of ALL rehearsals and spaces. This is NOT the sole job of the production manager(s).
- The production must abide by all “Lab Series Strike Procedures.” See p. 11 (or change pagination as needed)

## **B. Studio Production (Student-directed)**

Definition – Productions in the Studio Theatre may be faculty or student-directed dependent upon it being a part of the Main-stage Series or the Lab Series. In the case of student directors in the Lab Series, productions are typically designed as culminating activities/projects for student directors, designers, and/or performers. These productions emphasize the collaborative process and focus on developing a concept that can easily be understood by an audience through character development and visual elements. Only students who have successfully directed a Black Box Show, the APO Children’s show, or a “full” production approved by the Lab Series Coordinator, and who have successfully completed Advanced Standing and at minimum Directing class (with a “C” or better) are eligible to apply to direct a Studio show.

### **Guidelines for Studio Productions**

- All Studio Productions must have a thorough written script analysis approved by a performance faculty member prior to beginning rehearsals. (It is advised to have this done early, so designers may work with it before their designs are approved.)
- All designs (i.e., Scenery, Lighting, Costume, Sound) must be approved and initialed by the appropriate faculty designer before any work can begin on the designs. All appropriate production staff will schedule a meeting with Faculty designers and Technical Director to discuss the items (including but not limited to) below. NO PRODUCTION WORK SHALL BEGIN UNTIL THESE QUESTIONS ARE ANSWERED IN SUFFICIENT DETAIL.
  - All run-Crew requirements
  - Tech Rehearsal / Production week schedule
  - ALL drawings, plots, schedules and budgets brought in PRINTED OUT, not on computer.
  - Build / load in schedule for Scene Shop (must coincide with electrics).
  - Hang / Focus schedule for Electrics Shop (must coincide with scene shop).
  - Scenic Budget
    - \$\$ amount and item quantity of new purchases
    - Amount of pre-existing materials needed with \$\$ amount determined (This will be charged back to the show)
  - Paint
    - \$\$ amount and item quantity of new purchases
    - Amount of pre-existing materials needed with \$\$ amount determined (This will be charged back to the show)
- All designs must include a written concept statement, stemming from the director’s script analysis, which must be submitted with the designs for approval.
- Second Stage shows will be performed in the PAC Studio Theatre and will have a run of two performances.
- All Studio productions are limited to no more than 8 performers and may be no longer than 90 minutes in length.
- Rehearsals will be limited to one hour of rehearsal for every minute of performance time.
- All Studio productions may be limited to one (1) tech day and two (2) tech/dress rehearsals. Pending availability of space and permission from the Lab Series Coordinator, a limited number of additional days may be scheduled.

- All Studio productions will limit faculty participation to the director's mentor, designer mentors, and lab series coordinator. If a faculty member is approached to be otherwise involved in a production, it is that faculty member's prerogative whether to do so or not.
- All Studio directors must invite an assigned performance faculty member (mentor) to a minimum of two rehearsals prior to tech rehearsal, with one being within the first half of the rehearsal schedule. The directors must provide the mentor with a complete rehearsal schedule prior to beginning rehearsals. Failure to do this may result in the show being cancelled. All directors should ask for immediate feedback on the rehearsal process and for directorial advice.
- All Studio productions will have a maximum production budget of \$350.00. This money is to be used for all production expenses other than programs, posters, scripts, and royalties, which will be provided by the theatre program.
- All lighting instruments which are part of the standard PAC Studio Theatre lighting plot may not be altered in any way without the approval of the performance facility manager. All other lighting needs must be added to the existing plot.
- Studio productions will NOT have an invited (free to department) dress rehearsal.
- All Studio productions will have a ticket charge of \$5.00.
- Studio productions may construct new scenery or make alterations to existing stock scenery.
- There will be NO Studio rehearsals of any kind the Friday, Saturday and Sunday of a Main Stage production load in OR tech weekend.
- All Studio productions will have a Stage Manager who is responsible for control of all purchasing, being a liaison to the Lab Series Coordinator, providing rehearsal reports, contact with cast and crew, movement of rehearsal props and costumes, calling of show, and liaison between director and designers. The stage manager will be assigned by the Lab Series Coordinator, in consultation with the Theatre Faculty.

