

UNIVERSITY OF WINNIPEG
DEPARTMENT OF THEATRE AND FILM

THFM 2802 – 001
The Business of Theatre

COURSE INFORMATION

Winter 2020
MWF 1:30pm-2:20pm
ZOOM

Classes will begin on-line January 6th

Instructor: Hope McIntyre

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Online Office Hours: By Appointment

*E-mail is the best form of communication
and will be checked regularly.

COURSE DESCRIPTION

The objective of this course is to provide students in all areas of theatre with the basic concepts involved in the business side of a career in theatre. The course breaks down into two key areas – 1) managing your career as a freelance arts worker, and 2) managing an independent theatre project.

The course is comprised of lecture and seminar sessions and will offer a basic vocabulary for career and project management appropriate for students pursuing studies in **ALL** disciplines of the theatre industry. Wherever possible, lectures will be accompanied by guest speakers and discussion with noted members of the professional community.

Due to COVID-19, this year will see necessary changes in the mode of delivery and a need for flexibility. Although this may result in adjustments to aspects of the course outline as the term unrolls, the learning outcomes outlined above will remain the guiding principle.

Students will be taken through the following topics with an emphasis on strategies for establishing and maintaining themselves as a small business and for launching and disseminating independent theatre projects:

- seeking employment
- unions
- taxes for freelance arts workers
- etiquette and professionalism
- registering a theatre company as a “non-profit” or “charitable”
- what it means to have a board
- writing applications for grants
- submissions to festivals and presenters
- communications and scheduling
- the basics of managing a theatre project from both the producing and production management perspectives (including budgets)

The responsibility of any professional in the theatre industry is such that punctuality, attendance, and preparation is mandatory. The student will be expected to perform in accordance with professional standards in these respects. Exceptions due to technical challenges and limitations with remote learning will be made.

TENTATIVE SCHEDULE

NB: An exact schedule will be developed and provided on the first day of class, but due to the need for guest speakers and the limitations of their schedules, some flexibility in the specific topics offered will be exercised over the term. Assignment deadlines will not change.

Week 1 – Course Overview and Intro to Theatre Structures

Week 2/3 – Working in Theatre/Unions/Freelancing

Week 4 – Theatre Companies

February 12 - completed reading of required textbook

Week 5/6 – Submissions/Getting work

Week 7/8 – Funding/Budgets

Week 9/10 – Project Management

Week 11 – The Changing Theatre Industry

Week 12 – Goal Setting/Debrief

MARK DISTRIBUTION

Self-Employment Project (due January 29)	10%
Submission Project (due February 22)	15%
Grant Application Project (due March 19)	25%
Final Production Project (due April 14)	30%
Response Papers	5%
Group Presentations	5%
Class Participation	10%
TOTAL	100%

Group presentations will be done during synchronous class time. All other assignments are to be submitted digitally via e-mail to the instructor in pdf format.

EVALUATION CRITERIA

Participation: Work done in class will be evaluated on the student's level of commitment, presence and willingness to explore topics being discussed. Ability to apply instruction, demonstrate preparedness, being focused in class without distraction, along with constructive interest in the development and support of the group dynamic will be factors in grading. For those who do not feel comfortable speaking in a large group scenario, a contribution can be made in smaller group discussions and in-class activities. Quality over quantity of contribution to discussion will be weighed. Even if participation is very good when a student is present, missing classes will limit opportunities to participate, and therefore affect the participation grade.

Self-Employment Project: This project will be focused on the application of elements explored in class and required by a self-employed individual in the theatre industry. Evaluation will be based on extensiveness of research, application of research, inventiveness, and thoroughness of presentation.

