



SOUTHERN ILLINOIS UNIVERSITY
**SCHOOL OF
THEATER AND DANCE**

Production Handbook:

Performance & Production Guidelines



EXPLANATION

This manual is designed to be a reference for all members of a Production Team to explain and clarify the necessary production work expectations, duties, and responsibilities of the various crews and crew head positions at Southern Illinois University at Carbondale. This manual's intent is to promote positive and constructive communication while providing easily accessible information on how productions are mounted at Southern Illinois University Carbondale. This document is meant to clarify the demands of production, though each show is unique and may require additional effort. Each production may have specific demands discussed throughout the process that are not specifically referenced in this handbook, as such faculty, staff, and students are responsible for the various related areas of production.

PREFACE

Theatrical productions are an example of live collaborative craft. A collaborative craft means simply that no one group or member of the production team is any more or less important, or carries the entire burden of the production. Each member of the production team has specific responsibilities and duties. Those duties, when executed with proper respect and communication, can lead to the ultimate theatrical goal of creating the best possible example of theatrical craft.

This document is meant to lay out the collaborative process to clarify the expectations of our students. Southern Illinois University is an academic institution; therefore, many aspects of production will be linked to course work for members of the Production Team. All members of the Production Team need to be aware that sharpening of the theatrical craft is the fundamental goal of academic production work.

This manual is written to help standardize the production process and make clear academic and procedural guidelines. School of Theater and Dance at Southern Illinois University Carbondale is an inclusive organization striving to provide an exclusive and personal experience to each and all members in the production team.

“It is in this basic process of teaching, and leading by example that we can begin to get to the root of our social problems.” ----Delyte W. Morris



Table of Contents

PRODUCTION DUTIES	2
DIRECTOR	3
ASSISTANT DIRECTOR	5
STAGE MANAGER	6
ASSISTANT STAGE MANAGER	13
MUSIC DIRECTOR	15
DRAMATURG	17
ASSISTANT DRAMATURG	19
ACTOR	20
CHOREOGRAPHER	23
DANCE CAPTAIN	25
DANCER	26
SCENE DESIGNER	27
ASSISTANT SCENE DESIGNER	31
TECHNICAL DIRECTOR	32
ASSISTANT TECHNICAL DIRECTOR	35
PROPERTIES MASTER	37
CHARGE ARTIST	39
LEAD CARPENTER	41
DECK CARPENTER	43
AUTOMATION OPERATOR	44
FLY RAIL OPERATOR	45
LIGHTING DESIGNER	46
ASSISTANT LIGHTING DESIGNER	48
LEAD ELECTRICIAN	49
LIGHT BOARD OPERATOR	51
SPOTLIGHT OPERATOR	52
DECK ELECTRICIAN	53
SOUND DESIGNER	54
SOUND BOARD OPERATOR	55
COSTUME DESIGNER	56
ASSISTANT COSTUME DESIGNER	58



CUTTER/DRAPER.....	59
COSTUME CRAFTS ARTISAN.....	60
WIG ARTISAN.....	61
STITCHER.....	62
MAKE-UP SUPERVISOR.....	63
WARDROBE SUPERVISOR.....	64
DRESSER.....	66
PLAYWRIGHT.....	67
CHILD GUARDIAN.....	69
USHER.....	70
APPENDIX A:.....	71
COLLABORATION GUIDELINES.....	71
APPENDIX B:.....	72
STUDENT PRODUCTION PROPOSAL FORM.....	72
APPENDIX C:.....	73
ONE NIGHT PROJECTS.....	73
APPENDIX D:	74
ONE WEEK PROJECTS.....	74
APPENDIX E:	75
COSTUME RENTAL POLICIES	75
APPENDIX F:	76
PROP RENTAL POLICIES	76
APPENDIX F:	77
SAMPLE COMPANY RULES.....	77
APPENDIX G:	78
GENERAL TECH AND SHOW SCHEDULE	78
APPENDIX H:	79
CHICAGO THEATER STANDARDS	79
APPENDIX I:.....	80
CHANGE REQUEST FORM	80
APPENDIX J:.....	81
REHEARSAL GUIDELINES.....	81

PRODUCTION DUTIES

DIRECTOR

The Director is in charge of the creative vision of a theatre production. The Director oversees creative choices on set, costume, and design in conjunction with the other creative roles involved.

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.
3. Review the SoTD Collaboration Guidelines and be familiar with the responsibilities and deadlines.
4. Conduct research appropriate to developing an initial approach/vision and concept.
5. Confirm minimum/maximum number to be included in cast based on faculty discussions from season selection.
Note: This number should not be changed without consultation with the production team, particularly the costume designer.
6. Develop an initial vision and concept for the production of the play and be prepared to communicate that initial approach or vision and concept to the production design team at the first design meeting.
7. During the following series of pre-production design meetings, work with the production dramaturg and the production design team to develop and specify the production's approach/vision and concept as initiated by the ideas presented at Design Meeting 1 and developed by the entire production team. During these subsequent meetings, it is the primary job of the director to:
 - a. Facilitate discussion among the designers.
 - b. Present information/respond to questions or requests from previous meetings.
 - c. Set tasks for the next meeting.
 - d. Set up smaller meetings with individual collaborators from the production team as needed.
8. Respond in a timely manner (see Design Collaboration Guidelines) to questions and materials from the production team.
9. Maintain open communication with design and production team of any changes in the approach/vision and concept that occur during initial design meetings.
10. By Design Meeting 5:
 - a. Provide a written statement about the director's approach to the play and a list of other statements that can be useful to Publicity and Marketing in creating news releases for the play.
 - b. Provide information on audition process. Dates are typically determined by faculty.
 - c. Determine a deadline for the presentation of a final cast list to the production team if not already determined by faculty/production calendar.
 - d. Develop and share a tentative primary rehearsal plan.
11. Develop a revised primary rehearsal plan during the Production Prep period before rehearsals start.
12. Delegate responsibilities to the Assistant Director as needed.

