GUIDELINES FOR USE OF COSTUMES IN STUDIO SEASON PRODUCTIONS.

First you must find another student to be your Costume Coordinator/Designer. This person cannot be you.

1. This student must have already taken TA265 OR Costume Design OR done a Practicum in the costume shop.

2. This student must sign the Studio Season Costume contract agreeing that they will be responsible for the alteration, care, and maintenance of the costumes for the duration of your production’s dress rehearsal and performances.

After you have a costumer:

1. **Pulling from Stock:** Your Costume Coordinator will be responsible for the pulling of any costume pieces from stock that you wish to use. Nelson, Tracy, and other shop students will not be responsible for this.

2. **Alterations:** The shop will be happy to assist your costumer with alterations when they do not interfere with main stage workloads. Your costumer should coordinate with Tracy for help. All costume pulling and alterations must be done during regular shop hours. There is no “late night” work in the costume shop.

3. **Storage:** Costumes pulled from stock for Studio Season productions should be placed on a rack in the wardrobe room downstairs. They should be labelled as costumes for your show or they might accidentally be restocked.

4. **Faculty Assistance:** Nelson and Tracy will be available for guidance and ideas about costumes, but they will not design and pull your show for you. You must have a student costumer for this.

5. **Budget:** There is NO BUDGET/money set aside for Builds or Purchases. The shop covers cost of dry cleaning, however, should that be needed.

6. **Strike:** You and your costumer are responsible cleaning and restocking items within 7 days of the close of your show. Dry Cleaning should be placed on the Dry Cleaning rack downstairs. If your show is not put away within the seven days, you and your costumer will not be permitted to use costume stock for future studio season projects.

A Few Friendly Reminders:

1. Remember to be nice to your costumer. They are not your workhorse, they are your collaborator.

2. The Director/Designer relationship is an important one, and one that if used to its full benefit has the opportunity to enhance your production in ways you can only imagine. Furthermore, should you decide to continue directing once you have left the halls of UK, you may find that developing good relationships with designers makes for more jobs as a director. The theatre world is small and Designers, whether Scenic, Sound, Lighting or Costume, are quick to recommend Directors who understand and respect the Director/Designer relationship.