Submission Project: This project will focus on creating a strong submission to a festival, and will be evaluated based on:

- following the guidelines and meeting the criteria of submission
- clarity
- thoroughness
- a strong pitch and presentation

Grant Application Project: This project will focus on creating a strong grant application, and will be evaluated based on:

- following the guidelines and meeting the criteria of the grant
- clarity in describing the project, its artistic impact, and feasibility
- thoroughness while maintaining the stated word limit
- strong pitch that sells the project
- realistic budget

Final Production Project: This project will focus on creating paper work to support producing/managing a theatre project, and will be evaluated based on:

- thoroughness of paperwork
- demonstrated application of concepts covered in class
- clear and clean presentation of information

Response Papers and Group Presentations: Throughout the course students will be expected to complete one-page response papers for assigned readings or present key information on topics in small groups. Evaluation will be based on effort, clarity of information, discoveries, effective group communication, as well as evidence of processing information from the reading and how it relates to lessons in the class.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0.

DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment.

A Superior. Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment.

A- Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment.

F Failing.

POLICY ON LATE ASSIGNMENTS

Late assignments will be penalized at the rate of 2% per day (weekends included). Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted via e-mail.

It is the student's responsibility to keep a copy of ALL assignments handed in for grading; in the event of loss or theft a duplicate copy of the assignment is required.

REQUIRED TEXT

Theatre Management: Arts Leadership for the 21st Century by Anthony Rhine

RECOMMENDED TEXTS

Readings will be drawn from multiple texts and provided digitally, for those wanting further information the following books are great resources:

The Actors Survival Kit, 5th Ed. by Peter Messaline and Miriam Newhouse

The War of Art by Stephen Pressfield

Write it Down, Make it Happen by Henriette Anne Klauser

The Art of Governance: Boards in the Performing Arts edited by Nancy Roche and Jaan Whitehead

Arts Leadership: Creating Sustainable Arts Organizations by Kenneth Foster

Management and the Arts, 3rd Ed. by William J. Byrnes

Performing Arts Management: A Handbook of Professional Practices by Tobie S. Stein and Jessica Bathurst

How to Run a Theatre: Creating, Leading and Managing Professional Theatre 2nd Ed. by Jim Volz

How to Start Your Own Theatre Company by Reginal Nelson and David Schwimmer

The Art of Relevance by Nina Simon and Jon Moscone

The Cycle: A Practical Approach to Managing Arts Organizations by Michael Kaiser and Brett Egan

ATTENDANCE AND LATENESS

Given that this is a course with a strong emphasis on discussion and guest lectures, participation and being present in class are necessary for the learning experience.

- Unexcused absences will be penalized at a rate of 1% per instance.
- Attendance and punctuality will be recorded at the beginning of every class.
- Excused absences or lateness require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence.
- If there are barriers to attendance, particularly due to remote learning, please discuss with the instructor in advance so that arrangements can be made to allow for a successful learning experience.

PROTOCOL

With the reality of on-line classes' reliance on technology, there will be more flexibility than usual. The goal will be to work with students to make sure their access needs are met. Professional conduct is expected at all times. The instructor will work with students if frequent absenteeism or lateness becomes disruptive and explore solutions if the challenges are due to the limitations of remote learning. However, failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will not be tolerated.

Regardless of the way the course is delivered, teacher and students are responsible for a creative, supportive and protective atmosphere in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any personal or artistic differences.

Recordings of on-line classes will only be made in the cast of guest speakers. In this case the recording will be limited to the speaker and not include other students without their express permission. Recording will be retained until the end of the academic year. Students who are concerned about recording, can also choose to turn off their camera.

No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.

STUDENT PARTICIPATION POLICY & COURSE CONTENT

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people cooperate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals, meetings or shoots both within and outside of class times; and, in short, exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

HEALTH AND ACCESSIBILITY SERVICES

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

"THE REAL THING" LECTURE SERIES

Normally, during the FW terms, the Department of Theatre and Film presents a series of lectures held on Wednesdays during the free period (12:30-13:20). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business," and attendance is compulsory for some courses (for example, all Honours level students must attend). This year, the series has been somewhat truncated. One lecture took place by Zoom in September, and further lectures may be added in the winter term online (by Zoom or other platform). Watch our website for information on further lectures as they are planned.

ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term; introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

Our Orientation Assembly took place by Zoom in September. Occasionally during the year, other Town Hall-type Department-wide meetings may be called; check our website for information as new meetings are planned.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams**, **Department parties** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours!).