All Studio productions are limited to use no more than the positions below on the production staff. (The Lab Series Coordinator or Theatre Faculty reserve the right to adjust this staffing plan for any individual show or season.)

- Stage Manager
- Lighting Designer / Master Electrician / board op
- Scenic Designer / TD / Props / run crew
- Costume Designer / stitcher / dresser
- Sound Designer / board op

IT IS ADVISABLE THAT THE DIRECTOR ONLY DIRECTS AND DOES NOT TRY TO DO ANY OTHER POSITIONS, INCLUDING ACTING IN A ROLE.

These positions may be used to fulfill a Practicum assignment or a Senior Project assignment.

- The Lab Series Coordinator, in consultation with the Director of Theatre and Performance Facility Manager shall schedule all performance dates.
- The director is responsible, in conjunction with the SM, for the scheduling of ALL rehearsals and spaces. This is NOT the sole job of the stage manager.
- The production must abide by "Lab Series Strike Procedures." See p. 11 (or change pagination as needed)

Studio Productions have priority over Black Box shows with regards to:

- Scheduling the PAC Studio Theatre
- Casting decisions

### **C. Main Stage Production (For informational purposes only—NOT part of the Lab Series)**

**Definition:** The purpose of the Main Stage program is to provide production opportunities where students work alongside and learn from theatre faculty who are in key production leadership positions such as director, designer, and technical director. These shows are designed to be learning opportunities using a mentor/apprentice style of teaching.

Main Stage productions are produced by the Theatre Program, part of the Department of **Fine and Performing Arts**. This level of production may not be proposed as a Lab Series show. All Main Stage productions will have:

- A “First Class” Budget
- Department provided Stage Manager
- A full design team (Faculty/Staff/Guest priority for Costume, Scenery, Lighting, Sound)
- Department provided Production Crew
- Comprehensive publicity
- Faculty director

**Main Stage productions always have absolute priority in all areas, including but not limited to:**

- All scheduling of facilities
- All technical support (both student and faculty)
- All shop use
- Casting of all shows
- All rehearsal scheduling and rehearsals themselves (NO rehearsals for any Lab Series production should conflict with any Main Stage rehearsal without permission from the Lab Series Coordinator. No individual participant should be actively participating in any two shows at the same time without approval of the Lab Series Coordinator)

#### **4. Proposal Approval Process**

**Depending upon which type of production you are proposing, please keep in mind the limits imposed for cast size, show length and production budget. THESE ITEMS ARE NON-NEGOTIABLE!**

In order to propose a show the student **MUST** have an overall GPA of 2.3 or higher. If a student’s GPA drops below 2.25 after the approval of the production, but before the production begins rehearsals, the student will lose the right to present the production.

In order to be able to apply to **DIRECT** a Black Box production, students must:

- have passed Advanced Standing,
- passed Directing class with a B or better and
- have served as an Assistant Director on a Faculty directed production.

There are no designers for Black Box productions – the Production Manager serves this function

In order to **DIRECT** a Studio production, students must:

- have successfully (as determined by the Lab Series Coordinator in conjunction with the Theatre Faculty) directed a minimum of one Black Box production, the APO children’s show, or another “full” production approved by the Lab Series Coordinator.

In order to **DESIGN** a STUDIO production, students must:

- have passed Design Principles (43-210) with a grade of “B” or better
- have significant/substantial experience in the area of design
- it is preferred that the student has taken and passed the specific design course in that area

All proposals must first gain pre-approval from the faculty before a formal proposal is submitted to the Lab Series Coordinator for consideration. No formal proposal will be accepted without the pre-approval from the faculty. Link to this through [www.theatrenorthwest.org](http://www.theatrenorthwest.org).

All pre-approval applicants will then be informed as to whether their pre-approval application has been accepted to move forward in the proposal process. Those applicants who do not receive “pre-approval” approval, are encouraged to seek feedback from the Lab Series Coordinator or Theatre Faculty. It is the purpose of the response to help the student make a better proposal the next time around.