CASTING AND AUDITIONS

PRIOR TO AUDITIONS

1. With the appropriate associates (Stage Managers, marketing team, office personnel, etc.), create casting information for publication and promotion including date, time, location, and format of the auditions (prepared scene or monologue, cold reading, song, movement performance, etc.).
2. Set the format for initial auditions and call-back auditions. Communicate that format to the Stage Manager and/or others running the audition.
3. Choose audition materials for auditions and call backs. If necessary, in a timely manner assign duplication and/or preparation of initial audition and callback materials to the Production Stage Manager.
4. Create for publication a Production Information document for interested actors (see Audition Notices and Announcements in Auditions. **NOTE:** Based on the *Chicago Theater Standards*, 2017)
5. With the assistance of the Production Stage Manager and other necessary collaborators, determine the schedule and manner of operation for the audition period.

THE AUDITION AND FOLLOWING

1. With the assistance of the Production Stage Manager and other necessary collaborators, conduct the initial audition and callback.
2. Based on initial auditions and call-back auditions, select actors and cast the production.
3. Supply stage management and the production team with a completed cast list by the deadline determined in Pre-production Meeting #5 or Production Calendar prior to the first rehearsal.
4. Working with the Production Stage Manager, replace, in a timely manner, any actor who does not accept or finds it necessary to drop a role. Immediately update the production team, especially Costume Designer, with any casting changes.

REHEARSALS:

1. Schedule Design Presentations for the cast the first week of rehearsal.
2. Note the locations of all fire extinguishers and learn their proper use.
3. Become familiar with emergency and first aid procedures.
4. Prior to the first rehearsal and using the guidelines for rehearsals set out in this handbook (See “Rehearsal Guidelines”, page ??), create a rehearsal plan that demonstrates a logical timetable for bringing a completely staged and rehearsed play into technical rehearsals.
5. Conduct rehearsals to stage the play.
 - a. Insofar as possible, call the actors and crew for rehearsal only as they are needed.
 - b. Stage Management will call a 5-minute break for every hour (55 min. on, 5 min. off) or a 10-minute break for every 90 minutes (80 min. on, 10 min. off).
6. Coach the actors and refine the staging of the play.
7. Make notes, via stage management, to all design team members about discoveries made in rehearsal that may affect each area of the production. Time in production meetings will be allocated to examine and discuss the scope of changes.
8. Major changes, deletions, and additions of production elements will require a Change Request Form signed by the production team. See Appendix I for Change Request Form.
9. Attend weekly production meetings to work collaboratively with the design/tech team making changes as necessary due to rehearsals and production process.
10. At technical and dress rehearsals and with the Production Stage Manager, designers, and technical team, make adjustments to the production as necessary.
11. Comply with requests from marketing to update and add quotes and other information and/or interview opportunities to media outlets for the purpose of marketing the production.

ASSISTANT DIRECTOR

Assistant Director will assist the Director in implementing the creative vision of a theatre production, and in overseeing creative choices on set, costume, and design in conjunction with the other creatives involved.

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.
3. The responsibilities of the assistant will vary according to the Director and the production.
4. If a Stage Manager has not been assigned, carry out the duties of the Stage Manager during auditions and early rehearsal periods.
5. Make notes as required by the Director.

REHEARSAL/PRODUCTION PERIOD

1. Note the locations of all fire extinguishers and learn their proper use.
2. Become familiar with emergency and first aid procedures.
3. Attend all rehearsals and production meetings taking necessary notes, as required by the Director.
4. Be prepared to conduct rehearsals or meetings if instructed by the Director.
5. In the absence of the Stage Manager, post all calls for rehearsals and generally assist the Director.
6. Perform tasks as required by the Director including but not limited to:
 - a. Possible understudy.
 - b. Reading for absent actors.
 - c. Company warm-ups.
 - d. Run errands.

TECHNICAL REHEARSALS AND PERFORMANCES

1. Attend technical, dress rehearsals, and as many performances as may be required by the Director. Take notes as required.

STAGE MANAGER

The Stage Manager is responsible for providing practical and organizational support to the Director, Actors, Designers, Stage Crew, and Technicians throughout the production process.

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Set up a meeting with the Director to become familiar with what the Director needs from a Stage Manager.
3. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.
4. Scripts
 - a. Check with the Theater Office to see how many scripts have previously been distributed. At minimum, all members of the production team and the actors should be provided with a script.
 - i. NOTE: Assistant Designers will borrow scripts from their respective designers.
 - b. Distribute scripts to the actors as soon as casting is complete.
 - c. If the Director has made any revisions to the script, inform all members of the production team, and edit all scripts accordingly.
5. Auditions and Callbacks
 - a. Obtain from the Office Manager the keys specified by the Faculty TD The Stage Manager will have keys and will be responsible for unlocking and locking all doors and equipment for the crews and actors during rehearsals and performances. This responsibility must not be abused. Return keys you have obtained for your position to the Office Manager the Monday immediately following strike.
 - b. Become familiar with the script, especially the selections chosen by the Director for use in auditions and make enough copies available for auditions.
 - c. Open the theater and other necessary spaces.
 - d. Set up work lights, pull necessary set props, and provide piano (if required).
 - e. Obtain audition forms from Faculty Technical Director, have them reviewed by the Director(s), and provide audition form, scripts and scores for persons auditioning.
 - f. Supervise the flow of actors through the audition (according to the wishes of the directors).
 - g. Inform actors when they are free to leave and if the Director wishes them to come to a later reading. Thank each person for attending auditions. Announce when and where the cast list or callbacks list will be posted. Maintain quiet and order during the auditions.
 - h. Collect the scripts after auditions.
 - i. Secure the theatre after auditions (turn off lights, lock doors, etc.).
 - j. Be sure that all members of the production team receive a copy of the cast list.
6. REHEARSAL SCHEDULES
 - a. Assist the Director in arranging a rehearsal schedule. Distribute this to all cast and production team members. Post this on the callboard by the dressing rooms. Check with the faculty TD and Production Manager about rehearsal space(s) and any potential conflicts. Note other rehearsals occurring in the building at the same time.
 - b. Become familiar with the Rehearsal Report Form, which is the Stage Managers' responsibility to complete and send to all relevant parties daily.
 - c. Insofar as possible, call the actors and crew for rehearsal only as they are needed.
 - d. Become familiar with the process for infraction forms. Describe to the actors the purpose and use of infraction forms. Infraction forms are kept by Stage Management and the Office Manager.
 - e. Have each actor record the telephone numbers of the Director, Stage Manager, Theater Office, and other important contacts in their phones or scripts. Announce that if an actor is ill or unavoidably detained, s/he/they should call the Stage Manager immediately.

