

## DRAMA DEPARTMENT ADMINISTRATIVE INFO FOR PRODUCTIONS

### Applying for Performance Rights:

Step 1. Production or project is approved by committee or advisor(s)

Step 2. Rights application and approval is needed **before** proceeding to designs, casting, etc. Information required for a rights request:

1. Play TITLE, Playwright and ISBN of version to be produced
2. Dates and times of performances
3. Venue name, address and capacity
4. Admission prices - if any
5. Actor salaries – if any

### What you need to know about Performance Rights

1. **Securing rights can take 6 -8 weeks.** The Theatre Administrator is the Department's contact person with rights agencies – he will apply for you (excepting ABBEDAM; see above).
2. **Non-professional rights request** – The Department always requests “non-professional performance rights”. This means that a professional company may request exclusive rights that will override the Department's request or agreement. *This doesn't happen often but in the event that it does it's always wise to have an alternate play choice.*
3. **Scripts** – You will need one for each cast member, the director and the SM. You must use the script version specified in the rights agreement. Be aware that some rights agreements stipulate that the Department purchase the edition to be used directly from the agency or publishing house.
4. **Script changes/edits, cross gender casting** – are not to be undertaken without the permission of the rights holder and/or playwright or playwright's agency.
  - a. Playwrights or their representatives may ask for an archival audio-video copy of the production just as a safeguard of their artistic product.
  - b. If one does plan on editing or changing the work, one should be prepared to document the request(s) in advance and abide by the rights holder's decision.
5. **Public Domain works** – it is unwise to assume that a play is part of the public domain simply because of its age. When in doubt, ask! E.g. some of Shaw's work is still covered by rights agreements.
6. **Works in translation** – often have 2 sets of royalties attached – one for the original work and one for the use of the translated work. Keep in mind that the playwright and the translator need to be credited (always refer to the rights agreement if and when in doubt).
7. **Recordings** –are not to be done without permission of the rights holder (unless for Department archival purposes).

## Canadian Actors' Equity Association and the Department of Drama:

The Department has a healthy working relationship with Canadian Actors' Equity Association (C.A.E.A. or Equity). In order to maintain this important relationship, it is *imperative* that students, faculty, staff, and Equity members be transparent about the work they do within the Department. (*When in doubt about jurisdiction questions - please ask - don't assume.*)

**Who does Canadian Actors' Equity Association represent?** Performers (actors, singers, dancers), stage managers, choreographers, fight directors, and directors

### Studio Theatre and Equity

1. The Department is allowed to engage up to two Equity actors under the DOT (Dance, Opera, Theatre) policy on Studio Theatre productions.
2. The **Equity members must be in "good standing"** and be residents of Edmonton or have an Edmonton address on file with Equity in order for the Department to offer them a contract. The Theatre Administrator is required to supply C.A.E.A. with casting details, e.g. roles assigned to Equity *and* non-Equity participants including actors, stage managers, choreographers, fight directors, and directors. This information must be provided to the Theatre Administrator **at least one month in advance** of the first rehearsal because the contracting process at the University takes so much longer than in the "real" world.
3. MFA Directors (and MFA Theatre Practice candidates) who are Equity members must file letters with Equity indicating that *the production or project that they are directing is being undertaken as part of their thesis requirements and that they respectfully ask to do so without reference to an Equity contract* (feel free to use this italicized wording for the letter).
4. Full-time Faculty who are Equity members may participate in Studio Theatre or BLT productions but they too must request permission of Equity to participate in the production without reference to an Equity contract, stating that their involvement in the production is part of their duty/responsibility to the Department as a full-time Faculty member.
5. Contract Instructors may not work on a Studio Theatre or BLT Production without reference to an Equity contract unless they provide written permission from Equity to do so.
6. If a Studio Theatre production involves C.A.E.A. members under contract, two copies of the production playbill are required to be sent to the C.A.E.A. office.