All students who are pre-approved can begin the formal proposal process. The formal proposal must include... Link to this through [www.theatrenorthwest.org](http://www.theatrenorthwest.org).

- Lab Series proposal form. This can be filled out and submitted from the Lab Series Web page.
- A complete photocopy of the script.
- A DETAILED justification of the production (why it should be produced).
- A complete, DETAILED Aristotelian script analysis.
- A preliminary production concept.
- A “blurb” regarding the production, 50 – 75 words long that may be distributed to the media.
- Resume of the person making the proposal.
- Students will also be required to make a formal oral presentation (5 - 10 minutes) to the Theatre Faculty. This proposal should highlight the points described in the above bullet points.

After a proposal has been approved by the faculty, the person who proposed the show will be notified of the approval. Only after approval may any announcement of a Lab Series production, auditions, and reservation of rehearsal spaces be made. Those making proposals NOT approved will also be notified. Realize that it is a competitive, serious process to propose a show and have it approved. NOTE: Proposals not accepted may be re-submitted the following year (beginning with the pre-approval process).

## 5. Production Guidelines

Attitude, Work Ethic, and Overall Effort: All Lab Series shows are part of the overall Northwest Missouri State University Theatre program. Students involved in these productions represent the program, the department, and the larger University. They must be approached seriously and with the same professionalism, positive attitude, exemplary work ethic, and collaborative spirit expected of Main Stage productions. ANY STUDENT PARTICIPANT NOT MEETING THESE EXPECTATIONS, AS DETERMINED BY THE LAB SERIES COORDINATOR AND/OR DIRECTOR OF THEATRE AND/OR THEATRE FACULTY, SHALL BE CONSIDERED IN VIOLATION OF LAB SERIES PROCEDURES AND WILL BE SUBJECT TO CONSEQUENCES THAT INCLUDE REMOVAL FROM THE PRODUCTION AND/OR CANCELLATION OF THE PRODUCTION.

Concept Presentation by Directors/Designers: Each director for a production, not necessarily the person who proposed the show, (and designers in studio shows) must be willing to present a “concept presentation,” during Theatre Practicum/TDM or another Theatre course as determined by the Lab Series Coordinator and Director of Theatre. This presentation comes at the beginning of the rehearsal process. The presentation should include models, sketches, charts, graphs, and other examples, as appropriate. All materials should be reviewed and approved by the faculty mentor before the presentation.

Auditions: All auditions and call backs (times and places) are scheduled by the Lab Series Coordinator and Director of Theatre. The official Theatre Northwest audition form shall be used for all auditions. Link to these through [www.theatrenorthwest.org](http://www.theatrenorthwest.org). Performers may not be cast in a Lab Series production without participating in the audition process.

**Main stage shows always have priority over Lab Series shows with regards to casting. Studio Shows has priority over Black Box shows regarding casting.**

All cast lists must be approved by the Lab Series Coordinator prior to posting (Lists will be checked for two things):

- GPA's must be checked (a 2.3 must be held and maintained) by the Lab Series coordinator prior to any official announcement.
- The Lab Series Coordinator and Department Performance faculty will review ALL cast lists.

Rehearsals: All productions will be limited to a rehearsal period not to exceed 4 calendar weeks in which classes are in session and must abide to the specific hour limits discussed above (one hour per minute of show running time). If a production would like to rehearse in a specific facility, the space must be reserved through the appropriate channels by the stage manager or technical assistant(s). Going beyond these limits may result in cancellation of the production. Every effort will be made to guarantee a minimum of three weeks of rehearsal for each Black Box production and a minimum of four weeks for each Studio production.

It is required that all participants in the lab series get together with the Lab Series Coordinator or the faculty supervisor of Lab Series Directors Seminar for a general rehearsal meeting at the beginning of the semester. This will ensure that all productions will be given proper rehearsal time and availability. Further, directors are required to attend meetings of the Lab Series Directors Seminar throughout the entire year (both semesters) of their production.

