AMERICAN CONSERVATORY THEATER

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Jennifer Bielstein, Executive Director
Melissa Smith, Conservatory Director

M.F.A. PROGRAM
FACULTY HANDBOOK

2019-2020

v.9.25.19
A.C.T. MISSION STATEMENT AND VISION

A.C.T. nurtures the art of live theater through dynamic productions, intensive actor training in our conservatory, and an ongoing engagement with our audience and our community. We embrace our responsibility to conserve, renew, and reinvent the rich theatrical traditions that are our collective legacy, while exploring new artistic forms and new communities. Commitment to the highest standards informs every aspect of our creative work.

A.C.T.’s vision is to be central to the creative life of this country through transformational productions, visionary actor training, and enlightening educational programs.

M.F.A. PROGRAM STATEMENT OF PURPOSE

The A.C.T. Master of Fine Arts Program is for individuals who, after serious consideration and self-evaluation, have chosen acting as a profession. This highly competitive graduate program offers a rigorous three-year course of training designed to educate and stimulate the most creative, promising young actors, who are selected through nationwide auditions.

The curriculum in the M.F.A. Program combines comprehensive actor training with the rehearsal and performance of classical and contemporary works. A.C.T. believes that actors who recognize a relationship between new and classical work, and who have an intellectual and visceral grasp of dramatic literature, are uniquely prepared to collaborate in and support the development of new dramatic forms. These are the individuals who will go on to energize and advance the art of performance, and who will ensure the future of theater in America.

Our place at the center of a renowned professional theater company, as well as our urban location in San Francisco, enriches every aspect of the program, bringing students of diverse backgrounds into close contact with dynamic writers, directors, designers, and actors of varied theatrical traditions. Through exposure to professionals at work, our M.F.A. Program actors explore how drama informs the life of a community, and how, in turn, the life of a community inspires its theater.
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August 26, 2019: Registration, orientation and classes begin; rehearsals begin for 2nd and 3rd Years
September 2, 2019: Labor Day Holiday (there will be evening rehearsals/class)
September 3, 2019: Full classes begin.
November 28–29, 2019: Thanksgiving Holiday* (1st & 2nds; 3rds in Carol rehearsal)
December 16–20, 2019: Evaluation/Workshop Week*
January 6, 2020: Second term starts for all three years
January 20, 2020: Martin Luther King Day observed (there will be evening rehearsals/class)
February 17, 2020: Presidents’ Day observed (there will be evening rehearsals/class)
March 30, 2020: Classes resume for 1st & 2nd Years; 3rd Years in LA for Sunday, March 29 rehearsal, LA Showcase on 3/30
May 11–17, 2020: New Strands; evaluation week
May 17, 2020: Last possible day of project performances for all three years
May 18, 2020: Commencement; time TBD

*Instruction continues until 9:30 p.m. before all holiday breaks. No early departures.

II. CONSERVATORY DIRECTORY

ADMINISTRATIVE PHONE NUMBERS AND EMAIL ADDRESSES

Pam MacKinnon, A.C.T. Artistic Director – 439.2365  pammackinnon@act-sf.org
Jennifer Bielstein, Executive Director—439-2366  jbielstein@act-sf.org
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mjones@act-sf.org
Amanda Roccuzzo, Human Resources Generalist, Title IX Deputy – 439-2465
aroccuzzo@act-sf.org

OTHER IMPORTANT PHONE NUMBERS
A.C.T. Gen. Line 834-3200
A.C.T. Library 439-2432
A.C.T. Guard (Ambassador) 439-2478 (M-F 6 p.m.-10 p.m., Sat 9:30 a.m.-5:30 p.m.)
Project rehearsal schedules 439-2485
Fax on 7th flr. 834-3360
Fax conservatory office 834-3210 (located in the director of academic affair’s office)

III. ACADEMIC POLICIES AND PROCEDURES

SATISFACTORY ACADEMIC PROGRESS

A.C.T. Readiness: The Four Cornerstones

The over-arching goal of training in the M.F.A. Program is the achievement of “readiness” to perform at the American Conservatory Theater. To this end the institution has set four cornerstones of A.C.T. readiness:

- expressivity (ability to demonstrate dynamic range in voice, movement, and speech);
- professionalism (ability to work with integrity and purpose),
- collaboration (ability to build ensemble and support the creative/artistic process)
- transformation (ability to transcend self and explore a character fully).

Integral to the four cornerstones, the faculty has identified five core learning values, the practice of which enables students to become A.C.T. ready by the fall of their third year. These values are: preparation, participation, imagination, perseverance, and play (see p. 41: “Appendix A: Core Learning Values for Taking Class and Rehearsing at A.C.T.”).

The Curriculum

The entire curriculum is compulsory, with no elective subjects. In order to complete a year’s work, students must complete the course of study in a satisfactory manner, which includes demonstrating appropriate behavior. The three years of the program MUST be completed consecutively, except by special permission of the conservatory director.

Student Performance Experiences at A.C.T.

Students perform in various performance projects during their three years in the M.F.A. Program, including course projects, conservatory play productions, musical cabarets, the Will-on-Wheels Shakespeare school tour, Sky Festival works, performances generated through the Education & Community Programs Department, and performances in A.C.T. professional productions.
In addition, as part of being a student at a leading regional theater, M.F.A. Program students are assigned to participate in A.C.T. promotional events created through the Development and Marketing Departments, including performing in Season Galas each spring and at other events designed to raise the profile of the M.F.A. Program and help generate support for students and programming. These opportunities are an important part of the Conservatory’s collaboration within A.C.T.

**Tutorials**

Students and teachers are encouraged to keep in open communication with one another about their progress together in the course of training. A request for a tutorial may be initiated by the student or a teacher. Requests should be made in advance. Scheduling is at the discretion of the teacher. Once a tutorial is scheduled, it is important that the student and teacher respect each other’s time commitments. If you are unable to meet a tutorial, please contact the student at least several hours in advance, if possible.

**Student Advising & Counseling Services**

Each year, students are assigned faculty advisors. If you are assigned advisees, you should meet with them at least twice a semester—or as needed to assist them with questions concerning their work or the professional life of a theater artist. Appointments to see you should be made in advance. General meetings with faculty should be made by appointment on an individual basis.

Conservatory administrators often have an open door policy and will see you on a drop-in basis. If an emergency arises, however, do not hesitate to contact staff, who will see you as soon as possible.

If students are in need of outside counseling, please direct them to the Employee Assistance Program (EAP), found on page 46 of the M.F.A. Program Student Handbook.

Counseling is available to assist with a variety of issues, ranging from substance abuse to psychological matters. School is stressful—students should seek help with any issues that may affect their academic performance and personal well-being.

**Open Classes and Final Presentations**

Courses may culminate in an Open Class or Final Presentation open to A.C.T. faculty, administration, and staff. Open Classes and Final Presentations are typically held the last day of a course and provide a glimpse into the process and work students have been doing throughout the semester. In addition, Final Presentations provide students with a performance opportunity that presents the outcome of their work for the semester. A Final Presentation is equivalent to a final examination and participation is required. Failure to participate in an Open Class or Final Presentation without reasonable cause may result in Failure for the course.

**Written Evaluations and Grading**

While grades are a measure of a student’s progress, the conservatory values the larger issues of what constitutes a student’s growth and development in her or his course of study. To this end, on-going assessment and dialogue between all faculty and students is an integral and critical component of student evaluation.

Heads of Faculty and other associate/adjunct faculty evaluate students’ progress in written form twice a year, at the end of each semester, in accordance with the goals and objectives of the course in relationship to the four cornerstones of A.C.T. Readiness outlined above. In addition, students receive a formal oral evaluation from the Heads of Faculty at the end of each semester. Adjunct faculty write evaluations, as required. All faculty see due dates for evaluations and grades below.

**Quantitative Measure**

Evaluations assess progress with specific content of any class as well as expressivity, collaboration, transformation, and professionalism, and include teacher recommendations for improvement (see A.C.T. Readiness: The Four Cornerstones). Indications of unsatisfactory academic progress could include unsatisfactory course assignments, tardies and absences; lack
of commitment; poor understanding of the training process; inappropriate behavior (see “Standards for Appropriate Student Behavior,” page 10); unprofessionalism in class, rehearsals, and performance; failure to perform daily conservatory activities; unsatisfactory rehearsal and performance reviews; incomplete or unsatisfactory work-study assignments.

Faculty members submit mid-term evaluations of students who are making unsatisfactory progress: i.e. those students who are consistently unable to demonstrate the basic skill taught in class and may be inconsistent in their ability to be punctual, present, or prepared to work. Students who do not make satisfactory progress by the end of a term, receive a grade of “F” (fail).

A.C.T. does not provide the options of incomplete grades or repeated courses, unless approved by the conservatory director because of extenuating circumstances, such as injury or illness. The maximum time frame for completion of the program may not exceed 100% of the published length of the program, which is three years.

Qualitative Measure
Grading is strictly Pass/Fail, using the following guidelines:

Pass  The student demonstrates satisfactory command of the skills taught in class and continually strives to make progress. The student is professional, punctual, present, and prepared to work. A grade of “pass” is equivalent to a “C” average or better.

Fail  The student is consistently unable to demonstrate the basic skills taught in class and may be inconsistent in their ability to be professional, punctual, present, or prepared to work. A grade of “fail” is considered to be less than a “C” average.

Students must earn a pass in all major subject groups: acting, voice & text/dialects, movement, theatrical imagination, and rehearsal & performance. Each major subject group is comprised of various subgroups. In order for a student to make satisfactory progress in a major subject group, the average grade of the subgroups under the respective major group must be a grade of pass.

Regardless of grades, the conservatory director, in consultation with the heads of faculty, makes final decisions about advancement of each student at the end of each semester. A.C.T. recognizes that each student is unique and must develop at their own rate. If, however, a student’s personal rate of development does not meet the demands of the program, A.C.T. considers it detrimental to have a student continue in the program. In such cases, the student may be asked to withdraw. This is in no way a reflection of the student’s talent, but is recognition of the limitations imposed by the rigors of the conservatory’s three-year program.

Copies of final written evaluations, with grades, are mailed to students approximately five weeks after the final day of each semester. Students may also make an appointment to read their evaluations in the presence of a conservatory administrator.

Reporting Student Attendance  (NOTE: Most classes end 10 min before the hour or half-hour, but not all (e.g. a class before lunch).)

Student attendance is mandatory. Chronic absence or lateness is not tolerated. Students are expected to attend all scheduled classes, rehearsals, performances, individual tutorials (as scheduled by instructors), project evaluations and final evaluations.

Teachers and production stage managers must take roll for each class period and turn in their attendance sheets to the director of academic affairs at the end of each week. At the end of the course, you must file your final attendance sheet(s) with the director of academic affairs. You must also record each student’s attendance record (absences and lates) in the space provided for attendance at the bottom of the course evaluation form.

In addition, by the end of each class day for which you teach, you must call the attendance voice mail box (415.439.2384) and report all students who were late or absent from your class for that particular day. You can bypass the instructional message by pressing # any time during the recording.
Only the director of academic affairs or other authorized conservatory staff member will have access to this voice mail box for the purpose of monitoring attendance in timely manner.

For most courses, the following policy is followed:

- Two (2) absences in any one subject will result in an official warning and citation from the director of academic affairs.
- Three (3) absences in any one subject will result in a meeting with the director of academic affairs, who will issue a final warning.
- Four (4) absences in any one subject will result in a meeting with the director of academic affairs and the associate conservatory director to determine what action is warranted, up to and including academic probation.
- Two (2) tardies to any one class are equivalent to one absence and accrue accordingly.

NOTE: A lateness of 10 min or more, counts as an absence, unless the student has contacted the teacher/admin with an extenuating circumstance. Students who are late 10 minutes or more may not be allowed to attend class that day, at the discretion of the teacher.

For specialty classes, all rehearsals/performances, all workshops, the January Sky Festival, Gala and other fundraising events, the more stringent following policy is followed:

- One (1) absence or tardy will result in a warning
- Two (2) absences or tardies will result in a final warning and a conference with the director of academic affairs
- Three (3) absences or tardies will result in a conference with the director of academic affairs and the associate conservatory director to determine what action is warranted, up to and including academic probation.

Students who accrue the equivalent of six (6) total absences in a semester, regardless of circumstance, receive a warning. Students who accrue the equivalent of seven (7) total absences in a semester, regardless of circumstance, receive a final warning and must meet with the director of academic affairs to discuss their attendance. Students who accrue the equivalent of eight (8) total absences in a semester, regardless of circumstance, may face disciplinary action up to and including probation.

Absences due to illness are not excused and accrue accordingly, unless excused by faculty or administrators. Medical and dental visits, with a note from your doctor, are excused. Requests to be absent from any part of the curriculum, including absence for religious observance, must be submitted in writing at least two (2) weeks in advance to the director of academic affairs, who will notify the student as to whether the request has been approved or denied. Failure to request in advance may result in an unexcused absence.

**Regarding rehearsals and performances:** Any approved conflicts will be shared with the stage manager, director of the affected production, and the conservatory production manager before the first day of rehearsal. Should a request to be absent from a rehearsal occur on short notice, requests must be submitted as soon as possible by TXT or email to the stage manager and director of the affected production. The stage manager will notify the student, the director of academic affairs, and the conservatory production manager as to whether the request has been approved or denied. Failure to request such an absence may result in an unexcused absence.

**Reporting tardy arrivals to rehearsals or performance:**
Should a situation arise where a tardy arrival to a rehearsal or performance is foreseen, circumstances of the delay and estimated arrival time must be communicated to the stage manager. This may include unavoidable public transit delays, meetings that run long, etc. While being on time is key to professional conduct, communicating unavoidable circumstances of misspending another’s time is an important secondary measure.

In the event a personal emergency prevents a student from attending classes, they MUST notify the director of academic affairs at 415.439.2412 within 24 hours.

If a student is in violation of the attendance policy, the director of academic affairs, the conservatory director, and the associate conservatory director make final determination regarding academic probation. (See “Academic Warning Policy” and “Appeals Process”, page 9.)
**Student Leave of Absence**

In the event an extended illness or personal emergency results in a student missing two (2) weeks in any one year of the program, the student may be placed on a leave of absence, at the discretion of the conservatory director. The conservatory director, in consultation with the Heads of Faculty, will determine the terms of the Leave.

**Final Grade and Written Evaluation Due Dates for 2019-2020**

**Heads of Faculty**

All fall mid-term unsatisfactory progress reports due Friday, 10/11/19.
All fall final grades due Friday, 12/13/19
All fall written evaluations due Wednesday, 1/08/20

All spring mid-term unsatisfactory progress reports due Friday, 3/6/20.
All spring final grades due Friday, 5/8/20.
All fall written evaluations due Friday, 5/22/20

**Associate/Adjunct Faculty/Directors**

Grades, attendance sheets, and written evaluations of students, are due within one week of the last day of your course or project. Please return them to the director of academic affairs.

**Change of Grade Procedure**

All grades are considered final when assigned by a teacher at the end of the semester. A teacher may file a change of grade when the teacher has determined that a computational or procedural (misinformation, omission of work) error occurred in the assignment of the original grade.

A grade assigned by a teacher may be questioned and clarified through consultation with the teacher of the course. Further appeal must be addressed in writing to the conservatory director. Grounds for such appeal are that the student has evidence or testimony that work was evaluated by criteria that do not directly reflect the student's performance of the course requirements. In such cases, the conservatory director will meet with the teacher and the student to seek clarification and resolution. The conservatory director's decision in matters of change of grade decisions is final. Concerns regarding grades must be addressed within one semester following the semester in which the grade was originally assigned.

**Academic Warning/Dismissal Policy and Appeal Process**

**Warning and Dismissal**

At the end of each semester, the conservatory director, in consultation with the heads of faculty (except in the cases of attendance violations), will determine whether a student 1) is making satisfactory academic progress in the course of study, 2) receives a warning that sets forth the conditions for making satisfactory progress, or 3) should be dismissed from the program, with right of appeal (noted below).

Students who receive a warning remain eligible for FSA funds and have one semester to regain satisfactory academic status. Students who do not meet the conditions of a warning are dismissed, with the right of appeal.

At the end of the period of warning, the conservatory director, in consultation with the heads of faculty, will determine whether a student 1) has met the conditions for achieving satisfactory academic progress, 2) should continue without FSA funds, or 3) should be dismissed from the program, with right of appeal (noted below).
In the event a student receives a warning or is dismissed from the program, the conservatory director will notify the student in writing (by mail to the student’s address on record with the conservatory) of the decision within three business days of the determination. The director will also notify the director of academic affairs and the financial aid director.

At the discretion of the conservatory director, students who are under a warning may or may not be cast in projects.

**Appeal Process**

Students may appeal a determination of academic warning or academic dismissal, in writing, as outlined below. Appeals may be based on extraordinary personal circumstances. Examples of extraordinary personal circumstances include, but are not limited to: extended illness, death of a family member, or natural disaster.

The student must address their letter of appeal to the Academic Appeals Committee and deliver it to the director of academic affairs, along with any supporting documentation, within five business days of notification of dismissal or probation. The Academic Appeals Committee will evaluate the appeal, and the student will be notified of their decision no later than 30 business days after the submitted request, or such later date as the director of academic affairs may determine in his discretion in order to convene a full committee. Decisions of the Academic Appeals Committee are final. When an appeal is successful, the student is reinstated and returned to warning status.

A student may continue attending academic programs pending the determination of the Academic Appeals Committee.

The director of academic affairs administers the Academic Appeals Committee, but does not participate in deliberation on the matter and does not cast a vote on the decision. The Academic Appeals Committee is comprised of five A.C.T. staff members: the director of human resources, the director of financial aid, conservatory production manager, and two M.F.A. faculty members.

**FACULTY ACCESS TO STUDENT RECORDS**

Faculty will recognize their students’ right to privacy. Faculty who have a need to access student files should contact the director of academic affairs. The Family Educational Rights and Privacy Act of 1974, as amended dictate conservatory policy governing faculty access to student records. This Act, with which the institution intends to comply fully, was designated to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings. Students also have the right to file complaints with The Family Educational Rights and Privacy Act Office (FERPA) concerning alleged failures by the institution to comply with the Act. Conservatory policy explains in detail the procedures to be used by the institution for compliance with the provisions of the Act. Copies of the policy are available in the office of the director of academic affairs. The director of academic affairs also maintains a Directory of Records, which lists all education records maintained on students by this institution.