### MFA Bleviss Laboratory Theatre (BLT) productions and Equity

**Effective January 2017, MFA Directors may ONLY cast Equity members who have the following association with the Department: alumni, faculty, staff, or student.** The Department's Theatre Administrator will contract Equity members (our custom letter of understanding between Equity and the Department) and submit weekly insurance premiums to Equity on their behalf. Should *any* participant of an MFA BLT production be a member of Equity, the Theatre Administrator is also required to provide Equity with complete casting details, e.g. roles assigned to Equity *and* non-Equity participants including actors, stage managers, choreographers, fight directors, and directors in advance of the first rehearsal. **The MFA Director must provide the complete casting information to the Theatre Administrator at least a week in advance of the first rehearsal.**

## SPS/FAB Productions/Presentations:

### Front of House (FOH):

FOH plays an integral role in any production where there is a “public audience”. Listed below are **questions that must be asked and answered by the instructor/director/production team** at least a week in advance of opening and your FOH “manager” must know all this information.

1. **Venue doors** – have they been encoded (UNLOCKED) to match performance dates and times – taking into account talk backs, receptions ... e.g. ½ hour pre curtain, ½ hour after the performance. *Keep in mind that someone, FOH or production, must be on site while any encoded door remains unlocked. NEVER WALK AWAY FROM THE VENUE IF A DOOR IS STILL UNLOCKED!*
2. **Donations or gate revenues** – who is collecting, safe-keeping and handing into the office?
3. How long is the performance?
4. Is there an intermission - if so how long is it?
5. Where are the washrooms for the audience (SPS: are you accessing Timms washrooms or FAB’s)?
6. How many seats are in the venue (noted in the rights application)?
  - a. Are there any seats available/set aside for guests with mobility issues or other disabilities?
  - b. Is there a late-comers call and if so, are there some seats set aside close to the venue entrance?
  - c. Are there any VIPs expected and if so are seats reserved?
7. Where are the emergency exits and are they clearly marked and visible?
8. What is FOH’s role in the event of an emergency or evacuation?
9. Audience warnings.....are there any and how will they be communicated?
10. Are there performer entrances from the house – if so when and how many performers are involved?
11. Playbills – are there any and if so, do any need to be saved for archives or for the rights holder?
12. Bio board – is there one – is it to be struck between performances or may it remain in place throughout the performance period? Has someone been tasked with taking it down?

\*\*\*As of 2017/18, the Department will provide a paid FOH Manager for ABBEDAM, New Works and Off the Cuff.

### Posters and Playbills:

1. Posters and playbills for non-revenue generating productions are optional and at the discretion and expense of the director or other creative team members. However, should such be produced, the following guidelines must be observed.
2. Poster Designs: check the rights agreement for billing requirements. As a general rule - the work’s title should appear before the name of the playwright or anyone else on the production’s creative team.  
**Remember to include dates, times, location of the performances, information for ticket sign-up, the Department’s logo, and the course number (e.g. DR 684) on all posters.**
3. The playwright’s name is typically no less than half the type size of the play’s title.
4. Should you wish to include the director’s name on the poster, we ask that you include the names of the designers.

5. Should you wish to include the actor's names on the poster, we ask that you include the stage manager's.
6. Playbills: always recognize the rights holder as well as the playwright and creative team – e.g. "Rights for this production courtesy of Samuel French".
7. Rights agencies may request copies of posters and playbills so keep extra copies just in case you are asked to forward them.

\*\*\*BLT Productions have a grad student who serves as the theatre's FOH Manager; it is a GRA appointment. It is that person's job to proof all posters and playbills before they go to print to ensure that the above-stated rules and regulations have been followed.

### **Timms lobby access, food and alcohol**

**Timms Lobby access** – for student productions mounted in SPS – e.g. ABBEDAM, New Works, and others – Timms Lobby access is "shared" **only** if there is a Studio Theatre production running at the same time. If the SPS production offers a performance on Studio's "dark day" and wishes to have lobby access for washrooms or bar service, that group will have to pay for the applicable Timms FOH staffing costs. *Requests for Timms staffing must be made by the student group to the Theatre Administrator at least 2 weeks in advance of the date that service is required.*

**Food service in the Timms:** all licensed caterers are welcome in the Timms. If a student group wishes to host a reception where the public is to be invited, a licensed caterer must be contracted.

**Alcohol service in the Department of Drama:** must be in compliance with UAPPOL (University) policy. Please check with the Theatre Administrator for details.