It is critical that a thorough, specific rehearsal schedule showing all times, dates and locations (no "TBA's) be completed and approved by the Lab Series Coordinator AT LEAST two weeks prior to the beginning of rehearsals. A schedule of dates for analyses, meetings with faculty mentors, and rehearsal/viewings by faculty mentors may also be required by the supervisor of Lab Series Directors Seminar.

Designs: All designs for **Studio** productions must be approved by Faculty Costume Designer and Faculty Scenic/Lighting Designer at least three weeks before the performance or the concept presentation, whichever comes first. No construction will begin until the designs are approved (and physically initialed by the faculty designers). A light plot must be approved no later than one week before hang and focus begins.

Production Components: Production and technical materials used in the Lab Series will generally come from existing/current stock. All stock production materials must be requested from, and released for use by, the respective faculty supervisor. Stock materials may be altered **ONLY** with the specific permission of the respective faculty supervisor.

Sets and Props: Properties for productions may be obtained from the stock properties storage. Alteration of stock scenic units and/or properties may be made only with approval of the department Scenic Designer. The department will provide scrap materials and reusable hardware at the discretion of the department Faculty. All materials bought for individual productions become part of the department stock. To ensure that all productions stay within limitations, all construction should be done during the shop hours, and follow department rules. **THIS RULE WILL BE STRICTLY ENFORCED!!!** Students assigned to work in the shops for class or on scholarship may assist with Lab Series productions only if specifically approved by the faculty supervisor of that shop and if the production manager is available to answer questions.

**No scrap lumber OR leftover paint may be used without permission from the faculty TD or the faculty Scenic Designer.**

Lighting: Productions must not alter existing stock light plots. Additional instruments may be added with approval from the department Scenic/Lighting Designer and Performance Facility Manager. The stock light plot and patching schedule must remain intact at all times. All light plots must be approved by the Scenic/ Lighting Designer prior to hanging of the plot.



**Costumes:** Costumes may be pulled from the existing department wardrobe subject to approval from the department Costume Designer. Alterations of existing costumes must be approved by the department Costume Designer. Shop equipment and materials will be available, under the guidance of the department Costume Designer. Any supplies, materials, or clothes purchased for the show will become part of the department wardrobe. All productions must follow all the rules set forth by the Costume shop.

**Sound:** The department Performance Facility Manager/Technical Director will advise on the use of sound equipment. The Stage Manager or **Production Manager(s)** will be responsible for such equipment. Departmental sound stock is available with approval from the Facility Manager. Any tapes or other equipment purchased for the show using the production budget become property of the department. All sound designs must be approved by the Performance Facility Manager/Technical Director and must adhere to copyright laws.

**Makeup:** Each actor must provide his/her own makeup. Purchase of this is the responsibility of the individual actor, and cannot be purchased from the Lab Series budget. Specialty makeup such as crepe hair, spirit gum, bald caps, latex for prosthetics, etc., may be purchased using the Lab Series budget, after which such items become property of the Costume shop. Sufficient lead-time must be given for processing purchase orders for these materials.

**Strike:** **All productions must be struck immediately following the last performance.** Lights must be returned to stock plot. Scenic elements must be struck and stored, and costumes must be cleaned and returned to original condition. Dry cleaning charges may be paid by departmental funds, subject to prior arrangements WITH THE DEPARTMENT costume Designer. A strike is not complete until the faculty who supervise the separate areas have approved of strike methods and conditions. Approval may be obtained on the Monday morning after a weekend strike if faculty are not present during the strike. A strike checklist can be found on the Lab Series web site at: <http://www.theatrenorthwest.org>

**Production Meetings:** Production Meetings should be held once a week. After the meeting a “production meeting report” must be made and a copy sent to the Lab Series Coordinator. The scheduling of these meetings is the responsibility of the director. If production meetings are not held, a weekly report/update must be sent to the Lab Series Coordinator.

**Directors Seminar Meetings:** Lab Series Directors Seminars will be held once a week. All Lab Series Directors are required to attend.