**STANDARDS FOR APPROPRIATE STUDENT BEHAVIOR**

All students in A.C.T. programs are expected to conduct themselves in a manner conducive to an environment of positive learning. Respect, courtesy, and care are mandatory, in the halls, in studio, and in rehearsal and performance. It is the responsibility of the faculty to ensure that students maintain these standards and that faculty observe the same standards, as well.

- Because actor training is experiential, sequential, and cumulative in nature, attendance at all sessions is essential. Being on time and prepared to work for all classes is mandatory.
- Stay in the room, unless the teacher, director, or stage manager excuses you. Breaks are scheduled between classes and during rehearsal. In case of emergency, alert the teacher, director, stage manager.
- All must work to maintain an atmosphere of focus, attention, and discipline. Learning occurs through observing as well as doing. All attention must be focused on the work at hand:
  - avoid personal activities that interfere with concentration and energy
  - eat beforehand, not in the studio or in the theater
• TURN OFF all electronic devices in the studio rehearsal room. Texting, answering cellphones, or surfing smart phones and iPads, etc. during class or rehearsal is rude and can be demoralizing to your associates; do these activities during breaks outside the space. TO FACILITATE this policy, production stage managers may collect all cellphones, smartphones, IPads, and other personal electronic devices at the start of rehearsals and return them during breaks, after which they will again be collected. Faculty may follow a similar policy in their classrooms.

• For the same reasons, do not read newspapers, magazines, or books during rehearsal or class
  ▪ Safety is imperative and everyone’s responsibility: You may not cause physical harm to anyone in the course of your work: not another participant, not staff, not yourself.
    1. In order to ensure the safety of all, students must alert teachers and directors of any physical limitations they have or medications they are taking that may impact their work.
    2. Special procedures must be followed in the use of all firearms, weapons, fire, or dangerous substances. Please consult your teacher, director, or stage manager for information regarding these policies.

▪ Actor training will stretch your boundaries. However, you are the author of your own training: you may say, "Stop," whenever you feel you cannot pursue a particular line further. At the same time, challenging yourself and saying “yes” to your creative work, rather than saying “no,” leads to growth. Saying “no” should not be used as an “excuse.”

▪ In actor training, all must be aware that respect and care apply to the treatment of the physical environment as well. Props, set pieces, furniture and costumes must be handled appropriately within the context of the play.

Either a faculty member or a conservatory administrator handles student disciplinary problems on a one-to-one basis.

A.C.T. reserves the right to dismiss from the program, after written or oral notice thereof, any student whose behavior, actions or language prevents the conservatory’s classes or rehearsals from proceeding in a creative and productive fashion, and interferes with the training of other students. The determination of the effect of student conduct under this provision shall be in the sole discretion of A.C.T. after consultation with the faculty or staff member who observed the conduct. A determination under this provision shall not be eligible for appeal under the student conduct sections of the M.F.A. Student Handbook. A.C.T. may, in its discretion, adjust the tuition of a student dismissed under this provision.

NON-ACADEMIC APPEALS COMMITTEE

Except for conduct which results in a student dismissal under the “Standards for Appropriate Student Behavior” above, students have the right to appeal disciplinary actions. The Appeals Committee is a standing committee of the conservatory that considers appeals from students about disciplinary probation, expulsion, and problem resolution. The disciplinary appeal hearing committee is composed of five members of the A.C.T. community: two faculty members and two alternates selected by the faculty; one administrator and two alternates from the artistic or production staff appointed by the artistic director; one first-year student and two alternates in the M.F.A. program, selected by that class; and one second-year student and two alternates, selected by that class; and one third-year student and two alternates, selected by that class. If the respondent is a first-year student, the second- and third-year members serve on the committee. If the respondent is a second-year student, the first- and third-year members serve on the committee. If the respondent is a third-year student, the first- and second-year members serve on the committee. Appointments and selections shall occur at the commencement of each semester. The students will not be considered representatives of either that class or the student body. The decision of the Appeals Committee in matters of probation and expulsion is final. Please see the "Nonacademic Student Conduct Code and Disciplinary Procedures" in the 2019-2020 M.F.A. Student Handbook, p. 16, for complete information on the Appeals Policy.

GENERAL GRIEVANCE, PROBLEM RESOLUTION, AND RED FLAG REPORTING

Faculty who wish to resolve a problem, or have complaints concerning a class, program, or work-related issue should first contact the conservatory director, if appropriate. They may also contact the director of academic affairs, the conservatory manager, the associate conservatory director, or the director of human resources for assistance in problem resolution.

An individual may contact the Bureau for Private Postsecondary Education for review of a complaint. The bureau may be contacted at, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6924, Fax: (916) 263-1897, http://www.bppe.ca.gov.
Red Flag Reporting: You may also report concerns safely, securely and anonymously 24/7 through Red Flag Reporting. Red Flag is a hotline for fraudulent activity/theft, misconduct, safety violations, and unethical behavior/employment practices (i.e. discrimination).

To file a report, use Client Code “ACT” and pick one of the following options:
Click: www.RedFlagReporting.com
Text: RFR to 234-231-9005
Call: 1-877-647-3335

You may also use the following (be sure to be detail oriented, provide our client code, and indicate if you wish to be anonymous or not):
Email: redflag@redflagreporting.com
Mail: RFR, P.O. Box 4230, Akron, Ohio 44321

STUDENT EVALUATION OF FACULTY

Students evaluate faculty at the end of each session. The evaluation process is administered by the conservatory staff. The purpose of these evaluations is to provide you and the senior conservatory administration with feedback from students regarding your teaching effectiveness. Student evaluations of faculty are private and confidential. The conservatory director reads all evaluations, and may pass them on to A.C.T.’s artistic director, executive director, and the general manager. Copies of your evaluations are available to you after you have submitted your student evaluations. Only the conservatory director or director of academic affairs will release them to you.

The conservatory director observes classes by appointment. At the end of each contract period, faculty meet individually with the conservatory director to review their work. In the spirit of learning, faculty are encouraged to visit each other’s classes when possible; classes are open at the discretion of the teacher.

PEER REVIEW POLICY (rev.10.27.14)

Although at A.C.T. there is no tenure and promotion system for faculty, the conservatory administration and faculty are committed to excellence in teaching and encourage the on-going sharing of pedagogical techniques through peer review as a way of enhancing teaching effectiveness in support of the program goals leading to A.C.T. Readiness.

Peer review is defined as formal observation and critical oral and written evaluation of a conservatory head faculty member by two reviewers: one M.F.A. Program faculty member from inside A.C.T., and one additional reviewer from the teacher’s area of expertise from outside A.C.T.

Peer review occurs on a four year cycle, with two head faculty members expected to participate in peer review each year (one in Fall and one in Winter/Spring) for three years, with a fourth year hiatus, according to the following procedure: The conservatory director will meet with the heads of faculty prior to the start of the peer review cycle to determine the order in which the heads will participate in the review and to set a timeline for review.

Each Faculty Head will serve as a reviewer once and be reviewed once during each cycle, including the conservatory director, who will be reviewed in her/his capacity as teacher. Each Faculty Head will make recommendations to the conservatory director of three outside teachers who are appropriate to the Faculty Head’s area of expertise. When appropriate, professional artists and teachers who are visiting A.C.T. will be given priority.

The peer reviewers and the teacher being reviewed will confer on the nature of the course, the current curriculum, and to set a date for a classroom visit. The Faculty Head will provide the reviewers in advance, copies of the course syllabus, learning outcomes and assessment rubrics.
Once the reviewers have visited a class, the review process should be completed within four weeks, according to the following timeline:

Within a week following the classroom visit, the peer reviewers will confer about their observations. Within the next week, the reviewers will confer with the Faculty Head who has been reviewed to discuss observations and provide feedback. Using the notes from these meetings, the reviewers will complete the Peer Review Form and submit it to the conservatory director within two weeks. The teacher who has been reviewed may choose to addend a written response to the form. Such addendum should be submitted within the same two-week period. As appropriate, the conservatory director will discuss the peer review with the teacher in an end-of-term meeting. The teacher being reviewed will sign the written summary in acknowledgement of receipt and the summary and teacher addendum (if applicable) will be placed in the teacher’s evaluation file, where it will be maintained in accordance with A.C.T.’s policy on employee privacy. See p. 40: Peer Review Form (Appendix F).

**FACULTY MEETINGS AND COMMITTEES**

Faculty members are expected to attend faculty meetings as stipulated in their contracts and to serve on various conservatory committees as appointed.

**ACADEMIC FREEDOM**

(A) Faculty have the freedom to examine all pertinent data, to question all assumptions and to be guided by all relevant evidence. Teachers are entitled to freedom in the classroom in discussing their subjects, but teachers should be careful not to introduce into their teaching controversial matter that has no relation to their subjects.

(B) Faculty are entitled to freedom in research and in the publication of the results, subject to the adequate performance of their other academic duties.

(C) Faculty are citizens, members of a learned profession, and officers of an educational institution. When they speak or write as citizens, they should be free from institutional censorship or discipline, but their special positions in the community impose special obligations. As persons of learning and educational officers, they should remember that the public might judge their profession and their institution by their expression. Hence they should exercise appropriate restraint, should show respect for the opinions of others, and should make every effort to indicate that they are not institutional spokespersons.

Faculty who believe that their right to Academic Freedom has been violated should file a formal letter of complaint with the director of human resources (x2484).

**CITIZEN ARTIST OPPORTUNITIES IN THE EDUCATION DEPARTMENT**

A.C.T.’s Citizen Artist training aids students’ understanding of the artist’s role in society as one that has the power to engage the wider community. Citizen Artists are actors dedicated to craft and committed to social change through the practice of their art. Through a variety of programs, A.C.T. is able to train socially aware, transformative theater artists with the tools to use their art to create change. A.C.T.’s Education & Community Programs Department provides theater-based arts education and engagement opportunities for more than 17,000 school students and community members each year through three programs: Student Matinee performances, with related pre- and postshow workshops; the Will on Wheels tour, with second-year M.F.A. Program students presenting Shakespeare productions at Bay Area schools and community centers; and the ACTsmart Intensive Residency Program, which provides in-depth instruction in writing and performance to socioeconomically disadvantaged youth in San Francisco continuation high schools and community-based organizations. The Education & Community Programs Department provides M.F.A. Program students with opportunities to acquire teaching artist training and apprenticeships in several of these programs; some of these experiences are a formal and required part of the M.F.A. Program curriculum, while others are voluntary and arranged on an individual basis. Through their participation, students may elect to earn a Citizen Artist concentration as part of their M.F.A. degree. Further information is provided at a meeting with the Education & Community Programs Department at the start of the year.
IV. CONSERVATORY GENERAL INFORMATION

CONSERVATORY OFFICE HOURS AND ACCESS TO 30 GRANT CAMPUS

The conservatory office is open 9:00 a.m. to 6:00 p.m. Monday through Thursday; 8:30 a.m. to 5:00 p.m. Friday. Doors to the 7th-9th floors are accessed by electronic keypad. A conservatory administrator will provide you with the confidential entrance code. DO NOT give this code out indiscriminately; also, DO NOT prop open security doors.

The building hours are 8:30 a.m. - 10:00 p.m. Monday - Friday, 9:30 a.m. - 10:00 p.m. on Saturdays, and 12:00 Noon to 4:00 p.m. on Sundays (these hours are subject to change). Building hours are posted Monday mornings. Reception and the main switchboard is located on the 7th floor. If a receptionist isn’t in attendance, visitors may gain access by using the phone in the elevator lobby to contact departments or individuals. After 6:00 p.m., the elevators will only access the 8th floor, where an A.C.T. security guard will be stationed. If you encounter suspicious individuals who seem to be loitering in the building, please report them to the conservatory office or the security guards. Also, please report all lost or stolen items to the office as soon as possible. (Please see “Campus Security Policies and Procedures”, p. 41.)

CLASS and REHEARSAL TIMES

It is your responsibility to always check the current schedule for your class and rehearsal times. Unless arranged otherwise, classes commence on the hour or half-hour and dismiss 10 minutes before the scheduled ending time, e.g., if your class meets from 10:00-11:30, dismiss students at 11:20. Students need at least ten minutes to get to their next class in a timely manner. From time to time, exceptions will be made, which will be noted in the weekly schedule. PLEASE OBSERVE THIS POLICY.

CLASSROOMS/STUDIOS

A.C.T. studio use is for A.C.T related purposes only. Conservatory classes, main-stage rehearsals and other company activities have priority in the use of studio space. Students and faculty may rehearse in studios by signing out a studio the day of use only, according to following procedure:

You must initial a vacant (unshaded and uninitialed) block of time (1/2 hr. maximum per person, 1 hr. maximum per scene) on the main room chart, which is located on the bulletin board just inside the conservatory office on the 7th floor. Room charts are posted at 4:00 p.m. each day. Always check the schedule to see if a room is in use before opening doors.

Students/faculty may be "bumped" if they sign out for more than the allotted time. Anyone wishing to use a studio for personal coaching or teaching, must rent space through the conservatory (x2405).

There is no eating, drinking (except for water), or smoking in classrooms or studios at any time. Please keep studios clean and remember to strike rehearsal furniture to the walls at the end of your reserved time. (See p. 42: Appendix B: Studio Use Rules.)

ID CARDS

You will be issued an A.C.T. ID, which you should always carry with you. These IDs may be necessary for access to the building at any time and for A.C.T. library borrowing.

MAIL AND MESSAGES

Faculty and student mailboxes are located in the conservatory office. Please check for messages on a regular basis. Mailing Address: 30 Grant Avenue, 7th floor, San Francisco, CA 94108-5834. Web site: www.act-sf.org.
LOCKERS

If you require a locker, please see the director of academic affairs (x2412), for assignment. A.C.T. takes all possible precautionary measures but cannot assume responsibility for the loss or damage of class work or personal property of students, faculty, or staff on A.C.T. property.

POLICY ON NUDITY IN CONSERVATORY PRODUCTIONS

Nudity, to any extent, during a performance may be permitted if it is essential to the logic and artistic integrity of the play, but it may not be gratuitous. Student actors cannot be required to perform nude. A student actor may choose to discuss the question of nudity with his or her faculty advisor, the conservatory manager or director of human resources, before making a decision about whether to appear nude or not. A student actor’s refusal to perform nude will not affect, negatively or positively, his or her final grade, or lead to other negative consequences. On the other hand, a student actor’s wish to appear nude, if supported by the logic of the play and the director’s interpretation, will also be respected. All issues of nudity in rehearsals and performances must be approved by the conservatory director, or in her absence, by the conservatory producer. The conservatory director is the final arbiter of taste and adherence to conservatory policy.

Nudity in the Rehearsal Process (in accordance with Equity rules)

- No persons other than the director, production stage manager, and student actors required with the scene(s) containing nudity, will be allowed in the rehearsal room during rehearsal of said scene. This rule pertains to when actual nudity is being used and not when student actors are using rehearsal clothing to simulate nudity.
- No filming or photography of nudity is allowed.

Nudity in Student Devised Work

Where students are devising their own work, the entire group must discuss the logic and artistic merits of nudity with the supervisor/director of the activity. Should the development of devised work lead to nudity in the final script, the director of the devised work must gain the permission of the conservatory director before beginning rehearsal. A student actor’s refusal to perform nude should be respected by the group and will not affect his or her final evaluation/grade, or lead to other negative consequences. On the other hand, a student actor’s wish to appear nude must also be respected. The policy on “Nudity in Rehearsals”, above, shall apply to devised work.

PHOTO/VIDEO POLICY

The conservatory reserves the right to photograph, videotape, and audio record all conservatory productions. All videos and photos remain the property of A.C.T. and may be used as A.C.T. deems appropriate. Express permission of the performers and other artists involved is not required. No filming or photography of nudity is allowed. No unauthorized photos, videotapes, or audio recordings of any conservatory production may be made by anyone—including staff, directors, designers, production personnel, students, or faculty. Conservatory productions include all work done in studio, off-site, cabaret, classroom, or Showcase.

Designers are allowed to personally photograph (not videotape) their sets, props, costumes, and lights during the photo dress rehearsal. No photos may be taken during a performance. Only the conservatory director or the conservatory manager may authorize the taking of photos, videotapes, or audio recordings.

VISITORS

All visitors MUST enter A.C.T. offices through the 7th floor during business hours; otherwise the 8th floor. Classes are not generally open to observation by friends, family, and the public. A.C.T. faculty and administration are welcome and often visit classes; and, from time to time, A.C.T. board members and guests of A.C.T. may observe classes. Visiting classes is always at the discretion of the teacher.
THE ALLEN C. FLETCHER LIBRARY: SYLVIA COE TOLK COLLECTION

The Allen C. Fletcher Library: Sylvia Coe Tolk Collection is located on the 7th floor. The hours are from 11:30 a.m. to 7:30 p.m. Monday through Thursday; Friday 11:30 a.m. to 4:00, and Saturday, 12:30 to 4:30 p.m. The collection holds scripts, anthologies, and histories of theater, acting texts, criticism collections, periodicals, videos, and recordings (including dialect tapes). All books and materials can be borrowed for up to 14 days; 3 days for videos. Renewal for 14 days can be requested if there are no reserves on the book. Fines are 25 cents/day for books and $1/day for videos. The borrower agrees to replace any lost materials. An A.C.T. ID is necessary for borrowing. Unreturned items will result in a loss of privileges. No books are to be checked out during after-hours use.

COMPUTER SERVICES

There are three IBM-compatible PCs (w/word processing and Internet access) and printer located in the conservatory office. These computers are for faculty and student use, and are available on a first-come, first-served basis during regular library hours, or after hours by special arrangement with the conservatory office. Computers (w/word processing and Internet access) and printer are available to Heads of Faculty in the faculty office on the ninth floor. If you require a wireless connection, please contact Joone Pajar in IT, x2430. A.C.T.

A.C.T. provides wireless access for student’s personal computers and laptops. Any use of the A.C.T. network is subject to the provisions of the Information Technology policies below.

GENERAL INFORMATION FOR SYSTEMS ACCESS/CONSERVATORY FACULTY & STUDENTS

A.C.T. provides access to an information systems network to faculty and students. This may involve access to the A.C.T. network or to wireless services to be utilized by individuals on personal computers. Access to the network and computer systems imposes certain responsibilities and obligations and is granted subject to A.C.T. policies and local, state and federal laws. Appropriate use should always be legal, ethical and show restraint in the consumption of shared resources.

