

Simpson Productions Handbook 22-23

"The power of art can break the shackles that bind and divide human beings."

Daisaku Ikeda

This handbook serves as a guide for students in THTR 001: Theatre Participation, and students working on any Simpson Productions project. We believe that these policies help us create a supportive and professional working environment. Our goal at Simpson Productions is to help each student on their journey as students and artists from the moment they arrive on campus to their graduation.

If you have questions about this handbook specifically or Simpson Productions we encourage you to speak with department faculty and staff.

Note that COVID and general health protocols are not included in this handbook. These policies will be updated as needed to keep those involved in Simpson Productions, including our audiences, safe.

Questions about Simpson Productions can be directed to Jennifer Nostrala, SP Producer, jennifer.nostrala@simpson.edu.

Questions about the Theatre Department can be directed to Ann Woldt, Theatre Dept. Chair, ann.woldt@simpson.edu.



Simpson Productions Mission Statement

Founded in 2019, Simpson Productions is an interdisciplinary, collaborative partnership between the departments of Theatre and Music at Simpson College. Previously two separate production entities, this merger of theatrical and operatic programming fosters greater creativity and connectivity across the college, allowing us to share resources, experiences and talents of students and professors alike. We seek to offer innovative and diverse programming to both the Simpson community and the greater Central Iowa region, keeping our college's values of curiosity, discovery, and integrity at the core.



Vision

To create a unique, nationally recognized academic performance community for the study and practice of theatre and opera.

Mission

- To present high quality productions which offer our students and audiences experiences that embrace diverse performance modes.
- To explore performance as a communication tool and form of service that can reach multiple audiences.
- To provide students various opportunities to design, perform, and create collaboratively.

(adopted June 2020)

Theatre Department Mission Statement

Simpson College Theatre Arts is a dynamic, interdisciplinary community that encourages students to explore their potential by participating in a wide range of opportunities. The department embraces a liberal arts mission and sees theatre as a vehicle for personal growth and creative expression.

Courses, productions, and projects provide students with cultural and artistic experiences to develop their abilities to observe, reflect, think critically and communicate. Students are encouraged, through work with Simpson Productions and off-campus programs, to develop their artistic and leadership skills.

In a collaborative and supportive environment, students are challenged to achieve academic and aesthetic success.





Simpson Productions

Company Policies

Simpson Productions believes in creating a healthy and productive artistic environment. When producing shows it is essential that we treat each other with consideration and respect. The information and policies listed below will help us maintain a positive and professional environment.

BUILDING HOURS

- M-F, 7:00am-5pm: All doors will be unlocked, including lobby, loading dock, and NE corner.
- M-TH, 5-Midnight: The Main (south) entrance will be the ONLY open access point – all other doors will be locked. ALL EXITS AND ENTRANCES TO THE BUILDING MUST BE VIA THE THE SOUTH MAIN ENTRANCE DOORS. IT IS AGAINST BUILDING POLICY TO “BLOCK” OPEN LOBBY DOORS, ALLOW ACCESS OR EXIT BY ANY OTHER MEANS.
- Fri (after 5 pm) and all day Saturday: All doors will be locked. Students who need access to the building over the weekend must make arrangements with the BPAC secretary prior to 11:00am on Friday. Faculty-led events such as work calls, rehearsals, etc. will access the building with the keys of the staff member or an appointed student such as a stage manager.
- Sun 11:00 am-11:00 pm: The South Main entrance will be the ONLY open access points – all other doors will be locked.
- Performances/presentations: Building access/hours for theatre, music, or other campus/community public events will be subject to the needs of the event, as arranged by the event director/coordinator in collaboration with BPAC staff.
- **In no case will students be allowed to work in academic buildings past midnight without the presence of a faculty member or other college employee.**

BPAC ROOM RESERVATIONS AND SPACE USAGE

- Students may use rooms in BPAC for rehearsals and to work on design projects and class assignments. The following rooms are available for checkout online: BPAC 001 (Greenroom), Barnum Studio Theatre, BPAC 202, BPAC 102 (design room). See the building usage policy for more information.
- **If you are using the space after regular business hours (e.g. Friday after 5:00, Saturday or Sunday morning), you will need to fill out a form to request to have the building unlocked.**
- Return all rooms to a neutral position when you have finished your work sessions. Clean up all trash from the space. If using 202 make sure that you sweep the floor when finished.