**Rehearsal Schedules:** All productions must provide 1) a rehearsal schedule for the entire process (not to exceed four weeks and the maximum hours described above), 2) production meeting reports, and 3) rehearsal reports to the Lab Series Coordinator.

A rehearsal schedule needs to be provided to the Lab Series Coordinator, the Director of Theatre, and to the directing (faculty) mentor BEFORE rehearsals begin. If this is not done, the production will be STOPPED and may be cancelled! These same documents must also be available for every member of the production team.

Approval of the Rehearsal Schedule is NOT the same as permission to rehearse in the theatre space. A separate request must be made to the Facility Manager in order to reserve rehearsal space for the production.

**Post Show (Talk Back) Discussion for Audience: Every Studio production must include at least one post show discussion, and it is the director’s responsibility to initiate this process and see that it happens.**

Directors are required to present at (if not lead) the discussion and will determine additional participants in consultation with the Lab Series Coordinator. Other members of the production team may also participate in the panel at the discretion of the director and after consultation with the faculty facilitator. All actors, designers, the stage manager, the running crew, and other production staff are expected to be in the audience if not on stage for this discussion and may add input to the discussion from that position. The Studio Talk Back MAY be on “preview night.”

All discussions must have an outline, or structure, to them. The director of the show is responsible for the creating a basic structure, or focus, for the discussion. It is recommended that an outside party (typically a faculty member)

lead the discussion. The show's director needs to make arrangements for any such outside leader WELL IN ADVANCE.

**Post Production Discussion for Participants:** Each Lab Series production member will be required to hold a post production discussion with his/her Theatre Faculty mentor. This must happen no later than one week after the production closes. A public discussion must take place at the next available TDM session (arrange with the TDM faculty supervisor). Failure to schedule either of these will result in the proposer and director being unable to make any additional lab series proposals.

**Other Post Production Requirements:** At the conclusion of the Lab Series production and NO LATER THAN one week after strike, the Lab Series proposer will turn into the Lab Series Coordinator, in a neat and orderly package, one copy of each of the following:

- cast list
- rehearsal schedule
- each rehearsal report
- each production meeting report
- final budget break down (this report can be found on the Lab Series web page)
- production program
- production poster

These items will make up the Lab Series archive and be used as examples for future productions.

**Safety:** For all Lab Series shows, safety of the audience members is EXTREMELY important.

- All seating platforms **MUST** have a chair rail secured to the platform which will prevent the chair from sliding off the platform.
- All egress doors must be left unobstructed.
- If smoke, strobe or a gun is in use there must be an announcement or notice which audience will easily see or hear.
- During the performance one person must be specifically designated within reach of the house lights for a panic/emergency situation.

**Equipment Check Out:** Any equipment or tools which are to be used outside of normal shop time **MUST** be checked out with the Faculty Technical Director. These students are responsible for the proper care and return of the equipment. Any piece of equipment is **NOT** returned unless it is properly checked back in with the technical director.

**Lab Series Forms:** Lab series forms include, but are not limited to:

- Lab Series pre-approval form
- Lab Series production approval form
- Lab Series purchasing form
- Lab Series production check-list

...and can be located on the web at: <http://www.theatrenorthwest.org>

**Students canceling their own productions:** Only in the most dire of circumstances will a Lab Series production be cancelled. If a proposer believes it may be necessary to cancel a production, s/he must consult with the Lab Series Coordinator and with his/her faculty mentor immediately. Cancelling a show without approval will preclude the individual from EVER proposing a Lab Series production again and may have additional consequences. Once a Lab Series season is announced, posters are printed and publicity is set. Having a production listed in the University Calendar, but not actually presenting it reflects poorly on the University, the Department and the Theatre Program.

## 6. Poster & Program Guidelines

### a. Posters:

The poster design is the responsibility of the director BUT MUST follow Lab Series, Department and University guidelines. If multiple plays are produced on the same evening, a single poster must be used. Individual directors will coordinate the design among themselves. **All posters must be approved by the Lab Series Coordinator before copying.**

All posters must be...