Every authorized user retains his or her own password for access to the system, as initially established by the system administrator and subsequently changed by the user. All users other than authorized management and supervisory personnel are prohibited from the unauthorized access to other users’ files, email messages and passwords. Users should treat any password as confidential information. Users are prohibited from attempting to circumvent or subvert any system security measures.

It is important that your password is not disclosed intentionally or accidentally. Avoid writing your password down and, in particular, never leave passwords on notes affixed to your screen. A user name and password are issued for personal use and must never be communicated to another person. If network access is needed for temporary or part-time workers, please contact the system administrator to obtain a user name and password.

Although each user has an individual password for access to A.C.T.’s systems, the systems themselves and any data they contain belong to A.C.T. A user may be given access rights to particular files and software applications. A.C.T. management reserves the right to inspect any and all files stored on the network or on the workstation in order to assure compliance with A.C.T.’s policies and any applicable laws, for any business or operational purposes, or in the event that a disclosure of A.C.T.’s records are compelled by legal process. Users do not have a right to privacy in any information stored on A.C.T.’s systems. This includes any private, semi-private and public areas of the network, individual computer storage areas, and any other Company-owned diskettes, backup tapes and other storage media.

No software may be installed, copied or used on A.C.T. computers without the knowledge and permission of the system administrator. All software must be properly licensed and all license provisions (installation, use, copying, number of simultaneous users, term of license, etc.) must be followed. As a result, individual users may not install software brought from home or any other source. In all circumstances, the system administrator will determine if any software meets A.C.T.’s licensing and compatibility requirements. Knowingly or deliberately installing unlicensed software on A.C.T. computers is a violation of this policy and subject to disciplinary action.
The display of any kind of sexually explicit image or document on any computer utilizing the company system is a violation of our sexual harassment policy. In addition, sexually explicit material may not be archived, stored, distributed, edited or recorded using our network or computing resources.

A.C.T.’s computer systems should not be used, under any circumstance, in such a manner so as to libel, slander or harass another person, as defined elsewhere in Company policies. A.C.T.’s computer system may not be used to broadcast non-work related promotions, announcements, events or other information unless previously authorized by the Executive Director or their designee.

The system administrator may access the files of others for the maintenance of networks and computer and storage systems, such as to create backup copies of media.

Users should regularly review, deleting any files that are no longer necessary. Network storage space involves a significant financial investment, and as such, file space must be regularly reclaimed to make space available to other users and projects. Files stored over a reasonable time, as determined by the system administrator, will be automatically archived and deleted, subject to legal restrictions. Organization information and data must be stored (or duplicated) onto shared servers for backup.

**E-Mail Usage**

All faculty will be issued an A.C.T. email address. A.C.T.’s in-house email system has been provided to help users communicate with each other and customers, suppliers and other agencies. Email users should adhere to all Company policies and standards of decency and should not abuse the resources that are available to them. All email messages sent and received are Company records.

The contents of any email message on our system may be disclosed within A.C.T. to management without your permission and without your knowledge. A.C.T. reserves the right to install and use monitoring and tracking software on any of its computers. Therefore, you should not assume that email messages are confidential. A.C.T. maintains a policy of backing up and maintaining data files and email messages, so this applies even to messages and files that you have deleted. Deleting an email message or a file does not guarantee that it has been erased from the system.

Because A.C.T. provides the electronic mail system to assist you in the performance of your job, you should use it for appropriate A.C.T. business. Incidental and occasional personal use of email is permitted, but these personal messages will be subject to the same review as other messages. Since your personal messages can be accessed by management without prior notice, you should not use email to transmit any message you would not want read by a third party.

Your A.C.T. email address is not to be used for social media updates or other services that generate large quantities of email daily unless it is necessary to perform your job duties.

Users should regularly review and discard messages that are no longer needed. This includes any items in users’ personal folders, Sent Items and Inbox. Email stored over a reasonable time, as determined by the system administrator, will be automatically archived and deleted.

**Internet Usage**

A.C.T. provides access to the vast information resources of the Internet to help you do your job faster and smarter, communicate with the wider arts community, and be a well-informed business citizen. Internet access for A.C.T. is a business tool, provided to you at significant cost. A.C.T. expects the Internet to be used for business related purposes, i.e., to communicate with customers and suppliers, to research relevant topics and obtain useful business information. The ability to surf the web and engage in other Internet activities is not a fringe benefit to which all are entitled. All existing Company policies apply to employee conduct on the Internet.

Unnecessary Internet usage causes network and server congestion. It slows other users, takes away from work time, and consumes supplies and ties up printers and other shared resources. Unlawful Internet usage may also garner negative publicity for the Company and expose A.C.T. to significant legal liabilities. Under no circumstances is it permissible to host non-work related data on A.C.T. equipment that is accessed via the internet by external parties.
The "chat rooms", newsgroups and email of the Internet give each individual Internet user an immense and unprecedented reach to propagate Company messages and tell our business story. Because of that power, we must take special care to maintain the clarity, consistency and integrity of A.C.T.’s corporate image and posture. Anything any one employee writes on the Internet in the course of acting for A.C.T. could be taken as representing the Company's corporate posture. Only Senior Management and certain designated managers are authorized to represent A.C.T. All other employees must refrain from any communication that could be seen as representing A.C.T.

No employee should have any expectation of privacy as to his or her e-mail or Internet usage. Our managers will review Internet activity and analyze usage patterns, and they may choose to publicize this data to assure that Company Internet resources are devoted to maintaining the highest levels of productivity. A.C.T. reserves the right to install and use monitoring and tracking software on any of its computers to address suspected abuse, maintain system safety and functions, and for any other purpose.

USE OF SOCIAL MEDIA

At A.C.T., we understand that social media can be a fun and rewarding way to share your life and opinions with family, friends and co-workers around the world. However, use of social media also presents certain risks and carries with it certain responsibilities. To assist you in making responsible decisions about your use of social media, we have established these guidelines for appropriate use of social media.

This policy applies to all employees and students who work for or attend school at A.C.T., at any facility or when “on the road” for the company.

Managers and supervisors should use the Social Media Management Guidelines below for additional guidance in administering the policy.

Guidelines

In the rapidly expanding world of electronic communication, social media can mean many things.

Social media includes all means of communicating or posting information or content of any sort on the Internet, including to your own or someone else’s web log or blog, journal or diary, personal web site, social networking or affinity web site, web bulletin board or a chat room, whether or not associated or affiliated with A.C.T., as well as any other form of electronic communication.

The same principles and guidelines found in other A.C.T. policies apply to your activities online. Ultimately, you are solely responsible for what you post online. Before creating online content, consider some of the risks and rewards that are involved. Keep in mind that any of your conduct that adversely affects your performance, the performance of fellow employees and students or otherwise adversely affects patrons, donors, customers, suppliers, people who work on behalf of A.C.T. or A.C.T.’s legitimate business interests may result in disciplinary action up to and including termination.

Know and follow the rules

Carefully read these guidelines, the A.C.T. Statement of Ethics Policy, the A.C.T. Information Policy and the Discrimination & Harassment Prevention Policy, and ensure your postings are consistent with these policies. Inappropriate postings that may include discriminatory remarks, harassment, and threats of violence or similar inappropriate or unlawful conduct will not be tolerated and may subject you to disciplinary action up to and including termination.

Be respectful

Always be fair and courteous to fellow associates, patrons, donors, customers, suppliers or people who work on behalf of A.C.T. Also, keep in mind that you are more likely to resolve work-related complaints by speaking directly with your co-workers or by utilizing our Open Door Policy than by posting complaints to a social media outlet. Nevertheless, if you decide
to post complaints or criticism, avoid using statements, photographs, video or audio that reasonably could be viewed as malicious, obscene, threatening or intimidating, that disparage patrons, donors, customers, associates or suppliers, or that might constitute harassment or bullying. Examples of such conduct might include offensive posts meant to intentionally harm someone’s reputation or posts that could contribute to a hostile work environment on the basis of race, sex, disability, religion or any other status protected by law or company policy.

You may wish to share photographs, etc., of your work here on social media. Before sharing any production photos, videos, or other professional photographs, please check in with Conservatory Manager. Once confirmed you may share this material, please mark all materials as © American Conservatory Theater, and credit the photographer and if applicable any designers (i.e. costume, set, lights). When sharing photographs taken by yourself, please ensure you have the enthusiastic and explicit consent of any others in the photograph before posting.

**Be honest and accurate**

Make sure you are always honest and accurate when posting information or news, and if you make a mistake, correct it quickly. Be open about any previous posts you have altered.

Remember that the Internet archives almost everything; therefore, even deleted postings can be searched. Never post any information or rumors that you know to be false about A.C.T., fellow associates, patrons, donors, customers, suppliers, people working on behalf of A.C.T. or competitors.

**Post only appropriate and respectful content**

- Maintain the confidentiality of A.C.T.’s private or confidential information. Do not post internal reports, policies, procedures or other internal business-related confidential communications.
- Respect financial disclosure laws and the privacy of A.C.T.’s financial information.
- Do not create a link from your blog, website or other social networking site to a A.C.T. website without identifying yourself as a A.C.T. associate.
- Express only your personal opinions. Never represent yourself as a spokesperson for A.C.T. If A.C.T. is a subject of the content you are creating, be clear and open about the fact that you are an associate and make it clear that your views do not represent those of A.C.T., fellow associates, patrons, donors, customers, suppliers or people working on behalf of A.C.T. If you do publish a blog or post online related to the work you do or subjects associated with A.C.T., make it clear that you are not speaking on behalf of A.C.T. It is best to include a disclaimer such as “The postings on this site are my own and do not necessarily reflect the views of A.C.T.”

**Using social media at work**

Refrain from using social media while on work time or on equipment we provide, unless it is work—related as authorized by your manager or consistent with the Company Equipment Policy.

Do not use A.C.T. email addresses to register on social networks, blogs or other online tools for personal use.

**Retaliation is prohibited**

A.C.T. prohibits taking negative action against any employee for reporting a possible deviation from this policy or for cooperating in an investigation. Any associate who retaliates against another associate for reporting a possible deviation from this policy or for cooperating in an investigation will be subject to disciplinary action, up to and including termination.

**Media contacts**

Associates should not speak to the media on A.C.T.’s behalf without contacting the Marketing Department. All media inquiries should be directed to Kevin Kopjack (kevink@charleszukow.com).
For more information

If you have questions or need further guidance, please contact Human Resources (Amanda Williams, 415-439-2484; awilliams@act-sf.org).

Internet/Web/Email Security

A.C.T. installs anti-virus and spyware software on Company machines as necessary, however, the best software cannot protect against all illegal attacks on our system. Many viruses and other problems enter through attachments to otherwise innocuous seeming e-mails. Be particularly cautious of “scams” which prompt you to update bank account or other financial information. Do not open any email or attachments from an un-trusted or unknown source.

PHOTOCOPYING, TEACHING MATERIALS, AND SUPPLIES

CD/tape players, dry ink markers, chalk, portable chalkboards and VCR equipment are available for your class use. When the conservatory offices are closed, ask the 8th-floor ambassador for assistance. Call the conservatory associate (439-2426) to reserve the AV equipment. Please give at least 24-hour notice. Photocopying (short runs) may be done in the conservatory office. If the office is closed, ask the 8th-floor ambassador for assistance. If you would like the conservatory to make your copies, please contact the conservatory administrative assistant. One-week notice is required.

BULLETIN BOARDS

Bulletins and bulletin boards are our official way of keeping everyone informed about new policies, changes in procedures, and special events. Different bulletin boards exist for different types of information (i.e. equity notices, housing information, conservatory notices). Please check these bulletin boards regularly. Only authorized personnel are permitted to post, remove or alter any notice. If you want to have notices posted on A.C.T. bulletin boards, see the conservatory office for assistance.

A.C.T. MEETINGS

Faculty are considered A.C.T. “company” members, and are welcome to attend company meetings as announced. Company meetings are held at regular intervals. The purpose of these meetings is to bring as many members of the company together as possible for the receiving and exchanging of information.

A.C.T. COMPANY UPDATE

A.C.T. Update is an internal memo containing calendars, announcements, policy changes, etc., distributed via email each Thursday to all A.C.T. personnel. If you have an item you would like included in Update, please submit it to Coralyn Bond (x2435), cbond@act-sf.org, by Wednesdays at noon.

SMOKE FREE WORK PLACE

A.C.T. is a non-smoking building. Smoking is permitted only outside the building, at the curb, or if no curb, at least 15 ft. from exits, entrances, operable windows and vents (San Francisco Smoke-Free Ordinance, (SFHC), Article 19F). This policy applies to tobacco products, “e-cigarettes” and “personal vaporizers.”

LOST AND FOUND

The Lost and Found is located on the 8th floor across from the bathrooms. For valuable items, please see a conservatory associate.

PARKING and BICYCLES

For those who ride bikes, there is limited parking on the 7th floor balcony. Please furnish your own lock. The following parking garages are closest to A.C.T. As you can see, parking downtown is expensive, so we recommend that you rely on public
transportation. Rates subject to change. Please check.

Downtown Center Garage, Mason/O’Farrell - 673-6757. The A.C.T. employee rate is $12 for 10 hours. However, if any A.C.T. employee parks over 10 hours, the rate is $16 for 10 to 12 hours. If you park over 12 hours, the full day rate is $35.

Ellis/O’Farrell Garage, 123 O’Farrell - $29.50 for 24 hrs. (9-6: over 7hrs. is $20) 986-4800

Stutter/Stockton Garage, 330 Sutter - $26.00 max 7a.m – 6 p.m. 982-7275

Union Square Garage, 333 Post - $31.00 max 6 - 24 hrs. 397-0631

Pacific Center, 150 4th St. (between Mission & Market) - 1-4 hrs, $5.00; 4-5 hrs, $10.00; 6-7 hrs, $11.00; 7+ hrs, $12.50; 20 parking stamps for $170.00 equal to $8.50 per day. 546-7099.

V. CONSERVATORY EMPLOYMENT POLICIES AND PROCEDURES

The terms of employment for each A.C.T. conservatory faculty member are defined by an individual contract. To the extent provisions in the contract do not provide otherwise, A.C.T. faculty are subject to all provisions laid out in the Employee Handbook.

The conservatory administration is committed to strengthening ongoing communication with the faculty and encourages its members to come to either the conservatory director or the director of human resources with any issue without the fear of negative repercussion.

STATEMENT OF AT-WILL EMPLOYMENT STATUS

Employment at A.C.T. is employment at-will. Employment at-will may be terminated with or without cause and with or without notice at any time by the employee or the Company. Nothing in this Handbook or in any document or statement shall limit the right to terminate employment at-will. No manager, supervisor or employee of the Company has any authority to enter into an agreement for employment other than at-will.

EQUAL EMPLOYMENT OPPORTUNITY

A.C.T. is an equal opportunity employer and makes employment decisions on the basis of merit and/or A.C.T.’s operational needs. We want to have the best available person in every job. Company policy prohibits unlawful discrimination based on race, color, creed, sex, religion, marital status, age, national origin or ancestry, physical or mental disability, medical condition, sexual orientation, or any other consideration made unlawful by federal, state or local laws. All such discrimination is unlawful.

A.C.T. is committed to complying with all applicable laws providing equal employment opportunities. This commitment applies to all persons involved in the operations of A.C.T. and prohibits unlawful discrimination by any employee of the Company, including supervisors and co-workers.

If you believe you have been subjected to any form of unlawful discrimination, provide a written or oral complaint to your supervisor or Human Resources. Your complaint should be specific and should include the names of the individuals involved and the names of any witnesses. A.C.T. will immediately undertake an effective, thorough and objective investigation and attempt to resolve the situation.

If A.C.T. determines that unlawful discrimination has occurred, effective remedial action will be taken commensurate with the severity of the offense. Appropriate action will also be taken to deter any future discrimination. Whatever action is taken will be made known to you. A.C.T. will not retaliate against you for filing a complaint and will not tolerate or permit retaliation by management, employees or your co-workers.
VERIFICATION OF STATUS

The Company is required by federal immigration laws to verify the identity and legal authorization to work of all individuals. All offers of employment and continued employment are contingent upon furnishing satisfactory evidence of identity and legal authorization to work in the United States and completing INS Form I-9.

Providing false documentation or making false or inaccurate statements regarding your ability to be legally employed in the United States will result in immediate discharge. The Company shall retain copies of the documents you submit in a file separate from your personnel file.

WAGE AND SALARY POLICIES

You are employed by A.C.T. and will be carried directly on our payroll. A.C.T. is required by law to make certain deductions from your paycheck each time one is prepared, including federal, state, and local income taxes and your contribution to Social Security and Medicare. All deductions will be itemized with your check, and they depend on earnings and the number of dependents/exemptions you list on your W-4 form, based on information you furnish. Any change in name, address, phone, marital status, or number of exemptions must be reported to the A.C.T. Finance Department Office immediately, to ensure proper W-2 credit for tax purposes. Other deductions are voluntary and made only if authorized by you in writing. The W-2 form you receive each January indicates precisely how much of your earnings were deducted for these purposes in the preceding year. Every effort is made to avoid errors in your paycheck. If one does occur, advise Human Resources, who will take the necessary steps to assure that the correction is made properly and promptly.

PAY PERIOD AND HOURS

Core M.F.A. Program faculty members are paid on an average 40-hour work week, but built into that 40 hours are five hours of preparation time; therefore, contact hours are 35 per week for full time faculty. The hourly contact obligation of associate/adjunct members who are less than full time and paid on a salary basis is 7/8 of the total hours of pay. These hours and expectations will be clearly detailed in all contracts.

Except where mandated by collective bargaining agreement, A.C.T. pays employees on a bi-weekly basis. Checks are issued on Thursdays, generally for work performed during the current pay period. Some departments are paid for work performed during the previous pay period. This is referred to as being paid in arrears. Your supervisor will inform you if your department is paid in arrears and of the payroll cycle applicable to your position. If a regular payday falls on a holiday, employees will be paid on the preceding workday. Checks are available in the 7th floor conservatory office after noon on Thursdays.

Direct Deposit as a benefit: You may have your paycheck deposited directly to your savings or checking account, rather than receiving a paper check each week. If you are interested in Direct Deposit, see either the Finance Office or Human Resources for the necessary forms.

Wage Assignments (Garnishments): Whenever court-ordered wage assignments or garnishments are to be taken from your paycheck, you will be notified. According to the Federal Wage Garnishment Act, three or more garnishments may be cause for dismissal.