ATTENDANCE AT MANDATORY CALLS

- All work calls and strikes are mandatory events for all students working on a production. Attendance at these calls is essential for the professional running of the program and the building of the ensemble.
- Other calls including, Company Meetings, Company Run-Throughs, HSTF organizational meetings, and others, are equally important to the functioning of Simpson Productions and are also mandatory.
- If other academic requirements occur which conflict with the mandatory event you may petition for an exemption. (Note--other work or personal obligations do not constitute a valid reason for missing the work call or strike.)
- Use the form: "Request to Miss Mandatory Call" form available online or complete a hard copy available outside the main office and turn it into the department secretary
 - Submit the completed petition at least one week prior to the event.
 - Petitions will be reviewed at a department meeting and a judgment made upon the merits. Make-up hours need to be scheduled as soon as possible, ideally before the missed call, no later than the opening of the production.
 - If an exemption is granted, you will need to make up the hours missed.
 - If an exemption is not granted,
 - You will be expected to make up the missed hours
 - You will be expected to make up additional hours
 - Additional privileges to which you may otherwise be entitled may be in jeopardy

TECH WEEK

- Please sign in on the callboard every night beginning with the company run-through. Do not sign in for other company members.
- Call time is **10 minutes prior** to the posted call. Call times will vary depending on your assignment for a production. If you will be late, text or call the Stage Manager of the production to let them know.
- Not all company members are called for each tech rehearsal, though everyone, including the front-of-house team, is expected to be at the final dress rehearsal and all of the performances.
- A detailed tech week schedule will be provided approximately two weeks prior to the beginning of tech week. Make the appropriate arrangements with work, etc. so that you can be present for all of the appropriate calls.
- Crew members should report to all technical rehearsals with a pencil and paper. Each crew member should generate a checklist of their pre-show, show, and post-show duties.
- Performers should walk the set and check their props prior to every technical rehearsal and performance.
- Performers should wear clothing for technical rehearsals that approximates the color of their costume.
- Crew will wear black for dress rehearsals and performances. Specifically the black clothing should be long sleeved, solid black with no logos. Shoes and socks should also be black. Blacks are considered the crew costumes and should be left in your locker for the duration of the run. You may change in either the dressing room or bathroom, but please leave your personal items in your locker and do not loiter in dressing rooms.
- For final dress rehearsal and each performance ushers will wear black and white dress clothes. House manager, box office manager and assistant box office manager will wear business casual dress clothes. Front of house staff can arrive at the building wearing their appropriate attire.

PROPS/COSTUMES

- Proper care of costumes is important. You must hang up your costume each night or place it in a laundry basket to be washed. A mending list will be posted on the door of the dressing room.
- Any problems with costumes, props, set etc. should be reported to the stage manager.
- Performers are responsible to check their props before the house opens.
- Performers and technical crew should not handle any set pieces, props, or costumes that are not assigned to them unless directed to do so.
- Do not enter the lobby area once in costume, unless specified by the director to do so.
- Eating and drinking (water excepted) are **not** allowed in the costume shop, dressing rooms, or backstage at any time during tech week or performances. Food and non-water

drinks will need to be removed from the green room after crew call time during dress rehearsals and performances.

- Performers are to not make any changes to their physical appearance (hair color/cut, tattoos, body piercings, etc.) without consultation with the Costume Designer and Director.

DRESSING ROOM POLICY

Simpson Production faculty and staff recognize that gender identity and expression is an important aspect of personal expression. In an effort to provide a supportive environment for all students, regardless of gender identity or expression, it is the policy of the Simpson Production Costume Shop that a student be allowed to use the dressing that matches their expressed gender identity. If any student, for any reason, is uncomfortable using a specific dressing room, they may request to use a private changing space and reasonable accommodation will be made. Different students may require different accommodations, but every accommodation within limitations of space will be offered.

REHEARSAL/PRODUCTIONS

- Check your email regularly!
- It is your responsibility to check your call times and be present at least ten (10) minutes prior to the time you are called.
- If you have a conflict with any of your call times, talk to the director and the stage manager.
- Cast members are not to alter your appearance in any way after casting, unless specified to do so by the director. Please check with the director before getting haircuts, changing hair color, etc.
- Please report all injuries to the SM or ASM as quickly as possible.
- Performers should always have a pencil, paper and the script during rehearsal to write down blocking notes.
- Please enter the building by the south doors for rehearsals and performances.
- All production personnel will stay out of view of the audience before, during and after the performance. Crew must wait for the audience to exit the house before cleaning up or striking props, etc.
- Wear appropriate clothing backstage. This includes black for technicians and comfortable, practical rehearsal clothing for Performers.
- Do not go in the booth or on catwalks unless you are requested to do so.
- Do not disturb the stage manager or crew members during cues or scene changes unless it is an emergency. Headsets are for official use only.
- If the stage manager or any member of the technical staff asks you to leave the stage, please do so quickly and quietly.