- f. If the rehearsal schedule is changed, personally inform all actors and crew, and post the revised schedule on the callboard.
 - g. If there are major changes in the rehearsal schedule, especially if a run-through is canceled, personally inform the Technical Director and Designers, and record the correction on the rehearsal report form.
7. Contact Sheet
- a. Compile a Contact Sheet list with telephone numbers and e-mail addresses of all actors, production team, and crew members working on the production.
 - b. All members of the production team, actors, run crew, and Theater Office, should have a copy of the Contact Sheet.
8. Design and Production Meetings.
- a. Attend all design and production meetings with the Director in order to be familiar with the production concept.
 - b. Coordinate with the Production Manager to obtain the schedules of the production team and establish a weekly production meeting.
 - c. Bring any and all problems and questions to the attention of the production staff at these meetings, and make sure that each area is given time to provide status reports and articulate problems
9. Prompt Script.
- a. As soon as the Stage Manager receives the script, they should prepare the prompt script, and leave this script, or an exact copy of it, in a secure area of the theater at all times.
 - b. The prompt script should include, but is not limited to:
 - i. Address & Phone list.
 - ii. Rehearsal Schedules.
 - iii. Attendance Chart & Sign-In-Sheets.
 - iv. Entrance and Exit Chart.
 - v. Preliminary Costume Chart.
 - vi. Preliminary Property list.
 - vii. Preliminary Light Cue Schedule.
 - viii. Preliminary Sound Chart.
 - ix. Ground Plans for each setting.
 - x. Notes on any lectures the director or Dramaturg gives regarding characterizations, regional accents, etc.
 - xi. A copy of the script and blocking script.
 - xii. A supply of paper for taking notes.

EARLY REHEARSAL/PRODUCTION PERIOD

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
2. Plan your set up duties so that rehearsals can begin promptly as scheduled. If you cannot be present ensure that the Assistant Stage Manager(s) will be present to set up and conduct rehearsals.
3. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
4. Become familiar with emergency and first aid procedures.
5. Stage Management will call a 5-minute break for every hour (55 min. on, 5 min. off) or a 10 minute break for every 90 minutes (80 min. on, 10 min. off)
6. See that no standard equipment is modified in any way for special use without express permission of the Faculty TD
7. Attend all rehearsals taking necessary notes, and blocking notes, as required by the Director.
8. Be prepared to conduct rehearsals if so instructed by the Director.
9. The Rehearsal Period will begin with a meeting of cast, crew, and production staff. The Stage Manager will distribute and gather information.
10. Reading Rehearsals: The first rehearsals are usually reading rehearsals. Before the first rehearsal takes place, the Stage Manager should:

- a. Check to see that all actors have initialed the cast list, and they will attend the first rehearsal. If any actor has not done so, inform them of the time and place of the first rehearsal.
- b. Provide enough chairs for everyone at the reading. Provide tables or other items as instructed by the Director.
- c. Unless part of the action of the play, smoking, eating, and drinking are not permitted in either theater. The Stage Manager is responsible for enforcing these regulations.
- d. Provide a blackboard and chalk for the Director if requested.
- e. Check actors' attendance. Inform the Director when everyone is present. If anyone is missing, try to locate them by phone. Actor tardiness or absence should be noted in the Stage Manager's Rehearsal Report and an infraction form should be completed.
- f. Provide extra pencils and inform the actors that they are to bring pencils and paper to all rehearsals.
- g. Announce or pass out the rehearsal schedule for the next week.
- h. Inform the cast to report to the Costume Studio for measurements (at previously arranged times). Check with Costume Studio daily.
- i. Check with all actors to see that they do not have conflicts with regular rehearsals.
- j. Announce to the cast that each actor is responsible for making his entrance on time during rehearsals. The Stage Manager calls only the beginning of acts and scenes. Actors must not leave the theater without informing the Stage Manager.
- k. Complete a daily Rehearsal Report for each rehearsal and distribute to production team before shop hours the next day. Post necessary memos on the Theater Callboard.
- l. Coordinate a session with designers and technical director, so that they may present their approaches to the cast.

11. Blocking Rehearsals

- a. Arrange a conference with the Set Designer. Obtain ground plans of each setting and find out how each unit of scenery is constructed so that you may prevent any problematic blocking or impractical business. Explain the operation of all practicals (doors, turntables, etc.) to the actors.
- b. Tape or paint the ground plan on the rehearsal floor for blocking rehearsals.
- c. Acquire from the Prop Master rehearsal furniture that is close to the actual size of the production furniture to approximate the intended set props. If anything, other than the furniture stored on the stage for class use is needed, these items may be checked out of the Property Room. The Stage Manager is responsible for returning props before technical rehearsals.
- d. Set up the rehearsal furniture in advance of the scheduled rehearsal time.
- e. Provide rehearsal properties as soon as the Director feels the cast is ready for them.
- f. Check rehearsal costumes out from the Costume Studio as needed. Clearly assign responsibility for all rehearsal costumes either to the actor concerned or the Assistant Stage Manager(s) for special circumstances.
- g. Arrange for costume fittings, as requested by the Costume Designer, and reschedule missed fittings.
- h. Check the attendance of all actors at each rehearsal.
- i. Take charge and begin all rehearsals on time. If the Director is late, conduct warm-ups or run through something that has been previously rehearsed.
- j. Be prepared to walk through the part of any actor not at a rehearsal.
- k. Correct the actors on all business, movement, and dialogue, either during a scene or after it, as the Director wishes. Use the blocking recorded in the prompt script as a guide. If an actor misses an entrance, send someone to find him/her and read that character's lines, unless the Director wishes to wait for the missing actor.
- l. Prompt as necessary. Make notes of all errors in dialogue and call the actors' attention to these errors after rehearsal.
- m. Simulate all sound effects indicated in the script. Occasionally a rehearsal cue will be provided by the Sound Designer. When this happens, operate the cues.
- n. In your rehearsal note any technical specifications the Director indicates, such as necessary pockets in the costumes. Make a note of these in the Rehearsal Report and make sure the