ABSENCES AND LEAVE

If illness or a personal emergency will cause you to miss your class you should contact the director of academic affairs (439-2412) as soon as possible. Requests for extended absence must be made in writing to the conservatory director, and will be handled case by case. Faculty should review their contracts for the terms covering handling of PTO days.

SCHEDULE

Acknowledging that scheduling of classes at A.C.T. is a dynamic process, a draft semester schedule will be issued to faculty members in advance of the beginning of each semester. This draft is subject to the relationship between the conservatory and the artistic opportunities and needs of the institution at large and may change frequently.
In order to minimize conflicts, it is the faculty’s responsibility to keep administration informed of potential personal obligations, conflicts, and special schedule requests well in advance. Requests should be made directly to the Conservatory Director and the Conservatory Manager and approved by the Conservatory Director prior to changes being made in the schedule.

Draft versions of each weekly schedule are sent to faculty on Fridays (e.g. 8/31/18) for the week beginning 10 days later (e.g. 9/10/18 – 9/16/18). Faculty should relay all updates and changes back to administration by each following Tuesday at 12:00 p.m. (e.g. 9/4/18). The final schedule for the week will be emailed by 4:00 p.m. on the Tuesday (9/4) immediately preceding the relevant week (9/10 – 9/16). Changes sometimes occur after the schedule has been finalized. Adjustments to the schedule at this point are made on a case by case basis with the conservatory director and will be communicated to the impacted students and faculty directly.

EMPLOYEE ASSISTANCE PROGRAM (EAP)

A.C.T.’s Employee Assistance Program (EAP) is administered through Concern and is for all full-time staff, part-time staff, M.F.A. Program students, and fellows. Concern EAP is available 24/7 by phone and online and is completely confidential.

Contact Info

Concern EAP
(800) 344-4222
employees.concern-eap.com
Company Code: American Conservatory Theater

Benefits Offered

- In-Person, Telephone & Video Counseling (up to 5 visits, per problem, per year)
- Parent & Childcare Resources (unlimited support)
- Adult Care Resources (unlimited support)
- Financial Coaching (up to two 30 minute telephone consultations, per issue, per year)
- Legal Consultation (one 30 minute office or telephone consultation, per issue, per year)
- Luma, an online personalized assessment that will customize a dashboard with resources specifically for what you need
- Online articles and videos
- Services are available for employee, spouses, dependents (up to age 26), and domestic partners
- See flyer attached or visit their website for additional information

All questions about use of EAP should be directed to Human Resources: Amanda Williams, Human Resources Director, 415-439-2484, awilliams@act-sf.org; or Amanda Roccuzzo, Human Resources Generalist, 415-439-2465, aroccuzzo@act-sf.org.

REIMBURSEMENT FOR TRAVEL AND OTHER EXPENSES

Any faculty member who travels on behalf of A.C.T. must adhere to the policies and procedures in the A.C.T. Travel and Expense Policy manual, which may be obtained from Finance Department (x2305).

For reimbursement of classroom books and other supplies, you must first receive prior approval from the conservatory manager (x2405). If approved for purchase, you must submit an expense report of expenses and original receipts (not a copy or credit card statement) with dates and amounts to the conservatory manager. Upon final approval from conservatory director, the finance department will reimburse you.
Reimbursements are generally made through payroll system, in the same fashion as one normally receives one’s check (i.e. it is direct deposited if one has that in place or comes as a check on the bi-weekly Thursdays if not).

**M.F.A. PROGRAM FACULTY/STAFF PROFESSIONAL DEVELOPMENT**

M.F.A. Program full-time faculty/staff may be granted special leave (up to two weeks per academic year) for the purposes of educational or creative activity that enhances the employee’s professional development and contributes to the operation and reputation of A.C.T. as a whole. In order to allow for sufficient planning, faculty/staff should make such requests well in advance of the period for which they are requesting the leave. Approval of the terms of such leave are at the discretion of the conservatory director and artistic director.

**PERSONNEL RECORDS**

It is important that the Company records be accurate and up to date for payroll, benefits and emergency purposes. You are required to notify Human Resources promptly and in writing of any changes in your name, address, telephone number(s), email address, marital status, dependents and/or person(s) to notify in case of emergency.

You have a right to inspect certain documents in your personnel file, as provided by law, in the presence of a company representative at a mutually convenient time. No copies of documents in your file may be made, with the exception of documents that you have previously signed. You may add your version of any disputed item to the file. Any request to review your personnel files must be directed, in writing, to Human Resources.

Student evaluations of faculty are housed in the office of the director of academic affairs. Copies of your evaluations are available to you two weeks after you have submitted your grades. Only the conservatory director or director of academic affairs will release copies of your evaluations to you.

**OPEN DOOR POLICY**

A.C.T. encourages all employees to bring any questions, suggestions, or complaints to the attention of management. If something about your job is bothering you, do not let it fester; speak to the appropriate person.

In most cases, the appropriate person is your supervisor, who is responsible for making the department in which you both work function as efficiently, productively and positively as possible. It is his or her responsibility to hear, consider and respond to your question, suggestion or complaint.

If you are dissatisfied with your supervisor’s response or feel that you cannot approach your supervisor in the first place, the next level should be your supervisor’s direct supervisor. If you are unclear as to whom that person is, please inquire of human resource manager as to the proper chain of authority.

If the matter cannot be resolved at this level, consult director of human resources, who will investigate and endeavor to mediate the situation between all parties involved.

As a final step, you may request in writing for the matter to be referred to a Human Resource Committee, an ad hoc committee that is convened as necessary, with membership based upon the nature of the matter. This committee will investigate and arbitrate the matter and issue a recommendation to the Executive Director. Such investigation will commence as quickly as possible following the receipt of your request.

This procedure, which we believe is important for both you and A.C.T., cannot result in every problem being resolved to your satisfaction. However, A.C.T. values your input and you should feel free to raise issues of concern, in good faith, without fear of retaliation.

A.C.T. does not consider it acceptable—on the part of management or employees—to air grievances or disagreements about company policy, procedures, or artistic decisions in public.
Should you wish to present anonymous feedback, suggestion boxes may be found at 30 Grant in the 7th floor lunchroom and at the stage door in the theater. Items from these suggestion boxes will be addressed at periodic company meetings. Note that these suggestion boxes do not replace direct communication and are not the proper venue seeking remedies for individual problems.

**A.C.T. BENEFITS**

**Benefits Available to Employees**

**Tax-sheltered annuity options/Retirement:** A.C.T. offers a 403(b) plan through TIAA-Cref for eligible employees. A.C.T.’s Board of Trustees determines the amount of the employer match annually. This plan is open to non-union, regular and seasonal employees, as well as members of I.A.T.S.E. Local B-18 (under the terms of our contract with the union), provided the employee is at least 21 years of age, has worked for the company for at least 60 days and is "on pace" to work 1,000 hours in the coming year. For more details and to enroll, see Human Resources.

**Flexible Benefits Plan (aka Section 125, or “Cafeteria Plan”):** This plan saves you money on taxes. It allows you to set aside pre-tax income to pay for medical expenses that are not covered by insurance (such as deductibles, glasses, etc.) and for dependent care (child or elder care).

**Commuter Check Program:** This program allows you to purchase mass transit passes/tickets with pre-tax dollars. There are also special provisions for bicycle commutes and for parking garage costs.

**Credit Union:** Patelco Credit Union provides a variety of financial services, including savings, low-interest auto and personal loans, and many other services. Money can be deducted directly from your paycheck and sent to the credit union or sent by personal check.

**Benefits Available to Non-Union Employees Working at Least Seasonally at Least 30 Hours Per Week**

**Medical/Dental Insurance:** The Company provides a choice of comprehensive medical and dental insurance plans for eligible employees. Eligible employees are those working a minimum of 30 hours per week on at least a seasonal basis that is not covered by a union sponsored plan. Eligibility begins 30 days following the date of hire and the insurance becomes effective on the 1st of the following month.

Coverage is offered on a voluntary basis for the employee and requires an employee contribution, which is deducted from the paycheck. This weekly contribution amount will be reviewed and adjusted annually. Coverage for dependents is also available; contact Human Resources for details. In the event of an increase in medical and/or dental insurance premiums, all employees will be required to increase their contribution to retain coverage.

Employees may only join the dental or medical plan at the initial point of eligibility. If an employee does not join at that time, they must wait for the annual open enrollment period for both plans. The open enrollment period is December with a January 1 effective date. New spouses, dependents and domestic partners may be added at any time during the plan year, if eligibility requirements are met and proper documentation is provided.

When an employee leaves A.C.T., they are eligible for continued self-pay insurance coverage under COBRA (The Consolidated Omnibus Budget Reconciliation Act of 1985 as amended). Upon leaving A.C.T., the employee will be notified of the procedures and costs necessary to continue insurance on a self-pay basis. See Human Resources if you have any questions regarding COBRA.

**Life Insurance**

A.C.T. provides life insurance for eligible employees as long as the Company actively employs them. The benefit amount is generally equivalent to an employee’s annual salary, up to a maximum of $50,000. The life insurance benefit is not subject to
COBRA, though eligible employees may elect to apply to convert the coverage to an individual plan upon departure from A.C.T.

Disability

Each employee contributes to the State of California to provide disability insurance pursuant to the California Unemployment Insurance Code. Contributions are made through a payroll deduction. Disability insurance is payable when you cannot work because of illness or injury not caused by employment at the Company or when you are entitled to temporary workers’ compensation at a rate less than the daily disability benefit amount.

In addition to contributions to the State Disability Insurance (SDI) program, which covers short-term disabilities, A.C.T. provides long-term disability insurance (LTD) for eligible employees. Guidelines for eligibility are the same as for the medical/dental insurance. Spouses, domestic partners and dependents are not covered by LTD. This insurance benefit is fully paid by A.C.T. and is not covered by COBRA.

A.C.T. PRIVILEGES

Free Classes: For each employee, A.C.T. offers one free Studio A.C.T. class and one free Young Conservatory class per session, on a space-available basis. Your significant other or child may take these classes.

Applications are available in the Conservatory and Young Conservatory offices. Maximums of two spots are available in each class for employees. Employees are encouraged to apply early.

Complimentary Ticket Policy for A.C.T. Productions (All tickets are subject to availability):

We want to encourage all staff and students to see the shows. Remember, though, that there are a lot of us, and if we don’t sell tickets we don’t pay bills. Therefore, we have initiated the following policies:

COMP TICKETS:

All staff members, M.F.A. students, and house crew members will receive two (2) comps for each season subscription/mainstage show to offer to friends and family. These (2) comp tickets can be used for performances when the staff member or student is not present. For M.F.A, YC, and all A.C.T. non-subscription shows, friends and family comps are subject to availability.

Comps are not pre-seated. You will be placed on the comp list and will be given the best available seats 30 minutes prior to the curtain. You may only use 2 comps per production. If you require more than 2 tickets, you are welcome to purchase additional tickets at the A.C.T. staff rate (50% off the full price). Please see “Half-Price Tickets” below for more detail.

To reserve comps (or to purchase half-price tickets), please email actstafftickets@act-sf.org. The request will be sent to the Box Office and a member of the Box Office staff will confirm receipt with you directly. This request will be regarded as a reservation for the requested number of seats. No physical tickets will be issued at that time. You may pick up your tickets at the Box Office beginning 30 minutes prior to show time.

WALK-IN TICKETS:

The walk-in ticket policy is intended to enable you to see our shows as many times as you wish with up to one guest per performance. Be prepared to show your A.C.T. ID, business card, or some way to identify that you are a part of A.C.T. at the Box Office anytime between half hour and curtain. You will be seated, just before curtain, in available seats. As always, the Ticket Services staff reserves the right to limit the total number of walk-ins for specific performances or shows.
Walk-in tickets are for A.C.T. staff, students, and crew members only. They cannot be requested for friends, family, or other guests. Any guests must be accompanied by the A.C.T. staff member, student, or crew member who will also be watching the performance. Walk-ins are not available for the last week of each show or extension weeks.

HALF-PRICE TICKETS:

All staff members, M.F.A. students, and crew members may purchase up to four (4) half-price tickets in advance for friends and family for any performance during the run, based on availability. Half-price tickets are only available for Orchestra, Mezzanine, Front Mezzanine (Strand Theater), and Balcony seats. The half-price discount cannot be applied to House Seats or Premiere Orchestra. You are welcome to purchase House Seats at full price. Please see the “House Seats” section for more detail.

To purchase half-price tickets, please email actstafftickets@act-sf.org. They will contact you directly to set-up payment.

GENERAL ADMISSION POLICY:

The General Admission Policy is intended to enable your friends and family to see the show after allotted comps and discounted tickets have been utilized.

Guests may put their name on the general admission list at the Box Office up to 1½ hours before curtain in person. Guests should state your name at the time of putting their name on the list. Tickets will be issued 15 minutes before curtain at a first-come, first serve basis and will be placed in the best available seats. General admission tickets are $50.00 each. Each guest may purchase up to two (2) seats for each performance. In the event that you do not receive a ticket for that performance, a full refund will be issued. As always, Ticket Services staff reserves the right to limit the total number of general admission tickets provided for specific performances.

General admission tickets are not available for the last week of each show or extension weeks. All tickets are subject to availability.

HOUSE SEATS:

Any staff person, M.F.A. student, or crew member may purchase house seats at full price, based on availability. Tickets can be purchased by contacting the Company Manager, Sabra Jaffe (sjaffe@act-sf.org, 415.439.2418). No comps or discounts can be applied to house seats.

“PAPERING”:

On occasion, there may be performances for which additional audience is desired. In this event, staff, students, and crew will either be notified directly or through notices published in the Company Update as to the procedure for reserving or obtaining seats.

CONSERVATORY PRODUCTIONS:

For M.F.A. shows, Faculty are entitled to two comp tickets per faculty member. Faculty may reserve tickets via the A.C.T. online Box Office using the code MFAFAC. M.F.A. cast members receive two (2) comps per production, which can be reserved through the stage manager of each production.

For non-ticketed events, such as SkyFest, an advance sign-up sheet will be made available either online or posted in the Conservatory office. For details, please check the Complimentary Ticket Policy for Conservatory Productions, available in the Conservatory office.
OPENING NIGHT:

Opening Night is a time to celebrate! Staff members may use their two (2) allotted comps for Opening Night. MFA Students may use one (1) of their allotted comps for Opening Night. Please send your requests to actstafftickets@act-sf.org by the Friday prior to Opening. When making a request, please include: desired show date and time, number of tickets and Will Call name.

DISCLAIMERS:

1. Staff members and M.F.A. students are asked not to approach administrative staff or Box Office management for comp tickets beyond those allotted by this policy.
2. As we sometimes produce shows in conjunction with outside partners, please recognize that those arrangements may include special ticketing policies, which may limit, alter or even suspend this “standard” comp policy.
3. Certain projects may require that we put in special policies of our own, in order to maximize revenue.
4. Staff and Students are asked not to call the box office to reserve any comps or half-price tickets.
5. Ticket policies are subject to change at the discretion of management.

Meet & Greet / Design Presentation The production concept and design presentation at the beginning of a show’s rehearsal period is important to many of our departments. The presentation also gives us an opportunity to introduce ourselves to new and returning cast and staff. We try to make these presentations available to all staff and to provide an occasion to really welcome newcomers.

Visiting A.C.T. Professional Rehearsals (The Two-Chair Policy) Observing professional rehearsals is open to M.F.A. students, faculty, and staff. We encourage you to take advantage of this unique opportunity. Please follow the established guidelines.

Visiting Studio Rehearsals Two chairs will be reserved daily for rehearsal observation, with these guidelines:

1. DO NOT ENTER OR EXIT REHEARSALS UNLESS A BREAK IS CALLED! Entry and exit into rehearsals must occur at break times only.
2. Rehearsals can be rendered closed by the director or stage manager at any time without prior notice.
3. In the event of more than two interested attendees, students have priority.
4. PROCEDURE: Breaks are every 60-90 minutes within the times posted in the rehearsal schedule. Interested participants should write their names on the sign-up sheet posted on the rehearsal room door. You must wait quietly outside the rehearsal room for a SM, ASM, or SM intern to usher you in during break time. No one is admitted once rehearsal resumes.

Visiting Technical Rehearsals Ten chairs are available at the American Conservatory Theater on Geary St., The Costume Shop or The Strand for Tech Rehearsals. The conservatory manager will announce when technical rehearsals are open. Please follow the guidelines below to ensure a satisfactory experience for all.

Sit only in the designated sections. Generally, this will be in either the mezzanine or one of the balcony sections, or in the rear of the auditorium, but location may be more specific on the information sheet.

When attending rehearsals at the American Conservatory Theater on Geary, enter and exit via the Stage Door on Mason St. only. The lobby exits will most likely be locked and may be alarmed as well. If a Stage Door person is at the desk, make sure to show your ID before proceeding further. The best way to get to the lobby and balconies is to proceed down the stairs past the stage doorperson’s desk and turn right at the bottom. Follow the hall to the end where it makes a left and go through the door into Fred’s Lower Lobby. Go up the stairs to the lobby and on up to the balconies from there. If there is an event in Fred’s, you may be asked to be especially discreet or to use an alternate route.

For other venues, follow the instructions provided to access the rehearsal.
Open and close doors to and from the auditorium slowly and quietly. Once you are seated, please do not move around until there is a suitable break. Please hold the seat when you rise and slowly lift it to its up position. The seats spring back quickly and are very noisy if you just stand up.

Please refrain from conversation while in the auditorium. Even though it might seem very noisy and chaotic in the orchestra section, work is being done and added noise is distracting.

If the director, assistant director, or any other member of the production team or staff of the theatre is roving about the theatre and needs you to move elsewhere, please do so.

The director or stage manager may elect to close any rehearsal for any reason, and those already in attendance may be asked to leave.

Return your badge to me in the Conservatory office immediately following your visit, as there are only enough badges for 10 people.

“CREATING SPACE FOR GENDER DIVERSE THEATER” and “A GUIDE TO PRONOUNS IN THE THEATRE”

Please see Appendix C, “Creating Space for Gender Diverse Theatre” and “A Guide to Pronouns in the Theatre.” These guides are meant to help us as we engage with one another in an effort to create a more inclusive space to fully experience our artistry. Many of the principles in the guides can help us overall as we strive to make a more inclusive environment for historically marginalized individuals, including addressing racism, sexism, homophobia, transphobia, ableism, and other forms of oppression.