- Performers must listen to the monitors for their cues. The stage manager will give calls only before each act.

BACKSTAGE/DRESSING ROOM (Productions and Tech Week)

- Cell phones--turn them off when entering a rehearsal or performance space. During the technical rehearsals and performances actors should not have cell phones on them. Technical personnel can keep their phones in case they need them for notes or other purposes.
- Sound carries in the building. No talking backstage unless necessary for the production. Keep the noise level down in the hallway and dressing rooms also.
- Remember that the Costume Shop is a working space and should not be used as a place to hangout. It is to be used only for costume/wardrobe or makeup-related work. The greenroom is available for those whose work is done or who have a long wait for a cue.
- Do not make any effort to distract other performers or technicians in the backstage, vom, or hallway areas.
- The headset system will not be used to communicate anything other than cues, warnings or other information directly pertinent to the rehearsal or performance at hand.
- No music is to be played in the dressing/makeup area any time after 30 minutes before the show starts or any time before 15 minutes following the end. Please be respectful of those around you as some people prefer quiet when preparing for a show. Vocal volume in the dressing room should never be so loud that you cannot hear Stage Management's calls. Those who need to listen to music after "quiet time" should use headphones and private listening devices. (Though make sure that you can still hear the Stage Management Team when they give you your calls.)
- Verbally respond to stage managers calls. E.g. Stage Manager, "Five minutes to places." You, "Thank you five."

GUESTS AND STRIKE

- We ask that all guests meet with you after the performance in the lobby after you have removed your costume and make-up or running crew “uniform.”
- No one besides company members are allowed backstage or in the dressing room hallway between call time and 60 minutes following the end of the show.
- In the event of a photo call, you may meet briefly with guests in the house area (not backstage). Remember that the sooner a photo call starts, the sooner it gets over.
Note that production photos are generally taken on the final dress during the run of the show. You will be notified ahead of time if any staged photos are needed.
- All company members are required to help STRIKE the show. Check the calendar for the call time for strike.
- Work clothing, including closed toed shoes, *must* be worn for strike.

FOOD/DRINKING/SMOKING

- There is no smoking in the building unless it is specified for a character on stage. No smoking in costume.
- Eating and drinking (water excepted) is not permitted in costume or on the set at any time, unless specified by character.
- Eating and drinking (water excepted) are not allowed in the costume shop or dressing rooms at any time during tech week or performances.

SOCIAL MEDIA & PROMOTING PRODUCTIONS

Simpson Productions encourages company members to promote the productions through social media services including, but not limited to Facebook, Twitter, Instagram, and Snapchat. We ask that you use discretion when choosing what to post. Don't share something special about the show that we don't want to reveal until the audience is in the theatre. When posting photos of the production before the show closes, only share official production photos from the departmental social media sites.

PARTICIPATION IN SIMPSON PRODUCTIONS

Students must be in good academic standing to participate in department productions. A student who is on probation is not eligible to participate in a major role or hold a design/leadership position. If a student wants to petition to have their involvement approved regardless of an academic probation, this request must be submitted to the theatre department chair for review by the entire department faculty.

SEXUAL MISCONDUCT POLICY and TITLE IX

Simpson College strives to create an environment free from sexual or relationship misconduct of any kind; and in which those who have experienced sexual misconduct get the help and support they need. Simpson's Sexual and Relationship Misconduct Policy outlines expectations the college has for students and employees, including faculty. In order to do all that we can to maintain a safe campus community, and in compliance with Federal law, all employees of the college are expected to report knowledge of alleged sexual misconduct to the Title IX Coordinator. Therefore, if you reveal to any faculty or staff member, in conversation, writing, class discussion, or in any other manner, that you have experienced sexual misconduct it is our obligation to share that information with the Title IX Coordinator on our campus. Please know that if this is a step that needs to be taken, we will do our best to involve you in that process so that you know what to expect as a result of the communication with the Title IX Coordinator. To learn more about the expectations the college has of you with respect to sexual misconduct, you can find the full policy here:

<http://simpson.edu/sexual-and-relationship-misconduct-policy/>

The Theatre Office

Main Floor Blank Performing Arts Center

Administrative Assistant: Nancy Kirkendall

Office: 961-1647

General Office Hours

M-Th 8:00 am-3:00 pm and F 8:00 am-Noon

The Theatre Office is an important resource. There you will be able to:

- Get general questions answered
- Sign out a locker/lock
- Purchase scripts
- Find BPAC Usage and Request to Miss Work Call forms
- Sign up and pay for special events such as the Annual Banquet, Civic Center shows, and conferences
- Check out a humidifier for your room
- Pick up materials for your shift at the Marketing Table
- Check out books, music scores, scripts, cds, and reference materials from our **Lending Library**

Theatre Department Lending Library

1. You can have no more than 2 books/scripts out at a time.
2. LEGIBLY PRINT your name and today's on the check out card.
3. Give the card to Nancy or leave in the designated box on her desk.
4. EXCEPTIONS: Scripts in the filing cabinet must be signed out using the form in the notebook on filing cabinet or telling Nancy in person.
5. Check out period is **one week**. Please return promptly.
6. If you want to copy something, feel free. The cost is .05 per sheet. Put money in jar by the printer.

Categories

Scripts	Acting/Dialects
Monologues	Scenes
Play Anthologies	Music/Scores
Tech/Design	Shakespeare

American Theatre magazine

Backstage magazine

Important Contacts				
<u>Simpson Productions Faculty and Staff</u>				
Jennifer Nostrala		Simpson Productions Producer, Professor of Theatre Arts, director	961-1649 or 515-494-3283	jennifer.nostrala@simpson.edu
Ann Woldt		Theatre Department Chair, Associate Professor of Theatre, director	961-1327	ann.woldt@simpson.edu
Caroline Frias		Assistant Professor, Costume Shop Supervisor, designer	961-1689	caroline.frias@simpson.edu
Rick Goetz		Lighting and Sound Director, Building Supervisor, Designer	961-1676	rick.goetz@simpson.edu
Natalie Hining		Technical Director, Set Designer, Scene Shop Supervisor	961-1662	natalie.hining@simpson.edu
Bernard McDonald		Associate Professor of Music, musical director/conductor	961-1371	bernard.mcdonald@simpson.edu
Kara Rafaeli		Visiting Assistant Professor of Theatre	961-1653	kara.rafaeli@simpson.edu
Nancy Kirkendall		Department secretary	961-1647	nancy.kirkendall@simpson.edu
<u>Alpha Psi Omega, President</u>				
Tanner Tillotson				tanner.tillotson@my.simpson.edu
<u>Performing Arts Theme House, House Manager</u>				
Ashley Kientoff				ashley.kientoff@my.simpson.edu
<u>UGAs</u>				
Production Assistant	Ashley Kientoff	ashley.kientoff@my.simpson.edu		
Marketing	Abby Hintz	abby.hintz@my.simpson.edu		
Audience Services	Tanner Striegel	tanner.striegel@my.simpson.edu		
Costumes	Alexia Tebben	alexia.tebben@my.simpson.edu		
Technical Assistant	Keith Dittmer	keith.dittmer@my.simpson.edu		
Lighting	Tanith Norris	tanith.norris@my.simpson.edu		
Sound	Allison Blades	allison.blades@my.simpson.edu		
Props	Mollie Hinkle	mollie.hinkle@my.simpson.edu		
Opera	Jillian Wells	jillian.wells.@my.simpson.edu		
Theatre Office	961-1647	Theatre Simpson Box Office	961-1601	
Scene Shop	961-1676	Campus Security	ext. 1711	
Costume Shop	961-1689	Emergency	8-911	

Simpson Productions

Request to miss mandatory call

All workcalls and strikes are mandatory events for all students working on a production. Attendance at these calls is essential for the professional running of the program and the building of the ensemble. Other academic requirements may occur which would prevent you from attending all or part of a call. In such a case, you can submit this form to request that you be excused from the call. Please note that you must make up the hours you will miss prior to the actual call. Under normal conditions other work or personal obligations do not constitute a valid reason for missing a workcall or strike.

This form should be submitted to the theatre department chair **two weeks** to the anticipated absence. The request shall be reviewed at a theatre department meeting.

Name: _____

Phone: _____ Email: _____

Date(s) of the call you are requesting to miss: _____

Date Request Form Submitted: _____

Reason for Request (*please be thorough in your explanation*):

Department Chair Signature

Date

☐ Approved

☐ Not Approved

Reason: _____

Hours required to make-up absence: _____

Shop assignment for make-up hours: _____

Shop Supervisor Signature (signifying completion of hours)

Date

BPAC BUILDING USAGE REQUEST FORM

***Filling out this form will give you access to building via south doors.

***You must reserve space via the online reservation site. ***

Name _____

Today's date _____

Cell phone # _____

*Your request for building space must be submitted to the building secretary **NO LATER THAN** Noon
the day of the request or by 11:00am on Friday for a weekend request.*

Date of request _____

Time requested: _____ AM/PM to _____ AM/PM.
(Circle one) (Circle one)

Space requested (circle one): Barnum Pote 001(green room) Rm: 102 Rm: 202

Rooms 101, 201 or 203 must be reserved directly through conferences- ext. 1322.