- Be APPROVED AND COMPLETED no later than two weeks before the opening performance
- Be no larger than 8½"X11" in size for Black Box Productions, 11"X17" for Studio
- Meet color guidelines as follows:
  - Studio can print in color if 8½"X11" OR black and white if 11"X17"
  - Black Box can only print in black and white
- Must use regular paper, not Card Stock

The poster must include the following (not necessarily in this order)

- "The Department of Fine and Performing Arts present..."
- Title of the play or event
- Author (no less than ½ size of title)
- A Lab Series (Black Box or Studio) Production
- Dates of Performance (including the year)
- Time of performances
- Location of performances
- Cost of ticket (\$5.00 for Studio OR \$3.00 for Black Box)
- Tickets sold at the door; General Admission only
- Limited Seating (for Black Box shows)
- Approval stamp by Student Affairs
- Contractual Statement of Licensing Rights

It is required to include the following images...

- Theatre Northwest Logo
- F&PA Department Logo
- Northwest Logo Image

(All logos & images can be found at [www.theatrenorthwest.org](http://www.theatrenorthwest.org))

**If the show has some content that may not be appropriate for younger audiences then a warning must be on the poster: *Mature audiences only. Discretion advised.***

**If the show makes use of a strobe light, smoke, or any other potentially harmful effect (e.g. cigarettes, gun fired, etc.), it must be included on the program and in a sign at the ticket area on the door at the theatre entrance.**

The Theatre Program will provide copies of the posters. Please see the Director of Theatre directly for information on copying. Must use the list provided by Campus Activities.

### b. Programs:

Program design and correct information is the responsibility of the director and must be approved by the Lab Series Coordinator before copying.

All programs must...

- Use paper no larger, than 8½X11, folded as you wish
- Be Black and White only
  - FOR STUDIO PRODUCTIONS - No more than two (2) sheets of paper, print 375 programs.
  - FOR BLACK BOX PRODUCTIONS - Limited to one sheet of paper unless there is more than one director/show in which case each director/show will be allowed at least a minimum of one half of one side of a sheet, print 100 sheets.

The Theatre Program will provide copies of the programs. Please see the Director of Theatre directly for information on copying.

The program MUST include all the following (not necessarily in this order)...

- "The Department of Fine and Performing Arts present..."
- Title of the play or event
- Author (no less than ½ size of title)
- A Lab Series (Studio or Black Box) Production
- Dates of Performance (including the year)
- Time of performances
- Location of performances
- Contractual Statement of Licensing Rights

All Programs must follow the departmental program guidelines, which include, in this order...

- Director
- Technical Assistant(s) FOR BLACK BOX PRODUCTIONS
- Scenic Designer FOR STUDIO PRODUCTIONS ONLY
- Costume Designer FOR STUDIO PRODUCTIONS ONLY
- Lighting Designer FOR STUDIO PRODUCTIONS ONLY
- Sound Designer FOR STUDIO PRODUCTIONS ONLY
- Additional Production Staff FOR STUDIO PRODUCTIONS ONLY
- Cast (Must specify whether it is in alphabetical order or order of appearance)
- Faculty Mentors

The programs MAY also include the following (as options)...

- Director's notes
- Scene Breakdown
- Setting
- Acknowledgements
- Upcoming events (**should be included if space allows**)
- Please visit our website at [www.nwmissouri.edu](http://www.nwmissouri.edu)

If the program has cast bios they must follow this format

- Written in Third Person
- Written seriously (inside jokes will be cut by Lab Series Coordinator)

**All programs must include some specific information verbatim on the back page. This information should be downloaded from [www.theatrenorthwest.org](http://www.theatrenorthwest.org) and inserted in the program copy without modification.**

(All logos & images can be found at: <http://www.theatrenorthwest.org>)

It is always advised to make the cover of the program thematically like the poster.

## 7. Lab Series Purchasing

**It is critical that all directors of Lab Shows be familiar with this information:**

#### **How do Students purchase for Lab Series shows?**

The following methods are suggestions for purchasing.

**A.** Department Credit Card. (This is the preferred method of purchasing) Students may ask a faculty member, ever so nicely, to do the actual purchasing if the faculty member knows exactly what to purchase. It is suggested that the student accompanies the university employee when the purchase is made. Purchases may also be made at Wal-Mart with cash.