EQUITY, DIVERSITY, AND INCLUSION COUNCIL (EDI)

The EDI Council is an advocacy and advisory liaison that educates and engages the A.C.T. M.F.A. Program community by advancing Equity, Diversity and Inclusion within our program. Our initiatives prioritize the needs of students and M.F.A. community members whose voices, cultures and identities have been silenced, ignored and underrepresented in the American theater. By doing so, we continually raise the standards of excellence in our program and work to provide a safe, energizing and affirming educational experience for every student. (See Appendix G, p. 50.)

UNLAWFUL HARASSMENT & DISCRIMINATION

A.C.T. is committed to providing a work environment free of unlawful harassment and, discrimination. Company policy prohibits sexual harassment, and harassment and/or discrimination based on pregnancy, childbirth or related medical conditions, breastfeeding, race, religious creed, color, national origin or ancestry, physical or mental disability, medical condition, marital status, age, gender, gender identification, genetic characteristics, gender expression, sexual orientation, family responsibility or any other basis protected by federal, state or local law or ordinance or regulation. All such harassment and discrimination is unlawful. A.C.T.’s anti-harassment policy applies to all persons involved in the operation of the Company, including employees, clients, vendors and contractors, and prohibits unlawful harassment or discrimination by any employee of A.C.T., including supervisors and co-workers. Prohibited unlawful sexual harassment includes, but is not limited to, the following behavior:

- Verbal conduct such as epithets, derogatory jokes or comments, slurs or unwanted sexual advances, invitations or comments;
- Visual conduct such as derogatory and/or sexually-oriented posters, photography, cartoons, drawings or gestures;
- Physical conduct such as assault, unwanted touching, blocking normal movement or interfering with work;
- Threats and demands to submit to sexual requests as a condition of continued employment, or to avoid some other loss, and offers of employment benefits in return for sexual favors; and
- Retaliation for having reported or threatened to report harassment.
- Use of any A.C.T. equipment, software, or other media in an act of harassment.
If A.C.T. determines that unlawful harassment or discrimination has occurred, effective remedial action will be taken in accordance with the circumstances involved. Any employee determined by A.C.T. to be responsible for unlawful harassment or discrimination will be subject to appropriate disciplinary action, up to and including termination. In the event conduct that violates this policy is by an individual who is not employed by A.C.T. reasonable and appropriate corrective action will be taken to the extent possible.

During an investigation and in imposing any discipline, A.C.T. will attempt to keep the investigation as confidential as allowed by the situation. Employees who participate in an investigation also are expected to keep the details of the situation confidential.

A company representative will advise all parties concerned of the results of the investigation. A.C.T. will not retaliate against you for filing a complaint and will not tolerate or permit retaliation by management, employees or co-workers.

A.C.T. encourages all employees to report any incidents of harassment or discrimination forbidden by this policy immediately so that complaints can be quickly and fairly resolved. You also should be aware that the Federal Equal Employment Opportunity Commission and the California Department of Fair Employment and Housing investigate and prosecute complaints of prohibited harassment and discrimination in employment.

POLICY ON AMOROUS OR SEXUAL RELATIONSHIPS BETWEEN FACULTY, STAFF AND STUDENTS

Amorous or sexual relationships between faculty or staff and a member of the A.C.T. community for whom they have teaching, evaluative, advocacy, counseling, advising or supervisory responsibilities are unacceptable, even if the parties involved view such a relationship as consensual.

A.C.T. will regard such behavior as unprofessional, unacceptable and potentially subject to reprimand or disciplinary procedures. A.C.T. expects faculty and staff to refrain from such relationships with students.

Any supervisor who is aware of a faculty or staff member who has such a relationship shall take action to remove that individual from their position of responsibility or otherwise resolve the problem, beginning with informal steps to resolution, to prevent and correct problems stemming from amorous or sexual relationships. If informal steps for resolution are unsuccessful, the matter will be pursued via the formal corrective action or complaint process listed in the sexual harassment complaint procedures.

UNLAWFUL HARASSMENT (Student Policy and Procedure)

A.C.T. is committed to providing a work environment free of unlawful harassment and, discrimination. Company policy prohibits sexual harassment, and harassment and/or discrimination based on pregnancy, childbirth or related medical conditions, breastfeeding, race, religious creed, color, national origin or ancestry, physical or mental disability, medical condition, marital status, age, gender, gender identification, genetic characteristics, gender expression, sexual orientation, family responsibility or any other basis protected by federal, state or local law or ordinance or regulation. All such harassment and discrimination is unlawful. A.C.T.’s anti-harassment policy applies to all persons involved in the operation of the Company, including employees, clients, vendors and contractors, and prohibits unlawful harassment or discrimination by any employee of A.C.T., including supervisors and co-workers.

Prohibited unlawful sexual harassment includes, but is not limited to, the following behavior:

- Verbal conduct such as epithets, derogatory jokes or comments, slurs or unwanted sexual advances, invitations or comments;
- Visual conduct such as derogatory and/or sexually-oriented posters, photography, cartoons, drawings or gestures;
- Physical conduct such as assault, unwanted touching, blocking normal movement or interfering with work;
- Threats and demands to submit to sexual requests as a condition of continued employment, or to avoid some
other loss, and offers of employment benefits in return for sexual favors; and Retaliation for having reported or threatened to report harassment. Use of any A.C.T. equipment, software, or other media in an act of harassment.

Disciplinary actions, up to and including expulsion will be strictly enforced. If you are harassed or discriminated against in any way, please notify the administrative director, the director of academic affairs, or the director of human resources immediately (see “Informal and Formal Complaint Procedures”, p. 32). The situation will be investigated and kept in strict confidence. A.C.T. is committed to providing a safe, comfortable environment for all students, faculty, and staff. Every effort will be made to resolve any complaints immediately. In the case of sex offenses, incident reports must be filed and the police notified as outlined in "Reporting Crime Incidents" (see p. 38).

In addition, the conservatory defines sexual harassment as follows, in accordance with Section 212.5 of the Education Code of the State of California. Sexual harassment means unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature made by someone from or in the work or educational setting under any of the following conditions:

- Submission to the conduct is explicitly or implicitly made a term or a condition of an individual's employment, academic status or progress;
- Submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual;
- The conduct has the purpose or effect of having a negative impact upon the individual's work or academic performance, or creating an intimidating or hostile offensive work or educational environment; and
- Submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits, services, honors, programs or activities available at or through the educational institution.

ANTI-HAZING POLICY

Hazing is any action taken or situation created, intentionally, to produce mental or physical discomfort, embarrassment, harassment, or ridicule. Such activities may include but are not limited to the following: use of alcohol, paddling in any form, creation of excessive fatigue, physical and psychological shocks, quests, treasure hunts, scavenger hunts, road trips or any other such activities; the wearing of public apparel which is conspicuous and not normally in good taste, engaging in public stunts and buffoonery, morally degrading or humiliating games and activities, and any other activities which are not consistent with academic achievement, policy and regulations of A.C.T., or applicable state and national law. The use of hazing by A.C.T. students or employees is prohibited whether on or off A.C.T. premises. Violations are subject to the “Nonacademic Student Conduct Code and Disciplinary Procedures”. Alleged violations should be reported immediately to human resources or the conservatory administration.

TITLE IX COMPLIANCE

A.C.T.’s Title IX coordinator is Amanda Williams, Human Resources (awilliams@act-sf.org); 1-415-439-2484. Amanda Roccuzzo, Human Resources Generalist and Title IX Deputy (aroccuzzo@act-sf.org); 1-415-439-2465.

Pursuant to Title IX of the Education Amendments of 1972 and the U.S. Department of Education’s implementing regulations at 34 C.F.R. Part 106, A.C.T.’s Title IX Coordinator has primary responsibility for coordinating the school’s efforts to comply with and carry out its responsibilities under Title IX, which prohibits sex discrimination in all the operations of A.C.T., as well as retaliation for the purpose of interfering with any right or privilege secured by Title IX.

Sexual misconduct against students, including sexual harassment, sexual assault, rape, and sexual exploitation, can be a form of sex discrimination under Title IX. The Title IX coordinator oversees A.C.T.’s response to reports and complaints that involve
possible sex discrimination to monitor outcomes, identify and address any patterns, and assess effects on the campus climate, so A.C.T. can address issues that affect the wider school community.

A student should contact the Title IX Coordinator or Deputy Title IX Coordinator(s) in order to:

- seek information or training about students’ rights and courses of action available to resolve reports or complaints that involve potential sex discrimination, including sexual misconduct,
- file a complaint or make a report of sex discrimination, including sexual misconduct,
- notify A.C.T. of an incident or policy or procedure that may raise potential Title IX concerns,
- get information about available resources (including confidential resources) and support services relating to sex discrimination, including sexual misconduct, and
- ask questions about A.C.T.’s policies and procedures related to sex discrimination, including sexual misconduct.

**SEXUAL ASSAULT POLICY and VIOLENCE AGAINST WOMEN ACT (VAWA) [Student Policy]**

"Perhaps most important, we need to keep saying to anyone out there who has ever been assaulted: you are not alone. We have your back. I’ve got your back."—Former President Barack Obama, January 22, 2014

A.C.T. recognizes that a sexual offense is a serious crime. Sexual assaults include rape, sexual battery, and corruption of a minor, gross sexual imposition, voyeurism, and public indecency. Sexual offenses, whether committed by a stranger, friend, or steady dating partner, are criminal offenses subject to prosecution under the law. Furthermore, these acts are punishable under the Conservatory’s “Nonacademic Student Conduct Code and Disciplinary Procedures.”

Consent

“At A.C.T., only “yes” means “yes.” Any sexual encounter requires affirmative consent. “Affirmative consent” means affirmative, conscious, and voluntary agreement to engage in sexual activity. It is the responsibility of each person involved in the sexual activity to ensure that he or she has the affirmative consent of the other or others to engage in the sexual activity. Lack of protest or resistance does not mean consent, nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity and can be revoked at any time. The existence of a dating relationship between the persons involved, or the fact of past sexual relations between them, should never be assumed to be an indicator of consent. Nor will the person(s) accused of a sexual offense be excused on the grounds of recklessness, being under the influence of alcohol or drugs, or that the accused did not take reasonable steps, in the circumstances known to the accused at the time, to ascertain whether the complainant affirmatively consented. Furthermore, it shall not be a valid excuse that the accused believed that the complainant affirmatively consented to the sexual activity if the accused knew or reasonably should have known that the complainant was unable to consent to the sexual activity under any of the following circumstances: (A) The complainant was asleep or unconscious. (B) The complainant was incapacitated due to the influence of drugs, alcohol, or medication, so that the complainant could not understand the fact, nature, or extent of the sexual activity. (C) The complainant was unable to communicate due to a mental or physical condition.

Policy

The sexual assault policy applies to A.C.T. faculty, staff, and students involved in any employment or academic relationship (or both) at A.C.T. This policy is enforced by internal disciplinary procedures with sanctions up to and including termination for employees or expulsion for students.

Sexual offenses should be reported as soon as possible after the offense occurs. During regular conservatory business hours (M–F, 9 a.m.–6 p.m.), students should report sex offenses to the director of academic affairs or director of human resources. During evenings, nights, or weekends, sexual offenses should be reported to an A.C.T. official if available or the ambassador on duty.

Victims are encouraged to notify local law enforcement authorities. At the victim’s request, A.C.T. officials will assist the victim with the report to local law enforcement authorities. It is important to understand that reporting the incident does not obligate the victim to press charges. Victims are encouraged to not dispose of evidence that may be necessary to prove criminal sexual assault.
Under the Violence Against Women Act (VAWA), schools are required to report incidents of domestic violence, dating violence, and stalking, according to the following definitions:

1. “Domestic violence” includes asserted violent misdemeanor and felony offenses committed by the victim’s current or former spouse, current or former cohabitant, person similarly situated under domestic or family violence law, or anyone else protected under domestic or family violence law.

2. “Dating violence” means violence by a person who has been in a romantic or intimate relationship with the victim. Whether there was such relationship will be gauged by its length, type, and frequency of interaction.

3. “Stalking” means a course of conduct directed at a specific person that would cause a reasonable person to fear for her, his, or others' safety, or to suffer substantial emotional distress.

**Bystander Intervention**

To prevent gender-based violence, it is important that people are approached as potential witnesses or bystanders to behaviors related to sexual or dating violence. If you witness these behaviors, there are certain ways you can step up to prevent a risky situation from getting worse.

In order to intervene, first someone has to:

1. Notice the incident: Bystanders first must notice the incident taking place. It's important to become attune to what situations may be risky; i.e., if you’re at a party, and you see someone stumbling as they’re being led into a different room, this is a risky situation.

2. Interpret the incident as emergency: By "emergency," we mean a situation wherein there is risk of sexual or domestic violence occurring in the near future.

3. Assume responsibility for intervening: It has been found that often, people believe that someone else will help in a situation where there are many people around. However, it is important to realize that others may also be thinking the same thing. If you’re unsure if you should do something, ask a friend what they think—it might be the case that they’ve been thinking the same thing.

4. Have the bystander intervention skills to help: There are a number of different techniques that someone can use to intervene in a risky situation, some of which we’ve listed below.

**Bystander Intervention Techniques (the 4Ds)**

Please remember that your safety is of the utmost importance. When a situation that threatens physical harm to yourself or another student, ask someone for help or contact an A.C.T. administrator or staff person.

1. Direct: Step in and address the situation directly. This might look like saying, "That's not cool. Please stop." or "Hey, leave them alone." This technique tends to work better when the person that you’re trying to stop is someone that knows and trusts you. It does not work well when drugs or alcohol are being used because someone’s ability to have a conversation with you about what is going on may be impaired, and they are more likely to become defensive.

2. Distract: Distract either person in the situation to intervene. This might look like saying, “Hey, don’t you have rehearsal tomorrow?” or “Who wants to go get pizza?” This technique is especially useful when drugs or alcohol are being used because people under the influence are more easily distracted then those that are sober.

3. Delegate: Find others who can help you to intervene in the situation. This might look like asking a friend to distract one person in the situation while you distract the other (“splitting” or “defensive split”), asking someone to go sit with them and talk, or going and starting a dance party right in the middle of their conversation. If you didn't know either person in the situation, you could also ask around to see if someone else does and check in with them. See if they can go talk to their friend, text their friend to check in, or intervene.

4. Delay: For many reasons, you may not be able to do something right in the moment. For example, if you’re feeling unsafe or if you’re unsure whether or not someone in the situation is feeling unsafe, you may just want to check in with the person.
In this case, you can combine a distraction technique by asking the person to use the bathroom with you or go get a drink with you to separate them from the person that they are talking with. Then, this might look like asking them, “Are you okay?” or “How can I help you get out of this situation?” This could also look like texting the person, either in the situation or after you see them leave and asking, "Are you okay?" or "Do you need help?"

**Bystander intervention resources**


Men Can Stop Rape: [http://www.mencanstoprape.org/Theories-that-Shape-Our-Work/bystander-intervention.html](http://www.mencanstoprape.org/Theories-that-Shape-Our-Work/bystander-intervention.html)

**Informal Complaint Procedure**

a) The complainant has up to 180 days after the alleged incident(s) to make a complaint.

b) The complainant may meet informally with the director of academic affairs or the director of human resources, or

c) The complainant may choose to discuss the complaint with the person accused, with the option of having the director of academic affairs or the director of human resources present, or at the request of the complainant, the director of academic affairs or the director of human resources may choose to discuss the complaint with the accused, or

d) The complainant may file a formal complaint.

**Formal Complaint Procedure**

a) A complainant’s formal complaint of unlawful sexual harassment/assault must be submitted in writing to the director of human resources within 190 days of the alleged incident(s). A notice that a complaint has been received will be given to the appropriate program director. A copy of the complaint will be given to the accused. Personal information about the victim and alleged perpetrator will remain confidential, insofar as it does not interfere with A.C.T.’s right to investigate allegations of misconduct and take corrective action where necessary.

b) Following the filing of the formal complaint, the director of human resources will conduct a formal investigation. The director of human resources shall disclose any real or apparent conflict of interest or biases related to the parties to the Executive Director (or other designated senior administrator). If the director of human resources is unable to fulfill the duties of investigator, the Executive Director (or other designated senior administrator) will appoint a new investigator.

c) To the extent possible, the proceedings will be conducted in such a way as to protect the confidentiality of all parties while affording the accused a full opportunity to respond to the allegations.

d) Within 60 working days of the filing of a formal complaint, the investigator will issue findings and a recommendation to the appropriate program director. The recommendation may include disciplinary or dismissal action.

e) The appropriate program director will inform the parties promptly.

f) In the event that the investigation’s findings do not support the complainant’s accusations and no sanctions are recommended, the investigator will retain files but they will not enter any student or personnel records—nor will any reference to the investigation appear in any other permanent record.

g) Should violation of A.C.T.’s sexual assault policy be found and sanctions imposed, a record of such sanctions or disciplinary action taken as a result of such findings shall be made part of the accused’s permanent files.

h) If the decision is unacceptable to the accused or the complainant, each may appeal.

An appeal to the decisions resulting from a formal complaint of sexual harassment or assault shall be conducted in accordance with the “Nonacademic Student Conduct Code and Disciplinary Procedures” that are hereby incorporated as part of the Sexual Assault Policy by reference. Both the complainant and the accused shall be notified of the outcome of any campus disciplinary proceedings pursuant to an alleged incidence of sexual assault.

Just as the rights of those who experience sexual harassment or assault must be protected, A.C.T. protects the rights of those accused of sexual harassment or assault, and all parties to the investigation will be treated with discretion and respect, in accordance with A.C.T.’s policy on privacy and confidentiality.

An individual who participates as a complainant or witness in an investigation of sexual assault, domestic violence, dating violence, or stalking will not be subject to disciplinary sanctions for a violation of the institution’s student conduct policy at
or near the time of the incident, unless the institution determines that the violation was egregious, including, but not limited to, an action that places the health or safety of any other person at risk or involves plagiarism, cheating, or academic dishonesty.

Students who are victims of sexual assault are strongly encouraged to seek counseling from a mental health professional either through the director of human resources or other community resources, such as San Francisco Rape Treatment Center (415.821.3222) or SF Women Against Rape (415.647.7273). The director of human resources (415.439.2484) maintains lists of additional counseling services in the community for victims of sexual offenses and will provide such information upon request.