Purpose of request _____

For Office Use Only

Building Secretary initials: _____

Request submitted to Campus Security _____

Equipment and Space Usage Policy

Policy for use of theatre department and Simpson Productions equipment and supplies and rehearsal space usage.

Equipment and supplies

As students often need props, furniture pieces and costumes for classroom, Underground, and Alpha Psi projects, the department enforces the following policy:

Students will have open access to props in the cabinet outside the west box office space during regular building hours. The items the student finds in this cabinet are the only handprops the department will provide for projects and they are to be returned immediately after use, students are not allowed to keep these items in their lockers. (If there are special needs not met by the items in the room, please see the course instructor. Do not take special requests to other staff members.)

Rehearsal furniture is available for use for student projects. The rehearsal furniture is stored primarily in BPAC 202 and Barnum. Lobby furniture or Barnum seating is not available as rehearsal furniture.

This policy is designed to:

- ☐ cut down on loss of or damage to departmental items.
- ☐ help maintain the organization of BPAC storage spaces.
- ☐ make the use of the departmental supplies equitable to all students enrolled in theatre classes.

Rehearsal spaces

The following are spaces that students can use for rehearsals of projects. (Note that classes in session, Simpson Productions rehearsals, and scheduled outside events take precedence.)

- Green Room
- Barnum Studio
- Pote
- BPAC 202

*Requests to use BPAC 201, BPAC 203 or other rooms on campus must go through the conference office. You can submit your request via SCConnect:

<https://scconnect.simpson.edu/resources/SCeventvenuerequests/default.aspx>

The spaces can be reserved by signing up on the Room Reservations page on the departmental web site. If you are going to be using any of the rooms when the building is normally locked, you will need to fill out a blue “usage request form” located outside the main office in the theatre before the secretary leaves for the day.

It is important to keep all of the rooms clean! Throw out all the trash and put furniture, etc. back where you found it.

Updated July 2021

Core Action Statement

Communicating with your collaborators

Before writing your core action statement it is important that you do a basic script analysis so you have a clear understanding of the play.

Production team members will write a core action statement expressing their interpretation of the action of the play. Write the statement from the point of view of the area you are designing. This statement, done relatively early in the process, is a way to contribute to the overall conversation about the plans for the production.

Some things to consider as you prepare your core action statement:

- You are bringing ideas to the table to share with your collaborators.
- Be clear and concise with your statement. (500-1000 words.)
- State WHAT has to be accomplished: the given circumstances of the play, the basic action of the play, and production objectives from the director's concept.
- Explain your INTENTIONS for your design area. Explain WHY (in broad strokes) your intentions relate to your understanding/interpretation of the play you made these decisions and HOW you will accomplish your goals.

Who should complete the core action statement?

All designers should complete the core action statement (scenic, lighting, costumes, hair & make-up, props, sound designer/composer).

When is the core action statement completed?

Each designer should complete the core action statement after a careful analysis of the play and once the director has completed their conceptual statement.

Audience Statement

A note to the audience

The lobby display boards are designed to give the audience a look into the specific process of putting together the production they are about to experience. You can use your core action statement for inspiration for the audience statement, but you need to rewrite the statement so it focuses on explaining the evolution of your ideas and what the audience is about to see. This statement documents an intellectual journey rather than a personal journey.

Audience members spend, on average, two to three minutes at each lobby board. The statement needs to be concise (less than 500 words).

It will be important to meet with your mentor/advisor in preparation for the display board you would use for other events (e.g. Simpson College Creativity & Research Symposium, USITT, etc.). Revisions of the statement will be necessary given the change of audience.

Design Posters for Display in the Lobby

For each production faculty, guest, and student designers will create display boards for the lobby. The lobby display boards are designed to give the audience a look into the specific process of putting together the production they are about to experience.

The board should include a brief written statement focused on explaining the evolution of your ideas and what the audience is about to see. This statement documents an intellectual journey rather than a personal journey. Audience members spend, on average, two to three minutes at each lobby board. The statement needs to be concise (approximately 500 words).

The board should include process and production images. (Note that we want to give the audience a sense of what they are seeing, but we don't want to give away any surprises.)