**B.** Using student money, then be reimbursed by the University. (This is NOT the preferred method of purchasing)

**It is important to know some very specific regulations that the University places on everyone who does any kind of purchasing.**

**C.** The University is a Tax Exempt organization. The University will NOT reimburse any tax paid. If a cash purchase is made it is expected that the student will inform the vendor that the purchase is for Northwest Missouri State University and should be considered Tax Exempt. Most Vendors within Maryville will already have the university's tax exempt number. If it is important to have this number you MUST see the Lab Series Coordinator ahead of time.

**D.** All receipts must be original. The University will NOT accept a photocopy or replacement receipt.

#### **Post Purchase Procedures**

IMMEDIATELY following your purchase (see methods above) you will need to turn in your receipt(s). There is a form "Purchase Report" on the Lab Series homepage. Fill out this form in it's entirety and submit per instructions.

### **3. Lab Series Coordinator and/or Faculty Mentor for individual show as appropriate**

The Lab Series Coordinator will be a faculty member who supervises the actions and coordinates all actions surrounding the lab series. The Lab Series Coordinator will:

- In consultation with the Theatre Faculty, hold the ultimate decision-making authority for all areas of the Lab Series.
- Schedule all performances in consultation with the Facility Manager and Director of Theatre.
- Enforce all guidelines.
- Hold the right to cancel a show at any point (i.e. if all lab series guidelines and deadlines, no matter how "small" they may be perceived to be, are not being strictly followed)
- Hold the right to limit a production if deemed as going beyond the essence or scope of the lab series. This will be determined by the Lab Series Coordinator in coordination with the Theatre Faculty.
- Coordinate the approval process for the lab series season.
- Along with the Theatre Faculty, maintain and update the guidelines and handbook.
- Coordinate all lab series activities except purchasing, box office, and receptions.
- Attend all general production meetings as called by the director or faculty mentor.

**Major production positions (directors, designers, etc) may have an assigned Faculty Mentor. The mentor may work in consultation with the Lab Series Coordinator, but does not supersede his/her authority in the above.**

### **8. Guideline Violations**

The Lab Series Coordinator, in consultation with the Theatre Faculty, holds the ultimate decision-making authority regarding all Lab Series guideline violations. **IMPORTANT: Violating any Lab Series guideline may result in immediate cancellation of a production.**

- If a production has significant problems concerning student personnel or process, the parties involved will be required to meet with the Lab Series Coordinator. This meeting may include discussing the possibility of cancellation of the production. Anyone who sees a major problem should bring the situation(s) to the Lab Series Coordinator's attention immediately.
- If the production has a minor problem with a single member of the team or a couple of members, but not enough to disrupt the entire company or production, then the issue should be brought to the attention of the stage manager and the Stage Manager's faculty mentor.
- If the stage manager is unable to address or help the situation, then the issue should be brought back to the director and the director's faculty mentor. The Lab Series Coordinator should also be advised at this time.
- **Any first guideline violation by a single individual may result in removal from the production.** This may involve the show being canceled if the person is director. This person will then be ineligible to participate in any capacity in Lab Series shows for one (the following) trimester.
- Any violation in a subsequent show by a single individual will result in removal from the production and from all future participation in the Lab Series.
- In order for a person to regain their good standing with the Lab Series in the event of a guideline violation, the violator may be required to appear in front of the Lab Series Coordinator, Director of Theatre and/or full theatre faculty. There, the violator will provide a written statement about what happened and explain his/her point of view. The coordinator and/or theatre faculty will be given a chance to ask questions and explore the situation.

The following documents are available online at [www.theatrenorthwest.org](http://www.theatrenorthwest.org).

- Audition Form
- Mentor Schedule Matrix
- Stage and Technical Directors Duties List (these can be found in the "Job Descriptions" section of the web site.
- Mentor Guidelines
- Aristotelian Analysis
- Beat Matrix
- Light and Sound Board instructions
- Typical floor plan configuration for placement of audience platforms