- National Sexual Assault Hotline: 1.800.656.4673 / #1

A.C.T. shall endeavor to make alternate academic arrangements for victims of sexual offenses if the need for alternate academic arrangements is precipitated by the sexual offense. Such requests should be directed to the director of academic affairs, who takes them to the program director in order to determine whether the alternate academic arrangements are reasonably available.

In accordance with the campus security policy, A.C.T. shall make timely reports to the A.C.T. community of sexual offenses on campus that are considered a potential threat to students and employees. Such reports shall be intended to increase awareness among the A.C.T. community in an effort to prevent similar occurrences of such crimes.

The conservatory organizes workshops for students and faculty and provides materials to students to promote awareness of rape, acquaintance rape, domestic violence, dating violence, stalking and other sexual offenses.

**Not Alone and A.C.T.’s Sexual Assault/VAWA Presentation**

Information for students, schools, and anyone interested in finding resources on how to respond to and prevent sexual assault on college and university campuses and in our schools. Click explore on the “Not Alone” link below to find a crisis service, learn more about your rights and how to file a complaint, and view a map of resolved school-level enforcement activities. Click on the “prezi” link for A.C.T.’s presentation on Sexual Assault/VAWA information. See [NOT ALONE](http://www.sfwar.org/ci.html) and [PREZI](http://www.sfwar.org/ci.html).

**WORKPLACE BULLYING**

Workplace or school bullying may be defined as “repeated inappropriate behavior, either direct or indirect, whether verbal, physical or otherwise, conducted by one or more persons against another or others, at the place of work and/or in the course of employment”, including during school.

All employees and students deserve to be treated with dignity and respect. The purpose of this policy is to communicate to all employees and students, including supervisors, managers and executives that A.C.T. will not tolerate bullying behavior. Employees found in violation of this policy will be disciplined, up to and including dismissal/termination.

Bullying may be intentional or unintentional. However, it must be noted that where an allegation of bullying is made, the intention of the alleged bully is irrelevant, and will not be given consideration when meting out discipline. As in sexual harassment, it is the effect of the behavior upon the individual which is important. A.C.T. considers the following types of behavior examples of bullying:

- **Verbal Bullying:** slandering, ridiculing or maligning a person or their family; persistent name calling which is hurtful, insulting or humiliating; using a person as butt of jokes; abusive and offensive remarks.
- **Physical Bullying:** pushing; shoving; kicking; poking; tripping; assault, or threat of physical assault; damage to a person’s work area or property
- **Gesture Bullying:** non-verbal threatening gestures, glances which can convey threatening messages
- **Exclusion:** socially or physically excluding or disregarding a person in work-related activities

In addition, the following examples may constitute or contribute to evidence of bullying in the workplace or school:
• Persistent singling out of one person
• Shouting, raising voice at an individual in public and/or in private
• Using verbal or obscene gestures
• Not allowing the person to speak or express him/herself (i.e., ignoring or interrupting).
• Personal insults and use of offensive nicknames
• Public humiliation in any form
• Constant criticism on matters unrelated or minimally related to the person’s job performance or description
• Ignoring/interrupting an individual at meetings
• Public reprimands
• Repeatedly accusing someone of errors which cannot be documented
• Deliberately interfering with mail and other communications
• Spreading rumors and gossip regarding individuals
• Encouraging others to disregard a supervisor’s instructions
• Manipulating the ability of someone to do their work (e.g. overloading, underloading, withholding information, setting meaningless tasks, setting deadlines that cannot be met, giving deliberately ambiguous instructions)

A.C.T. encourages all employees and students to report workplace/school bullying. Any reports of workplace/school bullying will be treated seriously and investigated promptly, confidentially and impartially. Managers and supervisors must ensure that employees or witnesses who make complaints are not victimized.

HATE CRIMES

“Hate violence” as defined in the statute, means “any act of physical intimidation or physical harassment, physical force or physical violence, or the threat of physical violence, that is directed against any person or group of persons because of the ethnicity, race, national origin, religion, gender, sexual orientation, disability, or political/religious beliefs of that person or group.” Incidents of hate violence can be reported to human resources (x2484) or director of academic affairs (x2412). A.C.T. does not condone hate violence and is charged with ensuring that the rights guaranteed by state law and the U.S. Constitution are protected for all people regardless of their ethnicity, race, national origin, religion, gender, sexual orientation, disability, or political/religious beliefs.

SUBSTANCE ABUSE/DRUG-FREE POLICY

Substance abuse in any form—be it alcohol or drugs—will not be tolerated. The use or possession of unprescribed amphetamines or barbiturates, narcotics, cocaine, LSD, marijuana, or other hallucinogenic agents is a violation of state and/or federal laws (complete information is available in the office of the director of academic affairs). A.C.T. does not condone the unprescribed use or possession of any of the above agents. The conservatory stands ready to provide information, counseling, and referral with complete confidentiality for students with questions or problems in this area. Students, faculty, and staff who do not respond to A.C.T.’s counseling and continue to abuse drugs and/or alcohol are subject to disciplinary actions, up to and including expulsion or termination.

INJURY and ILLNESS PREVENTION PLAN/EMERGENCY ACTION PLAN

Copies of A.C.T.’s Injury and Illness Prevention Plan, which contains the “Emergency Action Plan,” are available upon request from the conservatory office. Students will be instructed in the “Emergency Action Plan” during orientation. In the event that you sustain a physical injury in the course of your work, report the injury to your teacher immediately and follow his or her instructions.

EMERGENCY RESPONSE, EVACUATION PROCEDURES, TIMELY WARNINGS

A.C.T. takes the safety and well-being of its employees, students, and patrons very seriously. A.C.T. executive management and Emergency Response Team (ERT) members are responsible for assessing and reporting emergency situations to the campus community.
Designated floor monitors at 30 Grant and staff at the Geary Theater and other A.C.T. performance venues are trained in emergency evacuation and reporting procedures.

**Evacuation Procedures**

It is A.C.T.’s policy to evacuate when an alarm goes off FOR ANY REASON. Do not assume that any alarm is a “false alarm.” This includes alarms which start and then stop. The floor monitors are all trained in the proper response to such alarms. All others should evacuate immediately in a calm and efficient manner.

- DO NOT USE ELEVATORS
- DO NOT OPEN A DOOR WITHOUT FIRST FEELING IT FOR HEAT
- IF YOU ENCOUNTER SMOKE, STAY LOW; LOOK FOR AN ALTERNATE EXIT
- IF YOU NEED ASSISTANCE WITH STAIRS LET SOMEONE KNOW AND WAIT
- EXIT THE BUILDING AS QUIETLY AND CALMLY AS POSSIBLE
- FLOOR MONITORS WILL BE WEARING AN ORANGE EMERGENCY VEST
- FLOOR MONITORS WILL CLOSE ALL DOORS BEHIND THEM ONCE AN AREA IS CLEARED
- FLOOR MONITORS WILL ALERT THOSE WHO MAY BE IN BATHROOMS

If possible, exit with those from your immediate work area. Once you reach the street please congregate together at the assembly area which is located diagonally across from the building on the North West side of Geary and Grant.

Floor Monitors will count heads for possible missing people. DO NOT LEAVE THE ASSEMBLY AREA WITHOUT CHECKING IN WITH A FLOOR MONITOR. DO NOT GO BACK INSIDE in search of people. Inform a Floor Monitor, Police, or Firefighter if someone is missing.

**Do not re-enter the building until it has been cleared by a member of the Emergency Response Team, Fire, or Police authority.** The emergency response and evacuation system is tested annually at the 30 Grant campus. For full emergency policy and procedures, go to:

**EMERGENCY RESPONSE PLAN**

**Timely Warnings**

In the event that a situation arises, either on or off campus, that, in the judgment of the Facilities Manager, or other A.C.T. administrator, constitutes an ongoing or continuing threat, a campus wide “timely warning” will be issued. The warning will be issued to students, faculty and staff through the company email system, student emails, our voice mail system, and whatever other means and methods are deemed appropriate in the situation, including, postings on the bulletin boards in the lobby of each floor, 7-9, the library and the kitchen area on floor 7. Depending on the particular circumstances of the crime or event (e.g. a city wide power outage, violent protest, natural disaster, etc.), especially in all situations that could pose an immediate threat to the community and individuals, 911 will be called.

Anyone with information warranting a timely warning should report the circumstances to the nearest A.C.T. administrator, faculty, or staff person, by phone (415) 439-2405 or (828) 242-8638, or in person at the conservatory office located on the 7th floor.

**ACCIDENT REPORTS AND FIRST AID SUPPLIES**

Faculty members on payroll are covered under a special portion of A.C.T.’s Workers Compensation Insurance policy for injuries sustained during class work and performances. M.F.A. students are NOT covered under any portion of workers comp, except while they are performing ON CONTRACT/SALARY. If the injury takes place in class or a production that is being performed strictly as class work, they are covered under A.C.T.’s separate accident policy. THIS IS NOT STUDENT HEALTH INSURANCE AND SHOULD NOT BE CONSIDERED AS PRIMARY HEALTH PROTECTION. All students are required to have private...
health insurance policies for illness and any injuries occurring either off campus or not as part of class work. See p. 49 of the Student Handbook. The following website may be useful to you in obtaining personal health insurance coverage: www.ehealthinsurance.com

Accident Report

In the event of an on-the-job injury or accident, you or the student(s) involved must obtain an accident report from the conservatory office and fill it out. The conservatory office maintains a small supply of aspirin, Band-Aids, ace bandages, ice packs, etc. If you need any of these items, please come to the office. These supplies are in the blue cabinet in the office.

Steps to Follow in the Event of a Student Injury

While not every injury is serious enough to warrant these steps, please use your best professional judgment in determining your actions:

1) Do not move the student
2) Notify the conservatory office immediately. If you cannot leave, send a student
3) If the injury is serious, we will call the paramedics
4) The student may insist that they are all right; remember that it is not up to the student to make this decision; legally (and ethically) we need to do what is best for the student and insure that they are cared for until cleared by a doctor. Always file an accident report while the details are fresh.

First Aid Kits

The conservatory office maintains a small supply of aspirin, Band-Aids, ace bandages, ice packs, etc. If you need any of these items, please come to the office. These supplies are in the blue cabinet in the office.

The 8th and 9th floors are also equipped with First-Aid kits. The 8th floor kit is over by the water cooler, right next to the Studio inboxes and lost and found area. The one on the 9th floor sits by the sink area just before you enter the restroom.

VI. CAMPUS SECURITY POLICIES AND PROCEDURES

A.C.T. is committed to providing a safe, comfortable environment for its students, faculty and staff. Recognizing its location in an urban area, however, A.C.T. has developed the following procedures to ensure all members of the community are aware of the potential for crime and prepared to report it effectively. For that reason, the following information is provided for students to familiarize them with A.C.T.’s campus security procedures.

STUDENT RIGHT TO KNOW: JEANNE CLERY DISCLOSURE OF CAMPUS SECURITY POLICY AND CAMPUS CRIME STATISTICS ACT COMPLIANCE

A.C.T. prepares the following information and the Campus Crime and Security Report to comply with the Jeanne Clery Disclosure of Campus Security and Crime Statistics Act. Portions of the report are prepared in cooperation with police agencies surrounding our main campus and noncampus sites, A.C.T. facilities department, and the conservatory office. Local police agencies provide automated statistics for the property and a radius around the property noted. Copies of the report are sent to all of A.C.T. via email, and may be obtained from the office of the director of academic affairs or the office of human resources at A.C.T at 30 Grant Avenue, San Francisco, CA 94108, or by phoning 1 (415) 439-2412, or online by clicking HERE. The applicable text of this report is also included in the Employee Handbook and A.C.T.’s Injury and Illness Prevention Plan, which are distributed to each constituency and available upon request. Crime statistics for the past 90 days for all neighborhoods in San Francisco may be accessed by viewing the SFPD website at SF Crime Mapping.
REPORTING ON-CAMPUS CRIME INCIDENTS

A.C.T. encourages timely reporting of on-campus crime incidents to the A.C.T. community to ensure that employees and students can exercise caution and avoid potential danger. Crime incidents should be reported to Louisa Balch, General Manager (415.439.2496); Eric Brizee, Facilities & Operations Manager (415-439-2370); Charlotte Brockman, Conservatory Manager (415.439.2405); Jack Sharrar, Director of Academic Affairs (415.439.2412, or any of the other designated Campus Security Authorities (CSAs): Amanda Williams, Human Resources (415.439.2484); Vincent Amelio, School & Community Programs Operations Director (415.439.2450); Kevin Nelson, Theater Manager 1 (415) 439-2392; Robert Hand, Production Manager 1 (415) 439-2481; Jessie Amoroso, Costume Director 1 (415) 439-2373; Facilities: Jeffrey Warren, Assistant Facilities Manager 1 (415) 439-2386; Leo Benavente, Facilities Crew Member 1 (415) 439-2417.

Campus Guards (Community Ambassadors)

A.C.T. employs a community ambassador who is located in the 8th-floor lobby area of 30 Grant. The ambassador is on duty between the hours of 6:00 p.m. and 10:00 p.m. and at any other time when there are scheduled activities outside normal office hours, such as on weekends or for rehearsals. The ambassador employed by A.C.T. can be reached by dialing x2478 from a phone on the premises. From outside, dial 1 (415) 439-2478. The building landlord employs an ambassador in the 77 Geary lobby from 8:00 a.m.-5:00 p.m. and in the 30 Grant lobby from 5:00 p.m. -7:00 am, seven days a week.

A.C.T. ambassadors are charged with monitoring appropriate behavior by students, teachers, and staff in the course of their activities on A.C.T. premises, and with reporting to A.C.T. administration behavior that is in violation of the codes of conduct in A.C.T. handbooks. In the event of an urgent situation, A.C.T. ambassadors have the authority to act to protect other staff and students according to their best judgment at the time. This may include requesting ID, asking an individual to leave the premises, or other measures they may deem appropriate. Neither A.C.T. nor building ambassadors have the authority to make arrests; however, they may choose to contact the police if an incident occurs that presents a clear and present danger, or if a student, teacher, or staff person requests that they contact police. A.C.T. ambassador personnel have no special relationship with authorities other than acting in an intermediary capacity.

Crime Awareness Training

Faculty, staff, and students are encouraged to take responsibility for security of themselves and others at the time they commence their relationship with A.C.T.. Please use common sense: don’t leave personal items unattended, be alert when entering and exiting the building at night, and don’t share door codes or allow unfamiliar persons to follow you into the secured areas of the building. All students and employees are required to attend orientation meetings where the director of facilities discusses security measures in detail. As they are developed, additional crime prevention procedures are discussed with students and employees at student and company meetings.

Emergency Contact Information

Faculty, staff, and students are required to keep their contact/emergency information current. Please inform the director of academic affairs of any changes when they occur. This contact information may not be disclosed, except to law enforcement personnel and authorized A.C.T. personnel.

Student Injury

In the event a student sustains an injury, the conservatory administration will, at the student’s request, contact their emergency contact on file. If a student sustains an injury requiring 911 protocols, the conservatory administration will contact the student’s emergency contact.

Missing Person

In the event a student is not present for an entire class day, including rehearsals, and has not notified the conservatory administration, principally the director of academic affairs or conservatory manager that they are ill or absent due to illness
or personal emergency, the administration will attempt to contact the student through their contact information on file. If the administration is unable to make contact with the student, the administration will inquire of the student’s whereabouts through his or her emergency contact. If a student is not located within 24 hours after making emergency contact, the student will be considered a missing person and the administration will contact the proper law enforcement authorities.

**Federal Sex Crime Prevention Act and Megan’s Law**

Federal law and the State of California law requires sex offenders to register with the police in the jurisdiction in which they reside. They must specifically register with A.C.T. human resources if they are employees, (including contractors) of A.C.T., attend classes, or frequent any area associated with A.C.T.

The general public can view all sex offender registration information (not just campus affiliates) at the Megan’s law website at [www.meganslaw.ca.gov/](http://www.meganslaw.ca.gov/)

**Safety Tips for Central Market Facilities**

With the increased use of the new Costume Shop theater space and the addition of the Strand to the A.C.T. facilities list, a few basic, common sense safety tips for those who will be frequenting the area:

- When possible, use the Noah’s Ark principle and travel in pairs. This is particularly true if you are in the area after dark. Applies equally to everyone, regardless of age, sex, or gender identity!
- Even though the facilities are very convenient for BART and Muni access, there is safety in numbers in getting to the stations and also in waiting for the trains and buses. Stick together!
- Be vigilant of your valuables! Keep purses zipped and close to your body, wallets in front pockets. You might also keep your most valuable items (ID, phone etc) in a separate pocket (preferably a secure, zipped, inside pocket of a coat or jacket).
- Consider carrying some loose cash in your jacket/coat pocket. This could be given to any potential muggers/thieves in lieu of handing over your whole purse or wallet. And it can be tossed away from your person if need be, giving you a chance to clear the area.
- Don’t use your cell phone while walking! Common sense, folks. That call/text/email can almost always wait until you are inside. Not only is it a temptation to others, it is a distraction for you. Keep your eyes and ears on high alert—knowing that someone is aware and watching is often enough to discourage the bad guys.
- Same rules apply to iPods and other devices! Music is great, but save it for the right time!
- There is a guard at the Costume Shop during performance times; otherwise, entry is by keypad.
  - Be sure to “cover” the keypad when you enter the code, so strangers cannot see what you are punching. Just like a PIN at the ATM!
  - Beware of strangers who might try to slip into the building with you. Safer to wait for a clear space than to risk having someone push in behind you when entering.

**Background Checks**

As a condition of our liability insurance coverage, A.C.T. is required to conduct background checks on staff employed to work with minors. These checks are generally made at the time of offer; however, subsequent employment is contingent upon successful passage of such background checks. The investigative consumer report may consist of contacting all listed prior employers to verify your employment history. It may also include, but not be limited to, criminal history reports and driving history records. Under the provisions of the Fair Credit Reporting Act (15 USC at 1681-1681u) as amended, before we can seek such reports, we must have your written permission to obtain the information. As part of the request for authorization, you will receive a Summary of Your Rights under the FCRA.

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**Responsibility for maintenance of information, incident reports, and copies of police notifications of crimes for the conservatory lies with the director of academic affairs, who maintains a master file. Facilities is responsible for maintenance of information for non-conservatory incidents and ensuring copies of all reports are forwarded to the master file kept with the director of academic affairs.**
APPENDIX A: CORE LEARNING VALUES IN TAKING CLASS
AND REHEARSING AT A.C.T.