Please join TAFSA to find out more at their meetings, every second Monday from 12:30-13:20 pm (by Zoom or other platform in 2020-21). Follow TAFSA at @tafsauw on Instagram. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

To safeguard the health of the UWinnipeg community — and support public health efforts — during the ongoing COVID-19 situation, the UW campus is closed until further notice. All academic instruction and evaluation will continue through alternate delivery.

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is CLOSED as per Campus policy. Access for students attending in-person labs in our building will be arranged as necessary. All studios and labs are locked 24/7.

NOTE: It is **MANDATORY** that anyone attending labs or rehearsals in the building carry an ID card/student card to verify they are allowed to be on campus. If a Security Guard checks and you do not have proper accreditation, **you will be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

RECORDING ON-LINE CLASSES

The instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

If a lecture is recorded, students will be given notice (via the course outline or on a case-by-case basis) that their personal information may be captured; informed of how long the recording will be retained; and whether the recording will be used for evaluation of any kind. Students will also be given the option to turn off their cameras/microphones and use pseudonyms to remain anonymous (except where class participation is required).

Students with concerns or who wish to seek alternate arrangements may discuss the matter with the instructor.

Access to recordings will be limited to the academic staff, students, and others with a legitimate need. Recordings containing student personal information will not be posted publicly, but only on UW-approved servers.

No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film* and *Access Card/Building Use Policy*.

Room bookings at the ACTF are suspended until at least December 31, 2020 and possibly longer. However, when we are able to allow students to book rooms again, links to *Room Booking Instructions* and electronic *Online Room Booking Form* can also be found on our department website. Please read and note all instructions carefully.

GENERAL NOTES

- Students can find answers to frequently ask questions related to remote learning here: <https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>.
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current remote learning environment.
- This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.
- Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean. ***Students are reminded that they have a responsibility to regularly check their***

UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.

- **Regulations, Policies, and Academic Integrity:** Students are encouraged to familiarize themselves with the “Regulations and Policies” found in the University Academic Calendar at: <https://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Particular attention should be given to subsections **8 (“Student Discipline”)**, **9 (“Senate Appeals”)**, and **10 (“Grade Appeals”)**.

Please note the importance of maintaining academic integrity, and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even “unintentional” plagiarism, as described in the UW Library video tutorial “Avoiding Plagiarism” (<https://www.youtube.com/watch?v=UvFdxRU9a8g>) is a form of academic misconduct.

Similarly, uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) is a form of misconduct, as it involves “aiding and abetting” plagiarism. More detailed information can be found here: Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>.

- **Copyright and Intellectual Property.** Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, notes on whiteboards, test questions, and presentation slides—irrespective of format. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy.

Students must also seek prior permission of the instructor/presenter before, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor’s intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright Policy (https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf).

- **Research Ethics.** Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <http://www.uwinnipeg.ca/research/human-ethics.html>.
- **Privacy.** Students should be familiar with their rights in relation to the collecting of personal data by the University (<https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html>), especially if Zoom is being used for remote teaching (<https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html>) and testing/proctoring (<https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html>).
- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. Students are

expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used.

Behaviour, communication, or acts that are inconsistent with a number of UW policies (e.g., *Respectful Working and Learning Environment Policy* at <https://www.uwinnipeg.ca/respect/respect-policy.html>; *Acceptable Use of Information Technology Policy* at <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>) could be considered “non-academic” misconduct.

More detailed information can be found here:

Non-Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf>

And <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf> .

- Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

VOLUNTARY WITHDRAWAL DATES

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 17, 2020 for Fall courses which begin in September 2020 and end in December 2020;
- **FALL/WINTER TERM COURSES:** February 23, 2021 for Fall/Winter courses which begin in September 2020 and end in April 2021;
- **WINTER TERM COURSES:** March 16, 2021 for Winter courses which begin in January 2021 and end in April 2021.

Students are encouraged to speak to the Instructor before withdrawing to explore other options.

Please note that withdrawing before the VW date does not necessarily result in a fee refund.