- o. Enforce no smoking and no eating regulations.
- p. Keep actors quiet while they are off-stage.
- q. Encourage actors not to walk across the stage unnecessarily, and not to wait for entrances where the Director can see them.
- r. Consult with the Director concerning visitors attending rehearsals and handle appropriately.
- s. Store all rehearsal props in the prop cabinets after rehearsal.
- t. After rehearsal, clear the stage of all rehearsal furniture. Store any furniture from the property room out of the way and leave a sign on it saying that it is not to be used for any other rehearsals. If part or all of the set is available for rehearsal and the Technical Director has given permission for it to be used, be sure that it is completely struck from the stage after rehearsal.
- u. Scene shifting may require the use of actors. A scene-shifting crew will not be provided before Technical Rehearsals. Before leaving make sure the rehearsal area is clear and swept, ready for classes and rehearsals the next day.
- v. Lock all doors and turn off all lights. This includes all studios, other theater spaces, control booths, scene shop, etc.

LATER REHEARSAL/PRODUCTION PERIOD

1. Preparation for the Pre-Technical Rehearsal in consultation with Faculty:
 - a. At production meetings discuss the sound for the production. The Director, Sound Designer and the Stage Manager should be present. This conference should decide which effects will be "live," which taped, as well as intermission and bridge music.
 - b. Check regularly with the Scene Designer to find out what props and set pieces have been added or altered as set dressing.
 - c. Work out a shift plot with the Technical Director and the Set Designer.
 - d. If act curtains are being used, ask the Director to indicate speeds and record this information in the prompt script.
 - e. Record all cues in the prompt script in light lead pencil.
 - f. The Stage Manager, Designers, and Director conduct a "Paper Tech" attempting to solve problems and set cue sequence before Dry Tech.
 - g. Make a pre-show checklist of all vital matters that should be checked before and after a show. Go over this with the Faculty TD
 - h. Prepare a sign in sheet for all actors and crewmembers to register their arrival at rehearsals and performances. This should be posted on the Callboard outside the dressing rooms.
 - i. It is recommended that the Stage Manager be present when the scenery is set up for the first technical rehearsal.
 - j. Check to see that all properties are ready.
 - k. Determine with the Costume Designer if any "quick-change" dressing facilities will be needed. Inform the Technical Director as soon as this determination is made. Such areas should be planned as early as possible in the rehearsal period. Schedule a time to rehearse these changes.
 - l. Post notices for shift crews to attend run through rehearsals to be familiar with the show prior to tech.
 - m. Assist the Assistant Stage Manager(s) in developing a list of all props, set shifts etc.
 - n. Walk around all areas where actors may be traveling. Place glow tape on potentially unsafe or poorly lit areas. Report or fix any potential safety concerns.

FIRST TECHNICAL REHEARSAL (DRY TECH)

1. First technical rehearsal is mainly a cue-to-cue rehearsal.
 - a. Check to see that crew heads have instructed their crew members in each individual's responsibilities. Provide the run crew with cue sheets for all moves or changes.
 - b. Check to see that the stage is ready to have the set placed for the opening of the play. Have all

unnecessary items that take up valuable wing space removed either to the scenic studio or other suitable storage.

- c. Instruct the stage and prop crew about warnings for scene shifts.
- d. See that the monitor and Clear-Com systems have been activated and checked by the Sound-Board Operator.
- e. Communicate with the Light Board Operator and schedule the time for the light check.
- f. Communicate with the Sound-Board Operator and schedule the time for the sound check.
- g. Inform the Technical Director when all crews are ready to begin rehearsal.
- h. Should the actors not be present for this rehearsal, the Assistant Stage Manager(s) may need to stand in for the absent actors.
- i. During the rehearsal, give all indirect cues and crew warnings as noted in the prompt script.
- j. For musicals or operas arrange for a piano in case timing of cues is dependent upon musical cues.

TECHNICAL REHEARSAL

1. Before the rehearsal starts, introduce crew heads to the actors and indicate briefly their duties and where they will be stationed during rehearsals and performances. Stress at this time the absolute necessity of punctuality on the part of all cast and crew members. If the actors have been present and involved at the first technical rehearsal, this introduction should take place then.
2. Arrange for a piano in the case of musicals.
3. See that the stage is swept. Normal procedure is for the deck crew to sweep and mop before the rehearsal or performance.
4. Instruct the actors not to leave the stage immediately after an exit. They should wait several minutes in the wings because a cue may have to be repeated.
5. Instruct the actors as to where they should be when not required on stage. During technical rehearsals, the actors are usually permitted to sit in the auditorium and wait in the back hall, dressing rooms or wings.
6. Inform the Technical Director and the Director when the actors and crews are ready. If a dress parade or make-up check is part of the Technical Rehearsal, call the actors for this purpose. Normally, however, costumes and make-up will not be required before the first dress rehearsal.
7. Check the volume of the Comms system. Repeat all warnings twice.
8. Stop the action on stage when requested by the Director, Designers, or Technical Director. Find a place in the script a few lines before the cue being repeated. When ready to proceed, ask the actors to begin at this point. Record specific cueing directions in the prompt script.
9. Keep cast and crew quiet backstage.
10. Call cues from prompt script.
11. Supervise scene shifts, checking the items on the checklist before starting the next scene or act.
12. During the action, stay at the "Tech Table" with the headset on as to be in constant contact with backstage and the booth. Send someone else to locate people.