The following list is of positions that create display boards for faculty/guest directed productions. (The display board expectations may be different for FSP.)

Scenic Designer
Lighting Designer
Costume Designer
Hair & Make-up Designer
Props Designer
Sound Designer
Dramaturg
Assistant Designer*

*An assistant designer may or may not create a display board depending on the specifics of their assignment. This should be worked out with the faculty/guest designer.

Students: It is important to meet with your mentor/advisor in preparation for the display board. You will provide a draft of the board for your mentor to review prior to approval for printing on the large format printer.

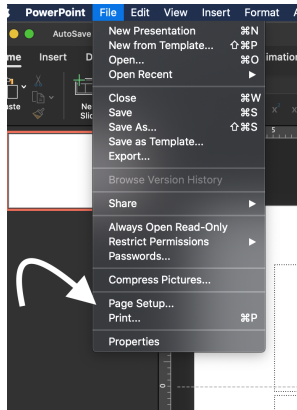
There is no fee for the first print on the large format printer. (*See plotter usage policy.*)

Preparing your Design Poster

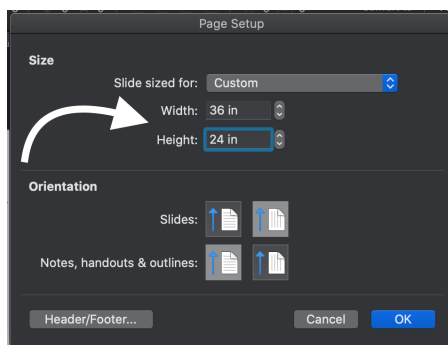
PowerPoint is a simple program to use to set up your poster.

Set your board size to 24"x36"

Choose "File" and click on "Page Setup"



Then put is 36" for Width and 24" for Height:



The following pages have three possible templates for your board. Students should work directly with their mentors regarding what material should be included on the board. It is likely that you will include more research images and sketches rather than production photos. (You will use more production photos when you are developing your presentation for the Research and Creativity Symposium.)

As you develop your poster, remember that you are helping to bring the audience into the world of the play. They are interested in learning more about the play, your process, and the choices you are making in creating the world.

You want to make the poster easy for audience members to read. Use consistent fonts. While you can use a color or potentially even a pattern in your background, you do not want the background to distract from your presentation.

[illegible][illegible]

Board Template 1 - 'Digital' Board

TITLE					
NAME & ROLE					
STATEMENT OF INTENT/ INTRODUCTION		EXAMPLE PAPERWORK OR STUDY GUIDE OR CUE SHEET, ETC		PRODUCTION PHOTO	PRODUCTION PHOTO
SHORT PLAY SUMMARY				CAPTION	CAPTION
EXPLAINING YOUR DESIGN PROCESS					
		CAPTION		PRODUCTION PHOTO	CONCLUSION & SUMMARY
RESEARCH IMAGES		CONT. PROCESS TEXT		CAPTION	
PRODUCTION PHOTOS					
CAPTION				WORD SEARCH OR PUZZLE	
PRODUCTION PHOTOS					
CAPTION					

AS YOU LIKE IT

Scenic Design Concept by Rob Sunderman

The Scenic Design process for "As You Like It" like all theatre production starts with reading the play and having a conversation with the director. I have never worked with Flordelino nor any of the other members of this production team, so it is always a good idea to ask many questions and get a feel for how everyone works. I like the process of scenic design to be as collaborative as possible and be open to changes as the ideas develop. The first several meetings/discussions with Flordelino were all about collecting ideas and talking about what he thought about the play's theme. What is the overall theme and objectives? Where are they, what is the story about, what are actors' objectives, what is the time period, what is the style and what do you want the audience to get from the telling of this production? My take-away from the initial conversations with Flordelino was that this is ultimately a play about love, finding oneself, coming of age and a journey searching for answers through conflicts and challenges. It's about life, life, life and how the social structure of both interact. Flordelino stated that he wanted to place it in a contemporary setting in Iowa. He also said that he wanted the words of the play tell the story and let them stand on their own merit with minimal scenery with one main playing area. The play is a comedy. One imagery that Flordelino mentioned was the rural paintings of Grant Wood with it's iconic and stylized imagery of Iowa.