PREPARE
Do your homework. Homework is done outside of class and rehearsal.

PARTICIPATE
Be fully active and generous with yourself in class and rehearsal. Take risks. Be receptive to feedback.

CREATE
Respect the intention of your director, teacher and the ensemble as you experiment, explore, and play.

COLLABORATE
Support the work of your peers. How you participate in the group creates the environment for learning and rehearsing.

PERSEVERE
Do the work more than once, over and over every day. Never give up. Discipline brings freedom.

PLAY
Find joy in your work and the work of others. As long as you’re prepared, it’s okay not to know.

Nuts & Bolts

Be on time and ready to work.
Remain in the room unless on the break.
No side-talking or cross talking.
APPENDIX B: STUDIO USE RULES

1. At the end of each class or rehearsal:
   - Clear furniture to the walls, leaving the room ready for the next people who will use it, and cleared so that the custodians can vacuum or mop.
   - See photos on the walls for proper setup.
   - Remove all props.

2. **No food or beverages** (only water is allowed).

3. **Respect the Pianos**: Pianos are to be played by experienced musicians only in connection with class use, or with permission of conservatory teachers/staff. Do not place objects on pianos or use them as furniture.

4. Do not pull the vertical blinds all the way to the side to expose a full window; they are too fragile to open all the way. You may, however, adjust them to allow in light.

5. **Toss your trash!** Don’t leave it for someone else to spill or pick up after you.

6. Don’t lean furniture or chairs against the mirrors.

7. Report damaged furniture or any problems (e.g. light bulbs need replacing) with the condition of the studio to the Facilities Office, x2417, or to the conservatory manager, x 2405.

8. Lost and Found is located on the 8th floor across from the bathrooms. Valuable items should be brought down to the conservatory office.
APPENDIX C:
“CREATING SPACE FOR GENDER DIVERSE THEATER”
And “A GUIDE TO PRONOUNS IN THE THEATRE”
CREATING SPACE FOR GENDER DIVERSE THEATRE

Transgender and non-binary artists are here and we're ready to work! Steps have been made to make theatrical spaces more welcoming, but more work is needed to create a truly inclusive environment and culture. It may feel like a big task, but we're here to start you out with 7 achievable actions you can take right now to support your transgender and non-binary coworkers.

1. MAKE SPACE FOR MISTAKES.
   We're all going to make mistakes; slip up, say the wrong thing. It's inevitable. Give yourself the kindness to allow for that so you can move forward with a focus on growth, rather than making excuses. Allow others to do the same as you invite them to join you in fostering gender diversity.

2. NORMALIZE IDENTIFYING PRONOUNS UNIVERSALLY.
   Introduce yourself including your pronouns. Ask for pronouns during introduction circles. Add a space for pronouns on contact sheets, audition forms, and applications. Add them to your business cards, name tags, and email signature.

3. BE AWARE OF YOUR LANGUAGE
   Be conscious of using the word "identified" when discussing gender. This can perpetuate the notion that trans women aren't "real" women. Instead of saying "seeking female identified playwrights" try "seeking play submissions from women".

   You don't need to say "preferred pronouns" just "pronouns" will suffice. Just like someone's name, it isn't "preferred" it just is.

   When discussing pronouns, replace phrases like "she series" with "she, her, hers" to be more accessible.

   Transgender & trans are adjectives, not nouns or verbs. Don't use the phrase "a transgender" or "transgendered woman"—try instead "transgender people" or "a trans woman".

4. SUPPORT TRANS ARTISTS
   Read works by transgender writers. See work by, featuring, directed, or otherwise created with trans artists.

   Pay attention to how many trans people are included in your productions & seasons as a whole—whether onstage, backstage, or in the audience.

5. RETHINK CASTING BREAKDOWNS
   When reading plays—any play—notice if you assume all the characters are cisgender. Ask yourself what happens if any of the characters are trans.

   "Hmm... Rosalind seems very comfortable dressed as Ganymede. Could you like it be a genderfluid person?"
   [Yes.]

6. CREATE GENDER-INCLUSIVE SPACES
   Convert your theatre restrooms into gender-neutral spaces. Don't assume that the best way to divide dressing rooms is Men's & Women's.

   Prepare your staff to talk to patrons who may be unfamiliar with why gender neutral spaces are necessary.

7. HIRE CONSULTANTS & INCLUSIVITY TRAINERS
   Bring in (and pay) trans and non-binary people during your season planning and script evaluation process to discuss possible gaps or issues within your season.

   "I love this play, but it should be addressed that the man in a dress is supposed to be a joke!"
A GUIDE TO PRONOUNS IN THE THEATRE

Using someone's correct pronouns is a part of effective communication, professionalism, and most of all, respect. Below we tackle some questions and misconceptions about pronouns.

BRINGING UP GENDER IDENTITY AT WORK SEEMS UNNECESSARY AND UNPROFESSIONAL?

Using correct pronouns is just like using someone's correct name. You wouldn't walk around calling Sam by the name Alexander... that'd just be weird. And rude. And you probably wouldn't question Sam's intentions if he corrected you for referring to him as "her" because you've only spoken to him over email.

Pronouns have always been used in your workplace, this isn't something new or an invasion of gender politics into the rehearsal room. It's just that the majority of people have the privilege of their pronouns being correctly assumed at first glance. But just like for the Sam's, Alex's, and Jamie's out there, introducing pronouns is helpful and respectful to your trans coworkers. Plus it'll save time and strain in the long run.

HOW DO I START INTRODUCING PRONOUNS IN MY PROCESS?

Start saying your pronouns when you introduce yourself:
"Hi, I'm Sam. He, him, his. I'm the assistant director"

Add them to your business cards and email signature next to your name:
Sam Adams | he/him/his
Assistant Director, Hamlet

Add them during introductions:
"Say your name, pronouns we should use in this space, role, and favorite ice cream flavor"

On contact forms, add a section to fill them in:
Pronouns to use in this space: ___________

Subsequently, add pronouns to your contact sheets:
Asst. Director.......Sam Adams........he........617-555-7611.......sam@gmail.com

WHAT HAPPENS IF I MAKE A MISTAKE?

• DON'T derail the conversation with your apology
• DON'T make excuses
• DON'T overcorrect and make it a big deal
  "Could you stand next to him—oh my god! I'm so sorry! Her! I know you're a girl. Obviously! I never do that. My cousin is trans so I get it. I'm just so tired right now...."

• DO correct yourself quickly
• DO correct others quickly
• DO work to not make the same mistake again
  "Could you stand next to him—sorry, her. And then hold her hand?"
During registration week students in each year are given a diagnostic test based on the selected listing of plays that they received earlier in the summer. The short test consists of a series of objective questions, short answer items, and an essay. This test is used to encourage students to read broadly and give critical thought to key readings in dramatic literature. The test is not used to determine a student’s advancement in the program.

Beyond the summer selected listing of plays, students in the M.F.A. program should have a general knowledge of somewhere in the vicinity of 200 plays by the time they have finished their studies at A.C.T. Below, you find a list of representative plays from the world repertory that show up on the stage or are referred to as of historical importance with consistent frequency; plays that a conscientious student of theater might be expected to know. This list is in no way meant to be a “canon,” nor is it complete and sufficient. This list is meant simply as a starting place. The main thing is to encourage students to read widely and to read well.

## Classical Greece and Rome
- **Aeschylus**: Oresteia, Prometheus Bound
- **Sophocles**: Oedipus Rex, Antigone, Electra
- **Euripides**: Hippolytus, Medea, The Bacchae
- **Aristophanes**: Lysistrata, The Birds
- **Plautus**: The Menaechmus Twins, Amphitryon
- **Terence**: The Brothers
- **Seneca**: Medea, Thyestes

## Medieval
- **Everyman**, The Second Shepherds Play, Mankind, Pierre Pathelin, The Play of St. George
- **Horswitha**: Dulcinatus

## Renaissance
- **Machiavelli**: The Mandrake (Mandragola)
- **Tasso**: Aminta

## Tudor, Elizabethan, Jacobean
- **Dekker**: The Shoemaker’s Holiday
- **Kyd**: The Spanish Tragedy
- **Tourneur**: The Revenger’s Tragedy
- **Middleton** (and Rowley): The Changeling, A Chaste Maid in Cheapside
- **Marlowe**: Doctor Faustus, Edward II
- **Shakespeare**: Hamlet, King Lear, Twelfth Night, As You Like It, Richard II, 1 Henry IV, Richard III, Much Ado About Nothing, All’s Well That Ends Well, The Tempest, A Midsummer Night’s Dream, Romeo and Juliet, The Merchant of Venice, A Winter’s Tale
- **Jonson**: The Alchemist
- **Webster**: The Duchess of Malfi, The White Devil
- **Ford**: ‘Tis Pity She’s A Whore
- **Beaumont and Fletcher**: A Maid’s Tragedy

## Spanish Golden Age
- **Tirso de Molina**: The Trickster of Seville
- **Lope de Vega**: Fuente Ovejuna
- **Calderon de la Barca**: Life is a Dream

## Japanese Courtly Drama
- **Chikamatsu Monzaemon**: Fair Ladies at a Game of Poem Cards, The Battles of Coxinga
- **Seami**: Nakamitsu

## French Neoclassicism
- **Corneille**: The Cid
- **Racine**: Phaedra
- **Moliere**: The Misanthrope, The Miser, Tartuffe

## English Restoration and Eighteenth-Century
- **Etherege**: The Man of Mode
- **Wycherley**: The Country Wife
- **Behn**: The Rover
- **Congreve**: The Way of the World
- **Dryden**: All for Love
- **Otway**: Venice Preserv’d
- **Southerne**: Oroonoko
- **Farquhar**: The Beaux’ Stratagem
- **Goldoni**: A Servant of Two Masters
- **Gozzi**: The Green Bird, The King Stag

## European Eighteenth Century
- **Marivaux**: The Triumph of Love, The Game of Love and Chance
- **Goldoni**: A Servant of Two Masters
- **Gozzi**: The Green Bird, The King Stag
Lessing: Nathan the Wise
Goethe: Faust Part I, Iphigenia at Taurus
Schiller: The Robbers, Maria Stuart

**Early, Mid Nineteenth Century**
Kleist: The Prince of Homburg
Scribe: A Glass of Water
Musset: Lorenzaccio
Beaumarchais: The Marriage of Figaro
Hugo: Hernani
Dumas: Kean
Buchner: Woyzeck, Danton's Death
Gogol: The Inspector General
Ostrovsky, Diary of A Scoundrel
Dumas fils: The Lady of the Camellias
Aiken: Uncle Tom's Cabin
Boucicault: The Octoroon, The Colleen Bawn
Lewis: The Bells

**Late 19th and Early 20th Century**
Ansky: The Dybbuk
Pinero: The Second Mrs. Tanqueray
Granville-Barker: Voysey Inheritance
Wilde: The Importance of Being Earnest
Feydeay: A Flea in Her Ear
Tolstoi: The Power of Darkness
Rostand: Cyrano de Bergerac
Zola: Therese Raquin
Hauptman: The Weavers
Ibsen: Peer Gynt, A Doll’s House, Ghosts, Hedda Gabler, The Wild Duck
Strindberg: The Father, Miss Julie, Ghost Sonata, A Dream Play
Chekhov: The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard
Schnizler: La Ronde
Shaw: Major Barbara, Man and Superman, Heartbreak House
Wedekind: Spring’s Awakening, Lulu
Gorki: The Lower Depths, Summerfolk
Jarry: Ubu Roi
Maeterlinck: Pelléas and Mélisande
Synge: Riders to the Sea, Playboy of the Western World

**20th Century (to 1965)**
O’Casey: Juno and the Paycock
O’Neill: The Emperor Jones, Desire Under the Elms, Long Day’s Journey Into Night
Oedets: Awake and Sing, Waiting for Lefty
Rice: The Adding Machine, Street Scene

Pirandello: Six Characters in Search of an Author, Henry IV
Brecht: Baal, Threepenny Opera, Mother Courage, Caucasian Chalk Circle, Galileo
Kaiser: From Morn to Midnight
Treadwell: Machinal
Eliot: Murder in the Cathedral
Lorca: Blood Wedding, Yerma, The House of Bernardo Alba
Mayakovsky: The Bedbug
Coward: Private Lives
Barry: The Philadelphia Story
Saroyan: The Time of Your Life
Capek: R.U.R., Kaufman and Hart: You Can’t Take It With You
De Filippo: Filumena
Anouilh: Antigone, Becket
Williams: Glass Menagerie, A Streetcar Named Desire, Cat on a Hot Tin Roof
Miller: The Crucible, Death of a Salesman, All My Sons
Wilder: Our Town, The Matchmaker
Stein: Dr. Faustus Lights the Lights
Hellman: The Little Foxes
Hansberry: A Raisin in the Sun
Inge: Dark at the Top of the Stairs
Davis: Purlie Victorious
Baldwin: Blues for Mr. Charlie
Arrabal: Guernica
Sartre: The Flies, No Exit
Genet: The Balcony, The Maids
Cesaire: A Season in the Congo
Durrenmatt: The Visit
Vallejo: The Dream Weaver
Ionesco: The Bald Soprano, Rhinoceros
Baraka (Jones): Dutchman
Albee: Who’s Agravid of Virginia Woolf, The Zoo Story
Mrozek: Tango
Beckett: Waiting for Godot, Krapp’s Last Tape, Endgame
Osborne: Look Back in Anger, The Entertainer
Wesker: The Kitchen
Pinter: The Birthday Party, The Homecoming
Kennedy: Funnyhouse of a Negro
Weiss: Marat/Sade

**Mid- to Late 20th Century**
Shepard: True West
Stoppard: Arcadia
Wilson: Fences
Kushner: Angels in America: A Gay Fantasia on National
Themes
Kramer: The Normal Heart
Mamet: Glengarry Glen Ross
Fugard: Master Harold and the Boys
Guare: Six Degrees of Separation
Churchill: Tops Girls
Fo: The Orphans Home Cycle
McPherson: The Weir
Wassertstein: Uncommon Women and Others
Fo: Accidental Death of an Anarchist

Early 21st Century
Nottage: Ruined
McDonagh: The Lieutenant of Inishmore
Parks: Top Dog/Under Dog
Letts: August: Osage County
Akhtar: Disgraced
Wright: I Am My Own Wife
Lindsay-Abair: Rabbit Hole
Norris: Clybourne park
Auburn: Proof
Logan: Red
Reza: God of Carnage
Ives: Venus in Fur
Shanley: Doubt

Son: Stop Kiss
Cho: BFE

Books on Acting, Directing, and Dramatic Theory
Ball, William, A Sense of Direction
Barton, John, Playing Shakespeare
Boal, Augusto, Theatre of the Oppressed.
Boleslavski, Richard, Acting: the First Six Lessons
Brook, Peter, The Empty Space
Clurman, Harold, On Directing
Donellan, Declan, The Actor and the Target
Hagen, Uta, Respect for Acting
Herrigel, Eugen, Zen and the Art of Archery
Johnstone, Keith, Impro
Lewis, Robert, Method or Madness?
Mamet, David, Writing in Restaurants
Meisner, Sanford, and Dennis Longwell, On Acting
Nemirovitch-Dantchenko, Vladimir, My Life in the Russian Theatre
Rowse, A.L., Shakespeare the Man
Sher, Anthony, The Year of the King
Stanislavski, Constantin, An Actor Prepares, Building a Character, and Creating a Role.
Suzuki, Tadashi, Ways of Acting.
Tillyard, E.M.W. The Elizabethan World Picture
Heads of Faculty
2019-2020

I. Purpose of Position
To teach in the Masters of Fine Arts program in the individual area of expertise and to implement and support the curriculum established by the conservatory director.

II. Supervisory Relationship
This position reports to the Conservatory Director and works closely with the Associate Artistic Director with regard to mainstage coaching assignments

III. Primary Responsibilities and Duties

Curriculum Planning
- Implement and evaluate curriculum in consultation with the conservatory director.
- Meet with the conservatory director and/or other faculty members, guest teachers and artists as requested by the conservatory director.
- Attend faculty meetings/retreats according to schedule to be determined.
- Participate in planning and performance elements of the M.F.A. program.
- Read all plays to be performed in any M.F.A. Program season.
- Serve on faculty and student committees as appointed.
- Participate in WASC (accreditation) process as requested.

Teaching Duties
- Teach in accordance with the curriculum and the conservatory mission statement.
- Be available to students for consultation outside class on a weekly basis (“office hours”).
- Provide coaching for students as needed in individual tutoring sessions.
- Attend open classes.
- View and evaluate M.F.A. students in other classes as requested.
- Attend project rehearsals and performances.
- Prepare and submit grades and written evaluations in a timely fashion; participate in oral evaluation panels.
- Keep and submit accurate attendance records.

IV. Additional Responsibilities and Duties
- Serve as advisor as assigned to students, including coaching and consultation regarding their professional responsibilities beyond the classroom.
- Advise Solo recitals as assigned.
- Attend all main stage productions in which M.F.A. students are cast.
- Participate in post-show evaluations of M.F.A. students following close of main stage productions in which they are involved.
- Collaborate with adjunct faculty as needed to coordinate curriculum

V. Coaching on A.C.T. Mainstage Shows
- Coach in area of expertise (voice, speech, dialects, dramaturgy, movement) as assigned
- Meet with show director and stage manager to determine needs prior to rehearsal period
- Attend first rehearsal and visit rehearsals/arrange tutorials throughout process as frequently as assignment requires (more often for dialect)
- See studio run, dress rehearsal, and preview performance

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I. Purpose of Position
   To teach in the Masters of Fine Arts program in the individual area of expertise and to implement and support the curriculum established by the conservatory director.

II. Supervisory Relationship
   This position reports to the conservatory director, or his or her designee.

III. Primary Responsibilities and Duties
   
   Administrative duties
   - Meet with the conservatory director and/or other faculty members, guest teachers and artists as requested by the conservatory director or department head.
   - Attend faculty meetings according to schedule to be determined in consultation with the conservatory coordinator.