DRESS REHEARSALS

1. Run the dress rehearsals exactly like performances. There may be stops for technical adjustments but make every effort to establish the performance pattern.
2. Keep a daily time sheet of the running time of the production during dress rehearsals by act or scene as required. Time scene shifts and record.
3. Discuss with the House Manager the running of the show and provide him/her with running times. The House Manager will operate the house during the final dress rehearsal as under regular performance conditions.
4. Check with Costume and Make-up Designers as to:
 - a. Costume and make-up check prior to the beginning of rehearsal.
 - b. Costume and make-up instruction to the cast.
5. For musicals, arrange with the Conductor the entrance of the musicians into the pit, storage cases, and

set-up of the pit area.

6. Collect all notes from the Director for technical departments and read them before distributing them to the appropriate personnel. Make any changes necessary in the prompt script.
7. Arrange to collect and store safely the actor's valuables.
8. During the final rehearsals the Stage Manager should call the show from the booth.

PERFORMANCES

1. Before Performance

- a. Check the attendance chart on the callboard. Actors and crews will be assigned call times during dress rehearsals.
- b. Before the house opens check to see that the house and forestage are clear and clean if a curtain is being used, and that the entire stage is set and swept if there is no front curtain.
- c. Perform a sound check.
- d. Make sure that a blackout check has been done and that the work lights are locked out.
- e. The actors should be reminded to perform a properties check.
- f. Check all scenery. In the case of a show without a main curtain, scenery must be checked in advance of the house opening.
- g. Thirty (30) minutes before the scheduled curtain time, after the lights and sound have been checked, inform the House Manager that s/he may open the house. From this point until the House Manager gives permission to begin the performance, the House Manager is in charge of the theater. Notify cast and crew that "House is open," and await the reply of "thank you."
- h. Give the half-hour call.
- i. Give the fifteen (15) minute call.
- j. Give the (5) minute call.
- k. Check with the House Manager to ascertain the exact starting time.
- l. Call "places".
- m. Start the overture when everyone is ready. If the overture is long, it may be started before "places" is called. Never start the overture without permission of the House Manager.
- n. Give "standby" to all crews.
- o. Start the performance according to the sequence of cues in the prompt script.

2. Intermissions

- a. Someone should always be on the station in the booth.
- b. An Assistant Stage Manager should supervise the shift. Check the completion of the scene shift.
- c. Call the actors for the next act through the Assistant Stage Manager
- d. Check with the House Manager before beginning the next act. During the intermissions control of the theater reverts to the House Manager.
- e. The Assistant Stage Manager does not give the Stage Manager the OK to start the act until all crew heads have reported ready to begin, and the actors are in place.

3. Curtain Calls

- a. The Assistant Stage Manager will warn the actors not on stage to be ready for calls.
- b. The director will have set the curtain call during a dress rehearsal. Follow the established format exactly. Take as many calls within these procedures as the applause warrants.

4. After Performances

- a. Be the last person to leave the stage. It is the Stage Manager's responsibility to see that the stage is ready for the next activity. The Stage Manager is responsible for checking and locking doors to dressing rooms, stage, scenic studios, etc.
- b. Announce any afternoon rehearsal, brush-ups, etc. to the cast and crews before they depart, if possible. If not possible, alert them to watch the callboard.

5. Photo Call. Check with the Director and the Dept. Archival Photographer to see when the Photo Call will take place.

- a. Announce to the cast, crew, and designers the date and time of the photo session well in advance of the date. This date will be determined at a production meeting.

- b. Obtain a list of pictures planned from the Director and Designers and post on the callboard.
- c. Note on the picture schedule when each Actor should make a costume change, and when the scenery is to be shifted. In a multi-set and/or costume production, the scenes are set in reverse order of performance.
- d. Call the actors for each picture. Find a line of dialogue to start the action, a few lines preceding the line that the Director has indicated for the picture.
- e. Call and supervise the scene shifts.
- f. Do not dismiss any actor without the permission of the Director or official photographers. They may wish to take close-ups after the other shots.
- g. Have the Assistant Stage Manager Maintain quiet backstage during the photo session and in the auditorium as well.
- h. All run crew members except for the sound board operator must remain for photo call.

STRIKE

- 1. Strike occurs immediately after the final performance unless otherwise noted
 - a. Check dressing rooms for personal belongings.
 - b. Collect scripts if required.
 - c. Strike all tables, chairs, and other supplies used specifically by the actors.
 - d. All cast and run crewmembers are required to strike. Attendance will be taken at the end of strike. Any absences must be reported to the Director and faculty Technical Director.

POST STRIKE RESPONSIBILITIES

- 1. Clean rehearsal space
 - a. Straighten out all furniture.
 - b. Put back all rehearsal props, costumes, etc.
 - c. Pull up all spike tape.
- 2. Make sure all infraction forms are turned in to the faculty TD and bring up any concerns regarding run crew performance.
- 3. Return keys to the office manager.

ASSISTANT STAGE MANAGER

Responsible for assisting the Stage Manager in providing practical and organizational support to Director, Actors, Designers, stage crew, and technicians throughout the production process.

Depending on the complexity of the production, there may be more than one Assistant Stage Manager. In such instances, the Stage Manager may divide the duties of the Assistant among the individuals as they see fit.

Read the Stage Manager's Section of the *Production Handbook* and be familiar with all the aspects of this position. Be prepared to take over any aspect if the Stage Manager should be absent for any reason.

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Schedule a meeting with the Stage Manager to determine the working relationship of the team.
3. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.

REHEARSAL/PRODUCTION PERIOD

1. Arrange a call time with the Stage Manager to help set up furniture, platforms, etc. Take responsibility for coordinating rehearsal props, furniture, and costumes (issuing, collecting, etc.). If for some reason you cannot be present, notify the Stage Manager.
2. Note the locations of all fire extinguishers. Learn their proper use, and see they are kept easily accessible.
3. Become familiar with emergency and first aid procedures.
4. See that no standard equipment is modified in any way for special use without express permission of the Faculty TD
5. Hold the book for all readings, rehearsals, and performances. Make notations as directed regarding movement of actors, business, light and sound cues, warnings, etc. Use diagrams when possible. (See Stage Manager's section).
6. Be prepared to read and walk through any part when the actor may be absent from the rehearsal.
7. Walk around all areas where actors may be traveling. Place glow tape on potentially unsafe or poorly lit areas. Report or fix any potential safety concerns.