INSPIRATION

SKETCHES

Having listen to what Flordelino's ideas of the play were, I looked at the play again for more specific ideas and questions about what I think the visual world could be. The play basically take place in two locations the world of the court (city) and the world of Arden (rural). What is the court and Arden in a contemporary Iowa setting? I also looked at where each scene takes place and how the play flows. How do scene changes happen? What is the possible movement of the actors on stage? At this point I started looking for research images that both convey the feeling of the play and the possible realistic location of the scene. What is the rural area? In the script it is the rural farm area, the forest and fringes of the forest. What is it in an Iowa setting? The court in the play is a home/business/palace of the duke. What would a court in Iowa look like?

Taking these images and all the ideas from the other members of the production team I came up with a series of sketches that went through various states of development. It was a process of getting at what is important visually in telling our unique story and eliminating what is not important.

INSPIRATION

In the end the world of the set became a blend of abstraction and realism. There is a grid that both represents the structured rigidity of the court but also the grid system that makes up the countryside farmland of Iowa. The playing area or center of the stage is the magical organic land of Arden and the outer area is the cooler angier world of the court/city/corporate Des Moines. Arden is the green fields and fringe forests of Iowa and the court is the cool/blue grey city corporate world like Des Moines. There are rolling hill sides that are reflective of the Iowa landscape. Some of these hill side units move off and on set stage left and right and some can be used while move specific locations are needed down stage. The court/city grid is always present around the perimeter of the main center stage area. Other specific moments happen through the acting and lighting with a few scenic elements supporting those moments. Up stage there are a series of translucent backdrops that can fly in and out of the space. These are used during the Arden scene to indicate the forests or landscape of Iowa. The actual images, textures and colors are produced through lighting on these surfaces from the front and the back. This can help with transitions to one place to another and to set the mood of a specific moment.

One aspect that can be found with the set is the theme of love. It is always present in the set in the form a heart shape created by the edge of the main playing area and the shape of the hill sides. Sometimes by lighting it is obvious and sometimes it is not. The hope is at the end after the wedding it is pronounced.

The end scene or moment is one of joy, fun and magic. It is the wedding scene when all is well and lives come full circle. The character Hymen comes in from the sky from a air balloon. This is a moment of city/court and rural/Arden coming together. It is a moment when lines dissolve and we see that we all have things in common.

There are many challengeCtfs in making a production like this flow well from scene to scene. Many fine details will be worked out as far as who moves what scenery pieces at what time. In the end it will be a combination of actors and stage crew that will have to make the scene flow smoothly from one moment to the next.

Theatre Department BPAC 102 Lab Computer Usage Policy

1. BPAC 102 is currently equipped with 15 desktop and 2 laptops for use by Simpson College students.
2. Computers are to be used only in BPAC 102.
 - ☐ Each computer is secured to individual workstations for security and inventory reasons.
 - ☐ No attempts should be made to defeat the measures taken to secure them in place.
3. Access to BPAC 102 is available through the coded lock.
4. The 2 laptop computers are available for use in Simpson Productions if the following guidelines are followed:
 - ☐ Availability is subject to the course needs at any given time.
 - ☐ A faculty member will requisition the computer for the duration of the run of the show (normally beginning only a few days before tech & concluding at strike).
 - ☐ Any laptop(s) used for production purposes will be kept secure in a locked closet when not in use for the production (defined as beginning at call and ending at the conclusion of each performance).
 - ☐ A crew member will be assigned the responsibility of setting up the laptop(s) at the beginning of each performance and secured at end.
 - ☐ The faculty member will return the computer(s) back to 102 during or immediately following the strike.
5. Anyone using the computers can only do so only by logging into it with their Simpson Account.
 - ☐ Please save all files to your account's online storage space instead of to the computer's hard drive.
 - ☐ Drives will be wiped periodically.
 - ☐ Files are left on the computer's drive by users at their own risk. Neither the department nor the college takes responsibility for the consequences of data left on a lab computer's drive.
6. Priorities for use of the BPAC 102 lab computers are as follows:
 - ☐ For course work during class time for THTR classes held in BPAC 102.
 - ☐ For course work outside of class time for THTR classes held in BPAC 102 when BPAC 102 is not in use by another class.
 - ☐ For coursework for courses NOT scheduled in BPAC 102 when BPAC 102 is not in use by another class.
 - ☐ For Simpson Production assignments.
7. If problems develop with security (carelessness, vandalism, or theft) the computers may be available on a more restricted basis, or not at all.