   Teaching Duties
   - Specific teaching duties to be agreed upon in consultation with the conservatory director or department head.
   - Teach in accordance with the curriculum and the conservatory vision statement.
   - Be available to students for consultation outside class on a weekly basis (“office hours”) and for individual tutorials where needed.
   - View and evaluate M.F.A. students in other classes as necessary.
   - Attend project rehearsals and performances for which coaching has been provided.
   - Prepare and submit grades and written evaluations in a timely fashion (where required); participate in oral evaluation panels (when required).
   - Keep and submit accurate attendance records.
Policies, Procedures, and Practices

- Attendance  (Note: Classes end 10 min. before the hour or half-hour.)
- Evaluation and Grading
- Student Evaluation of Teacher
- Handling Emergencies
- Security
- Complimentary Tickets for A.C.T. Productions
- I.D.
- Copying
- Encouraged to visit classes and attend student performances
- Faculty meetings: Required to attend two. May attend others upon approval.

Tour of Department/Facilities

- Conservatory Office/work area, including copy machine
- Library
- YC
- Rest Room, Kitchen
- 7th floor
- 8th & 9th floors
1. Does the teacher teach from clearly defined objectives and standards and is it clear what the teacher is working on in terms of the criteria set forth? Are these criteria and objectives in accordance with the goals and standards of the overall curriculum?

2. How effective is the teacher in articulating and communicating the basic concepts of the course? Is terminology clearly defined and consistently applied? Is course content presented in an organized, well-structured method appropriate to the subject?

3. Is the teacher effective in his or her teaching style? Do the students seem engaged by the work and is adequate and appropriate attention given to student questions? Does the teacher encourage rigor, creativity, and individuality? Does the teacher give appropriate attention to students who are having difficulty? In which ways is this teacher’s personal style in the classroom particularly effective? In which ways could it be more effective?

4. Open space for questions relevant to the subject area.
APPENDIX H: EQUITY, DIVERSITY, AND INCLUSION (EDI)

Who we are:
The EDI Council is an advocacy and advisory liaison that educates and engages the A.C.T. MFA community by advancing Equity, Diversity and Inclusion within our program. Our initiatives prioritize the needs of students and MFA community members whose voices, cultures and identities have been silenced, ignored and underrepresented in the American theater. By doing so, we continually raise the standards of excellence in our program and work to provide a safe, energizing and affirming educational experience for every student.

How we operate:
The council works to anticipate and respond to the needs of our MFA community through the following process:

- Cultivate strong relationships among the student body to build awareness of our community’s needs
- Educate ourselves and the community on those needs
- Create strategies to implement effective changes
- Work with institutional leadership, faculty and staff to accomplish our goals
- Follow up on the success of our initiatives
- Work proactively to prevent harmful incidents from occurring
- Respond compassionately and attentively to the grievances of the student body
- Build a strong community with a focus on joy, gratitude and respect

Our Values:
The members of the EDI council seek to demonstrate our values in the way we work, both interpersonally and organizationally. These include:

- **EQUITY:** We approach all discussions and initiatives with an emphasis on *Equity*. Equity is not the same as Equality, which presumes that distributing the same resources to every person will make things equal. We acknowledge that there are students at A.C.T. with less privilege and/or resources than others. With this in mind, we offer counsel on what resources are needed within our curriculum, our institutional culture, and our financial aid system to meet the needs of those students.

- **DIVERSITY:** We cultivate *Diversity* by championing the intersectional identities of the individuals who make up our artistic community. These identities include but are not limited to race, ethnicity, cultural background, gender identity, sexual orientation, socio-economic status, age, physical and mental ability and religion. Rather than ticking boxes or trying to fill a quota, we work to strengthen the Diversity of our community by respecting each student’s lived experience.

- **INCLUSION:** In the EDI Council and the wider A.C.T. Community, we practice *Inclusion* in the spirit of embrace, in order to meet one another truthfully through conscious dialogue and affirmation. We believe that in order to achieve a truly equitable and diverse Institution we must include those who have been historically and systemically marginalized in decision-making. We are dedicated to continually fostering a safe space where open dialogue can occur, in which everyone is seen, respected and valued.
Introduction to Copyright Compliance

It is the policy of the American Conservatory Theater (A.C.T.) that all members of the institution must comply with U.S. Copyright Law. To provide for a high-quality education for students of A.C.T., faculty and staff often find it useful to make available to their students copyrighted material. Faculty frequently find that an effective means to make such information available is to copy and distribute it to students. The Copyright Act of 1976, 17 U.S.C. § 1 et seq. provides for duplication of copyrighted materials by the copyright owner, with the permission of the copyright owner or when the copying is considered a “fair use” of the material.

To encourage legitimate copying by the A.C.T. faculty, staff and students within the scope of the Copyright Act and in furtherance of their educational, research, creative, and scholarly pursuits, A.C.T. is publishing these general policy guidelines. The goal of this document is to provide faculty, staff and students with a general understanding of copyright law and the applicability of the fair use doctrine in teaching and research. Appropriate application of fair use in education is dependent on a fundamental knowledge of copyright law and educators can only make informed, good faith fair use judgments when they understand the concepts and principles behind the statutes.

Copyright Basics

A copyright is the set of exclusive legal rights authors or creators have over their works for a limited period of time. These rights include copying the works (including parts of the works), making derivative works, distributing the works and performing the works. To qualify for copyright protection, the work must be original, creative to a minimal degree and in a fixed or tangible form of expression.

Copyrighted works are protected regardless of the medium in which they are created or reproduced. Copyrighted works include, but are not limited to, printed articles from publications, TV and radio programs, videotapes, music performances, photographs, training materials, manuals, documentation, software programs, databases and web pages. In general, the laws that apply to printed materials are also applicable to visual and electronic media and works transformed into digital format.

Copyright does not protect and anyone may use:

- works in the public domain - (works belonging to the public as a whole including U.S. Government documents and works with an expired copyright or no existing protection.
- facts and ideas
- works that lack originality
- freeware

The “First Sale Doctrine” allows the purchaser of a work to do with it as they pleases. The work can be resold, given away, donated or thrown out. However, it cannot be copied in violation of copyright law.
Fair Use Doctrine

Copyright law begins with the premise that the copyright owner has exclusive rights to many uses of a protected work. The Copyright Act sets forth several exceptions to those rights. The best-known exception is fair use. The fair use provision under the copyright law provides that the fair use of a copyrighted work, including reproduction, is not an infringement of the copyright. Fair use applies to all copyrighted works regardless of the media in which they are fixed. The statute lists six exemplars of fair use:

- criticism,
- comment
- news reporting
- teaching (including multiple copies for classroom use)
- scholarship
- research.

A.C.T. faculty, staff and students may make copies of copyrighted materials within the Fair Use Doctrine. Otherwise, the appropriate permissions from the copyright holder are required before making copies. Fair use assertions depend upon an examination of the facts surrounding each case and the factors identified in the applicable copyright statutory provisions along with the court cases interpreting the statutes. The fair use standard requires consideration and balancing by University faculty, staff, and students of the following factors to determine whether duplication or use by a party other than the copyright owner constitutes fair use:

- The purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes. In general, uses for educational purposes at nonprofit institutions weigh in favor of fair use. If the use is commercial, fair use is less likely to be found. Copies used in education, but sold at a monetary profit would not be fair use.

- The nature of the copyrighted work. The nature of works may range from pure facts to highly creative works. Some works are closer to the core of copyright protection than others. Examples: fiction (more protection) and factual works (less protection); motion pictures (more protection) and news broadcasts (less protection); creative works (more protection) and compilations (less protection); in print (more protection) and out of print (less protection); unpublished (more protection) and published (less protection).

- The amount and substantiality of the portion used in relation to the copyrighted work as a whole. No exact measures of allowable quantity exist in the law. Amount is both quantitatively and qualitatively measured. Quantity is evaluated relative to the length of the entire original and the amount needed to serve the educational objective. Where only a small portion of the work is to be copied and the work would not be used if purchase or licensing of a sufficient number of authorized copies were required, the intended use is more likely to be considered fair. Copying excerpts that encompass most of the body of a work would weigh against fair use.

- The effect of the use upon the potential market for or value of the copyright. Educational uses that have little or no impact on the market value for the original work weigh in favor of fair use. Copying should not harm the commercial value of the work. As a general rule, there should be no copying of a copyrighted work to substitute for its purchase by the user. Factors to consider: Is the use educational? Is the work going to be used for more than one class and/or more than one semester? Is there a means to obtain permission from the copyright holder? Is the original out of print? Is the cost of the license or royalty prohibitive?

Teachers may make personal copies of copyrighted materials for scholarship and research purposes.
Some activities are even less likely to constitute fair use and should almost never be engaged in without the explicit permission of the copyright owner:

- Copying of materials for profit.
- Copying of published textbooks.
- Copying of unpublished materials.
- Copying of the same materials, e.g. course packs, for classroom use term after term
- Copying of works intended to be “consumable” in the course of study or of teaching such as workbooks, exercises, standardized tests, test booklets and answer sheets.

The following are fair use guidelines only and will generally provide a safe harbor against claims of copyright infringement. However, each situation has to be evaluated based on the factors referenced above.

**Course packs – Fair Use Guidelines**

Limit course pack materials to:
- single chapters from a book
- single articles, essays, poems or stories from a periodical issue or newspaper
- a limited number of charts, diagrams, drawings, graphs, or pictures from a book, newspaper, or periodical issue
- other similarly small parts of a work
- limit to one semester or term
- limit the student’s cost to the cost of reproducing the material
- obtain permission for materials that will be used repeatedly by the same instructor for the same class
- include any copyright notice on the original
- include appropriate citations and attributions to the source

The director of academic affairs can assist faculty members in the preparation of customized course packs by working with outside vendors to obtain the appropriate copyright clearances from the copyright owners, print the course packs and include the costs of this process in the eventual sale price of the course pack. Because the process is time consuming, course pack material must be submitted 8 weeks in advance. Faculty members may make up their own course packs and secure the copyright permissions themselves.

**Library Reserve – Fair Use Guidelines**

- Books – you may place the entire book (not a copy) on reserve or a photocopy of a complete chapter, story, article or essay from a collected work if it does not constitute a substantial portion of the total work.
- Journals and Newspapers – you may place a photocopy of one article, story or essay from a single issue per journal title on reserve.
- Illustrations – you may place one chart, graph, diagram, cartoon or picture per book or periodical issue on reserve.
- CDs – you may place the original item, but no copies, on reserve.
- Software – The Chief Information Technology Officer must verify licensing rights before you place software on reserve.
- Public Domain Works – you may reproduce works in the public domain without restriction.

**Electronic Reserve – Fair Use Guidelines**

- single articles or chapters; several charts, graphs or illustrations; or other small parts of a work.
- a small part of the materials required for the course.
- copies of materials that a faculty member or the library already possesses legally (i.e., by purchase, license)
- include any copyright notice on the original, appropriate citations and attributions to the source.
- limit access to students enrolled in the class. Terminate access at the end of the semester.
• obtain permission for materials that will be used repeatedly.

Educational Multimedia – Fair Use Guidelines (The rights described herein are rights to create, display and perform unique works, but not to make multiple copies and distribute them)

• faculty may incorporate others’ works into their multimedia creations to produce curriculum materials for educational use. Faculty may retain multimedia products incorporating the copyrighted works of others for a period of two years. After that, permission is required.

• faculty may provide for multimedia products using copyrighted works to be accessible at a distance provided access is limited to students. However, the performance and display of an entire copyrighted audiovisual work such as a videotape, DVD or video file is not allowed for distance education.

• faculty may demonstrate their multimedia creations at professional symposia and retain such work in their own portfolios. For text, use is limited to 10% of the work or 1,000 words, whichever is less.

• for photos and images, use is limited to five works from one author and 10% or 15 works, whichever is less, from a collection.

• for database information, use is limited to 10% or 2,500 fields or cell entries, whichever is less.

• for motion media (e.g., video clips), use is limited to 10% or three minutes, whichever is less.

• for music, use is limited to 10% or 30 seconds, whichever is less.

Software Copying

• software owners are permitted to make a back-up archival copy of software in the event the original disk fails to function.

• back-up copies are not to be used in a second computer at the same time the original is in use.

• back-up copies are to be destroyed if the original software is sold or otherwise transferred to a third party.

Use of Copyright Protected Material - Options

Obtain Permission From Copyright Holder

• It is always safest to obtain written permission from the copyright holder. The earlier the request is sent the better. Ideally, the request should be in writing and clearly describe the scope of permission.

• Information regarding ownership and licensing of registered works can be found at the following websites: www.authorsregistry.org; www.copyright.com (Copyright Clearance Center); www.loc.gov/copyright/search;

If the work you want is registered with these organizations, permission can typically be obtained within 36 hours.

• Preparation, copying and licensing of course pack materials in hardcopy and electronic format can be facilitated through the use of services such as XanEdu at www.xanedu.com. These services are generally available through the director of academic affairs or by going directly online. The lead-time for preparation of course pack materials through XanEdu can range from 4-6 weeks.

Rely on Fair Use Exception When Permission is Not Obtained

• This requires that faculty, staff and students consider and balance the guidelines and factors set forth above in determining whether duplication or use by a party other than the copyright owner constitutes fair use.

• If faculty and/or staff act in good faith in applying the general guidelines set forth above regarding fair use, the A.C.T. indemnification policy will likely offer protection in the event of an infringement allegation.
Individuals who violate copyright policy are subject to sanctions outlined in the Employee Handbook or under the “Nonacademic Conduct Code and Disciplinary Procedures” in the Student Handbook.

If there are any questions or comments regarding the provisions of this policy, please feel free to contact the director of academic affairs or director of human resources.

**Introduction to Peer-To-Peer File Sharing Policy**

The primary purpose of this policy is to inform, educate and set expectations for the members of the A.C.T. community of their individual and corporate responsibilities towards the use of Peer-to-Peer applications using the A.C.T. network.

This policy addresses the issues, impacts and concerns with file sharing aspects of Peer-to-Peer networking applications using A.C.T.’s network.

While the definition itself is controversial, generally a peer-to-peer (often referred to as P2P) computer network refers to any network that does not have fixed clients and servers, but a number of peer nodes that function as both clients and servers to the other nodes on the network. This model of network arrangement is contrasted with the client-server model. Any node is able to initiate or complete any supported transaction. Peer nodes may differ in local configuration, processing speed, network bandwidth, and storage quantity. Put simply, peer-to-peer computing is the sharing of computer resources and services by direct exchange between systems. Many researchers are looking into the practical uses of this technology.

This policy intends to make it clear that P2P architecture, itself, is not in question. What is a concern, however, is one of the most prevalent uses of this technology, P2P File Sharing applications used for the distribution of copyrighted content. BitTorrent, Limewire, Morpheus, KaZaA, Aimster, Madster, AudioGalaxy and Gnutella, are examples of the kinds of P2P File Sharing software which can be used inappropriately to share copyrighted content. Note, that some of these applications are not pure peer-to-peer architectures, further reinforcing that the issues with File Sharing applications have more to do with risk of abuses, than in the technology itself. Along with copyright infringement, other concerns of P2P File Sharing applications include network resource utilization, security, and inappropriate content.

For the purposes of this policy, a Peer-to-peer file sharing application is any application that transforms a personal computer into a server that distributes data simultaneously to other computers.

**Copyright Infringement**

Downloading or distributing copyrighted material, e.g. documents, music, movies, videos, text, etc., without permission from the rightful owner violates the United States Copyright Act and school policy. While it is true that a number of artists have allowed their creative works to be freely copied, those artists remain very much the exception. It is best to assume that all works are copyright-protected except those that explicitly state otherwise.

Those who obtain or distribute copyrighted material should be aware that if found liable for copyright infringement, the penalties can be severe, depending upon the amount and the willfulness of the infringing activity. In a civil lawsuit, one found liable for copyright infringement can be ordered to pay damages of as much as $30,000 per copyrighted work infringed. This penalty can be increased to $150,000 per infringed work in cases of particularly flagrant infringement. In the most serious and widespread cases of copyright infringement, criminal prosecution is possible.

Additionally, students, faculty and staff who may be in violation of copyright law place not only themselves at risk - they may be exposing American Conservatory Theater to liability as an institution, for contributory or vicarious infringement, e.g., using the A.C.T. network resources to obtain the material and/or to store the material on A.C.T. computers and/or servers.
Impact to A.C.T.’s Network

Peer-to-peer file sharing applications typically allow a user to set up their computer so that other people can access specific files on their computer. This process, in effect, converts the user’s computer into a server. While this might seem like a nice service to offer, there are some serious drawbacks.

A users computer acting as a server can place an enormous burden on A.C.T.’s network. If the computer/server is popular and does excessive, high-volume transfers of files, this single computer/server can severely impact the performance of A.C.T. network. Imagine the impact if there are several computers/servers functioning in the same manner. For example, music files (MP3) are usually very large files, between 2 and 10 MB in size, and movie files (DivX) can be enormous, averaging 600 MB in size. Some Peer-to-Peer applications let you choose NOT to be a server, but others, such as Gnutella, don't. If users simply install the software and don't take the time to read the documentation, they may not realize that their computer is acting like a server. Make sure you understand what the software does.

Security

Another serious problem with setting up your computer as a server is that faculty/staff and students could be reducing the security of their system, allowing a cracker (computer criminal) to more easily compromise their entire computer and gain access to private and/or A.C.T. data. Furthermore, any compromised computer on the A.C.T. network increases the potential risk to all other devices and systems within that same security context of that network. Peer-to-peer file sharing applications differ in how much security they provide. Be cautious.

Uninstalling Peer-to-Peer Applications

If you have installed a peer-to-peer file sharing application on your computer that connects to the A.C.T. network and you have considered the issues presented in this policy and now would like to remove the application, you can usually achieve this in a Microsoft Windows environment by clicking on START, SETTINGS, and CONTROL PANEL and then select ADD/REMOVE PROGRAMS. If you are using an Apple computer, drag the application to the trash, and empty the trash on your computer. If you need any help with this, please contact IT: Joone Pajar: 415.439.2430 or Conchita Robson 415.823.1108

Policy

It is the policy of A.C.T. that the A.C.T. network connections may not be used to violate copyright laws. The unauthorized reproduction of copyrighted materials is a serious violation of A.C.T.’s Internet Acceptable Use Policy, as well as the U.S. Copyright Laws, as discussed above.

Individuals who violate copyright policy are subject to sanctions outlined in the Employee Handbook or under the “Nonacademic Conduct Code and Disciplinary Procedures” in the Student Handbook.

If there are any questions or comments regarding the provisions of this policy, please feel free to contact an MIS Associate or director of human resources.