REHEARSALS AND PERFORMANCES

ASM duties will vary by production and availability of personnel.

1. Assist the Stage Manager:
 - a. In developing a list of all props, set shifts etc.
 - b. See that the crew heads carry out their post-performance instructions.
 - c. If required, see that the set is struck in accordance with the instructions from the Technical Director.
 - d. See that the stage is swept.
 - e. Maintain quiet backstage during the photo session and in the auditorium as well.
 - f. Be prepared to step in for or replace the Stage Manager or any actor in times of emergency.

PERFORMANCES

1. Stay at the headset. Get someone else to run errands or locate actors and crew.
2. Give all indirect cues as noted in the prompt script.



3. Keep cast and crew quiet backstage.
4. Keep unauthorized people out of the wings.
5. The Assistant Stage Manager should remain on station during the intermission. If the Assistant must leave to attend to anything, they should put a stage crew member on station.
6. Warn actors of entrances and other cues.

STRIKE

1. Strike occurs immediately after the final performance unless otherwise noted
 - a. All cast and run crewmembers are required to strike. Attendance will be taken at the end of strike. Any absences must be reported to the Director and faculty Technical Director.
 - b. Assist the stage manager or scene shop in strike responsibilities as necessary.

MUSIC DIRECTOR

Responsible for the musical aspects of a performance or production, working with the Director.

PRE-SEASON

1. Read, listen, and familiarize self with musicals considering casting and instrumentation.

PRE-PRODUCTION

1. Read the play.
2. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.
3. Watch videos and/or see live productions.
4. Familiarize yourself with the OBC (Original Broadway Cast) and Revival recordings.
5. Determine Pit Orchestration Requirements.
 - a. Or available digital accompaniments (Orchestra, Symphonia, etc.).
6. Evaluate difficulty of score (vocal ranges, musical complexity, length of score, etc.).
7. Secure resources/personnel for rehearsal accompanists and orchestra.

CASTING

1. Select appropriate callback materials for lead, supporting characters, and chorus.
 - a. Make enough copies for callback materials, mark them appropriately.
 - b. Make sure Stage Manager and Director have selected materials.
 - c. Run vocal callbacks:
 - i. Teach, rehearse call back music, have individuals sing solo.
 - d. Advise director on strengths and/or weaknesses of vocal skills of actors as they relate to certain roles.

REHEARSAL

1. Note the locations of all fire extinguishers and learn their proper use.
2. Become familiar with emergency and first aid procedures.
3. Teach vocal parts
 - a. Prioritize all ensemble/harmony singing, which typically require more time to teach.
 - b. Teach music to soloists, assist with vocal technical issues when needed.
 - c. Coach cast through music to attain the musical goals of the production.
 - d. Advise on and consent to musical cuts and other musical adjustments.
 - i. Advise when some aspect of staging is problematic musically.
 - ii. Advise when some musical aspect may be of use to a director/choreographer.
 - e. Make sure an accompanist is available for all rehearsals.
 - i. Make recordings for rehearsals as needed.
 - ii. Make recordings of dance music for the choreographer.
 - f. Build rehearsal schedule/tech/performance schedule for orchestra.
 - g. Rehearse orchestra.
4. Tech
 - a. Lead sitz probe, usually largest groups to smallest, other times sequentially through the show.
 - b. Secure accompanist for cue to cue.
 - c. Arrange for orchestra to move to McLeod (percussion, pianos, stands). Communicate with the Production Manager, Stage Manager, Technical Director, and other necessary parties.
 - d. Set up/arrange pit, stand lights.

- e. Take and give post-rehearsal notes to the Director after rehearsal.
- f. Communicate changes to pit before next run.
- g. Be in communication with design and production team during and at end of tech rehearsals.

PERFORMANCE

- 1. Make sure musicians are there and call them if not there ½ hour before GO.
- 2. Conduct or lead from piano, observing cues, tempos, etc.

POST-PERFORMANCE

- 1. Remove any instruments or equipment that may be in the way of strike before or at the beginning of strike.
- 2. Return all instruments and/or arrange to have them moved.
- 3. Put stand lights back in boxes.

DRAMATURG

The Dramaturg researches, selects, adapts, edits, and interprets scripts, libretti, and texts for the purpose of educating the cast and production department, as well as ensuring the integrity of the production in attaining the director's artistic vision. The Dramaturg also develops lobby displays in coordination with the design and production team.

Graduate Students and qualified Undergraduates may apply to serve as production Dramaturgs. At least one semester's lead time is necessary if the Dramaturg's work is to be of much assistance to the Production Team (especially to Graduate Student designers for whom the production will serve as M.F.A. Qualifiers or Thesis Productions).

SEMESTER PRIOR TO THE PRODUCTION

1. Dramaturgs apply for the position at least one semester prior to the production.
2. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
3. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.
4. Review the SoTD Collaboration Guidelines and be familiar with the responsibilities and deadlines.
5. Meet with faculty advisor.
6. Begin preliminary research, and meet with the Director, during the semester prior to the production or at the outset of the semester in which the show will be produced.
7. Offer assistance to Designers, during the semester prior to the production or at the outset of the semester in which the show will be produced.