Enacted: 1-11-2016

Updated 7/21

Theatre Department BPAC Plotter Usage Policy--Revised 7/21

Students needing to use the BPAC HP 24" Printer/Plotter may do so in the following circumstances and following the associated guidelines:

Basic Guidelines:

- ☐ A faculty member will print files for students.
- ☐ Plotter is to be used **ONLY** for the printing of documents larger than 11" x 17".
- ☐ Make sure that files are free of spelling and grammar errors **BEFORE** printing since duplicate prints will be subject to additional fees.
- ☐ For Classes (not including THTR 122—practicum in design)
 - ☐ A single print free for each assignment specifying the printing out of a large-format drawing of more than 11"x 17"
 - ☐ Additional prints will be subject to a fee (see below)
 - ☐ The course instructor should send the file to the printer unless other arrangements have been made.
- ☐ For Production Design or Tech or Theatre Practicum including preparation for the Undergraduate Research Symposium.
 - ☐ Prints are free for purposes of communicating design or construction details to those charged with building the scenery, costumes or props, and hanging and focusing the lighting. Please print no more than is necessary.
 - ☐ One print of each design, technical drawing or pattern is free for the purposes of inclusion in a display in the lobby during the production.
 - ☐ One color print of your lobby display poster is free so long as it is displayed during the production.
 - ☐ Additional prints will be subject to the fees listed below, so keep any printed material protected between uses so as to limit the necessity to make extra prints due to carelessness.
 - ☐ The supervising faculty member should send the file to the printer unless other arrangements have been made.

Charges apply for the following purposes:

- ☐ Prints for inclusion in Portfolio material not covered by a course assignment.
- ☐ Prints for personal reasons. (printed at the discretion of the faculty)
- ☐ Duplicate prints necessary because of spelling, grammar or other content problems related to inadequate proofreading or editing before releasing a file for printing.

Print sizes and charges:

- ☐ Color & B&W photo or continuous value composition prints are subject to the following cost: \$1.00 per lineal foot (to the next full foot--12" = \$1.00; 24" = \$2.00; 36" = \$3.00; etc.)
- ☐ B & W line drawings prints are subject to the following cost: \$.25 per lineal foot (to the next full foot--12" = \$.25; 24" = \$.50; 36" = \$.75; etc.)

Simpson Productions Financial Procedures and Policies

All Theatre Department staff – and student-company members in leadership positions – will please adhere to the following procedures for purchasing goods or services for departmental projects.

The objectives of these procedures are:

- 1) to maximize the creative potential of department resources through efficient fiscal management;
- 2) to provide a relatively transparent accounting system;
- 3) to remain in compliance with College policies regarding financial management.

All purchases should be made with college procurement cards whenever possible. Confirm with the merchant ahead of time that they accept VISA procurement cards.

Make sure you are not being charged tax. Simpson College is a tax-exempt non-profit organization, so virtually all purchases are subject to tax-exemption. *The secretary can provide you with the tax exempt number or a tax exempt form if a business requests it. If you are purchasing things at Wal Mart, make sure you have the Wal Mart Tax Exempt ID card with you. (Get it from the secretary before you go.)*

Receipts are required for all purchases, regardless of method of payment. Receipts must be presented to the department secretary and should include the following information: merchant name, amount, listing of goods/services, name of purchaser, name/title of project(s) for which purchase is made. IE: "Fefu costume" The secretary will review the department's procurement card accounts online. If any purchases appear there for which they do not have a receipt, they will contact the cardholder for the receipt. It is the responsibility of the cardholder to get that receipt.

On Mondays, the secretary will send a weekly update of production accounts to department staff.

Online purchases: at the time of the purchase, print out the receipt provided by the online merchant and give it to the department secretary or email it to the department secretary.

Procurement card reconciliation: The department secretary will reconcile the accounts with the receipts they possess, and present the reconciliation for approval to the department chair. Once approved, these reconciliations will be electronically sent to the appropriate offices. The Department Chair's reconcile report goes to the dean's office and the other reconcile reports go to the business office.

Cash/personal fund payments for reimbursement: These should be only as a last resort or in emergencies. Any purchases that will result in reimbursement of over \$100.00 must be pre-approved by the department chair (including situations when several small purchases will total over \$100.) Because we are tax-exempt, the college will not reimburse for tax portion of any such purchases, so you are advised to ask the merchant to do the transaction as tax-exempt (and then be prepared to give them the Simpson Tax ID number.) The purchaser might not receive a reimbursement check for several days after turning in the request for reimbursement. If a procurement card is not available or not functional, the recommended method of payment is to use a check request in advance.

Reimbursements: Amounts \$20 or less will require the purchaser to take a copy of the receipt, the general ledger account number, and a signature from a supervisor to the business office for a cash reimbursement. Make sure the department secretary has a copy of that receipt before doing this. The business office keeps the receipt you bring to them. Amounts over \$20 will require a check request document be completed.