PRE-PRODUCTION AND REHEARSAL PROCESS

1. Continue research throughout the pre-production process (in advance of Design meetings), Design Meeting, and Production Meeting process.
2. Attend all Design Meetings except one-on-ones or small groups outside the regularly scheduled meetings (unless invited).
3. Attend the first Production Meeting with formal presentation.
4. Be prepared to give a formal presentation at the first read-through/rehearsal. Have Resource Packet completed for distribution at first read-through/rehearsal.
5. Continue to gather appropriate information for the Director and Designers as needed, well into the rehearsal process.
6. Assist Director with cutting (in the case of public domain works and possibly new works).
7. Potentially work with playwrights in new play development.
8. Attend all Production Meetings.
9. Attend rehearsals as arranged with Director (Directors' use of the Dramaturg vary greatly. Some prefer to have the Stage Manager communicate questions to the Dramaturg).
10. Answer questions from daily rehearsal reports.
11. Work with actors as requested by the Director.
12. Work with Publicity and Box Office to:
 - a. Coordinate Pre-Show Lecture and publicity for it (Contact Publicity for a Timeline)
 - b. Create Study Guides for outside schools or other groups attending any special shows or matinees. Study Guides for both outside attendees and THEA101 should be completed and distributed TWO WEEKS prior to the production.
 - c. Develop and execute Lobby Display (This should be completed at least ONE WEEK prior to the production).

PERFORMANCES AND STRIKE

13. Give Pre-Show Lecture if a guest lecturer has not been obtained.
14. Host guest lecturer if there is one.
15. Work on (and possibly facilitate) “Talk Backs” if they are held.
16. Work with Publicity to dismantle Lobby Display, etc.

ASSISTANT DRAMATURG

The Assistant Dramaturg assists the Dramaturg in literary advising, editing, and research.

In cases where a student would like to gain experience in the area of Dramaturgy before taking on an entire production, they may assist the Production Dramaturg, sharing responsibilities and taking on agreed upon tasks. Some productions employ a Dramaturgy Team, which shares responsibilities.

SEMESTER PRIOR TO THE PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy can be shared with the Dramaturg.
2. Read the other relevant duties to determine and understand the adjacent and overlapping duties of your associates.
3. Meet with the Dramaturg to establish job specifications.
4. Assist the Dramaturg in research as requested to do so.

PRE-PRODUCTION AND REHEARSAL PROCESS

1. Continue research throughout the pre-production process (in advance of Design Meetings), Design Meeting, and Production Meeting process as requested to do by the Dramaturg.
2. Assist Dramaturg as needed with creation of Resource Packet, especially Glossary.
3. Assist Dramaturg with preparation of outreach materials.
4. Assist Dramaturg with Lobby Display.
5. Attend rehearsals as arranged with Dramaturg.
6. Assist Dramaturg with answering questions from daily rehearsal reports.

ACTOR

The Actor is a performer responsible for attending rehearsals and shows and upholding the director's vision. The understudy actor is responsible for the following as well.

THE ACTOR AGREES:

1. To make ANY and ALL conflicts with rehearsals known as early as possible and no later than the first rehearsal.
 - a. The director reserves the right to determine whether the reason for the conflict is acceptable and, if they do, the actor may be excused.
2. To be prompt and ready (warmed-up and in appropriate attire) for rehearsals no less than 10 minutes prior to the start of rehearsal unless excused from doing so by the Stage Manager.
 - a. To be in rehearsal costume, as assigned, by 10 minutes prior to rehearsal.
 - b. To notify the Stage Manager as soon as possible, and certainly before the ten-minute rehearsal warning time, if you are ill or unable to reach the theatre on time.
3. To get permission from the Stage Manager if you must leave the rehearsal space at any time.
4. To check the production callboard and your email account at least once a day for changes and updates.
 - a. Failure to do this could result in missing information.
5. To cooperate with the Director and Assistant Director(s), Music Director, Stage Manager and Assistant Stage Manager(s), Choreographer, Dance Captain, Fight Captain, etc.
 - a. This means paying attention to directions and keeping a positive attitude to ensure a smooth rehearsal process.
6. To maintain the integrity of the performance as directed during the run of the show. If the Director is not present for the run, the actors may receive notes from the Assistant Director or Stage Manager.
7. To remember that, even though places will be called, you alone are responsible for all of your entrance cues.
8. To check the schedule for any matinees and notify appropriate teachers of the planned absence in advance.
9. To follow the directions of the Stage Manager.
10. To keep all electronic devices (cell phones, computers, tablets, etc.) turned off and put away during active rehearsal period, unless otherwise established by the Stage Manager and/or Director.
11. To properly care for your costumes, including:
 - a. No eating, smoking (including electronic cigarettes or vaping), or drinking (other than water) when in costume, including rehearsal costumes.
 - b. Hanging up each item of clothing on the appropriate hanger, including all rehearsal costume pieces.
 - c. Noting any repairs or cleaning needed EACH NIGHT on your designated dressing room door.
 - d. To appear at curtain call in full costume.
 - e. To attend all costume fittings on time and to notify the costume staff if you will be late to a fitting or are unable to attend.
 - f. To not alter your hairstyle or color or make any other significant appearance changes, including, but not limited to, tattoos and piercings, without direct approval of the Costume Designer.
 - g. To make the Costume Designer or stage management aware of any problems you may be having with your costume as early as possible.
 - h. Understand that final decisions regarding costume alterations will be the responsibility of the Designer and the Director, not the Actor.
 - i. Notify the Stage Manager of any damage that occur to rehearsal costumes and props as soon as you are able.

12. To respect the physical property of the production and the theatre.
13. To return all props to the prop table after use unless directed to hand them to an ASM.
 - a. Do not touch props that you have not been instructed to touch.

WORK RULES

1. There shall be a minimum of one scheduled full day off from rehearsals each week.
2. Except for the final 6 days of rehearsal prior to the first performance, rehearsal hours on weekdays (Monday through Friday) shall not exceed 4 hours a day, including required breaks.
3. If the above agreements are violated, an Infraction Form will need to be filled out promptly by the involved parties and Stage Management.
 - a. This is a tool to be used to resolve conflict, similar to the practices of Actors' Equity.
4. Stage Management will call a 5-minute break for every hour (55 min. on, 5 min. off) or a 10-minute break for every 90 minutes (80 min. on, 10 min. off)
5. Any weekend days worked (other than tech weekend) may be scheduled as a 7 out of 8 ½ hour day. The acting company may reduce the 1 ½ break to 1 hour by a unanimous company vote.
6. Regular rehearsals will end no later than 11:00 PM.
7. The Tech Week Schedule is as follows:
 - a. Plays
 - i. Wednesday Crew View.
 - ii. Thursday Cue to Cue.
 - iii. Friday First Tech.
 - iv. Monday First Dress.
 - v. Tuesday Secon Dress.
 - vi. Thursday Final Dress.
 - b. Musicals
 - i. Wednesday Crew View.
 - ii. Thursday Cue to Cue.
 - iii. Friday Cue to Cue Continued or 1st Tech .
 - iv. Sunday Afternoon (2pm-5:30pm) Sitzprobe/Wandelprobe.
 - v. Sunday Evening (7pm-11pm) 1st Tech.
 - vi. Monday First Dress.
 - vii. Tuesday Second Dress.
 - viii. Thursday Final Dress.

PROGRAM & PUBLIC RELATIONS

1. The Actor shall cooperate with the publicity office in the preparation of the program, biographical and other promotional materials and provide information as requested by a date set by the marketing director.
2. The Actor will provide the publicity office with a typewritten biography which follows professional standards.
3. The Actor will provide the publicity office with an 8X10 glossy "Headshot" photograph.

ILLNESS OR INJURY

1. Actors are responsible for safeguarding their own health. Once an actor accepts a role in a production, They are not to engage in any activity that is potentially harmful, or might cause illness or injury either in, or outside of rehearsals.
2. If an actor is ill or injured, no pressure will be put on them to perform.
3. If an actor is ill or injured, it will be the decision of the Director in conjunction with the Director of the School of Theater and Dance whether to replace that actor in the show.
4. If an actor is too ill to attend classes, then it will be assumed that actor is too ill to attend rehearsal.

STRIKE

1. All members of the cast and crew are required to attend strike. Strike will take place immediately following the last scheduled performance of each show unless otherwise announced.
2. Actors are given 15 minutes after curtain to change clothes and be signed in and ready for Strike.
3. Strike assignments will be posted before the end of the final performance.
4. Actors are to follow the instructions of the Technical Director during strike to ensure safety and understanding of assignments.

CHOREOGRAPHER

The choreographer is responsible for creating the dance elements in a play or musical and teaching them to actors, singers, and dancers. Responsible for maintaining performer safety, especially when the choreography involves weapons, hand to hand combat, sexual violence, or similar high-risk activity.

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.
3. Meet with Director to discuss the main concepts of the production, including scope and how closely the production should align with preceding shows.

AUDITIONS/CASTING

1. The Choreographer will be called upon to create a phrase of movement that should challenge the potential cast members.
2. It is functional to create a phrase that is stylistically and technically in keeping with the production.
3. The Choreographer should, if necessary, have access to a musician so that music from the show can be used. A recording can be used as well.
4. Callbacks
 - a. If a specific skill is needed in dance in the show (lifting, pointe work, acrobatics), that should be seen at callbacks.
 - b. Ask potential cast members to do a solo dance.
 - c. Have auditionees try out shorter phrases of movement that will create a certain challenge or add onto the original phrase.
5. Provide insight on casting decisions, especially when it comes to casting a featured dance role.
6. Meet with music director about cuts prior to rehearsals.

PRODUCTION

1. In the approximate eight weeks of production, the Choreographer should attend each design and production meeting in order to speak about the dances for the show and their needs, particularly regarding costuming/shoes and sets. The Director may want to speak to these needs but should allow the Choreographer to express thoughts regarding dance first, then add additional thoughts.
2. Create and rehearse dances for the production as scheduled.
 - a. This is a liberal process determined by the needs of a production.
 - b. Request recorded and/or edited versions of music from Music Director.
3. Before or during the rehearsal process, the choreographer assigns a Dance Captain from the cast.
 - a. It is helpful if the Dance Captain for the production is a technically proficient dancer, but it is very important that the Dance Captain has an eye for detail and will work to preserve the integrity of the choreography.
 - b. The Choreographer and the Dance Captain will work together on a document that will record each step and spacing for each number in a full script/score that is prepared pre-rehearsal. The dance captain's document will be completed by the time the production goes to Tech Week; the bible should be a reference for stage management in the event that an understudy needs to be rehearsed for the show (**See more detail on the bible under Dance Captain below**).
4. Tech Week begins with Cue-to-Cue which is essential for the crew and the Director. It is educational for the Choreographer to observe the interactions between them. It is not a day to work dances.
5. During the dress rehearsals, the Choreographer will give corrections and positive affirmations to the cast as necessary.

6. Once the show opens, it is recommended that the Choreographer rely upon stage management and the Dance Captain to maintain the dances and staging through the run.
 - a. The Dance Captain should issue notes at that point. The Dance Captain should also take charge of understudy rehearsals at this point, working with stage management for access to set, props, and costumes as necessary.

DANCE CAPTAIN

The Dance Captain is a member of a company who is responsible for overseeing and maintaining the artistic standards of all choreography and musical staging within a production.

PRE-PRODUCTION PERIOD

1. There are no duties that Dance Captain is required to execute during pre-production. However, if a production requires a specific form of dance that requires a specialist that can serve as Dance Captain, it is possible that person could join the pre-production process. The person could also serve as a demonstrator of movement for the Director and Choreographer should questions arise during the pre-production process.

AUDITIONS/CASTING

1. Either a Dance Captain is solicited before the first rehearsal by the Choreographer or once cast will be selected from amongst cast.
2. The position does NOT have to be the strongest technician among the ensemble. The ideal candidate for the position should be able to articulate the vision of the Choreographer and the Director clearly during the rehearsal process. The ideal person should also have a clear working knowledge of dance theory and technique to ensure that movement is performed accurately and safely. Then, that person must maintain that vision throughout the run of the production.

PRODUCTION

At times, the Dance Captain may:

1. Lead a warmup for the entire cast during the preliminary weeks of rehearsal.
2. Take smaller groups of cast members to another space to perfect movements.
3. Adjust choreography and staging as outline by the Choreographer. NOTE: Any adjustments made must have the prior approval of the Choreographer.

Once the aspects of a number are solidified, the Dance Captain should document these aspects by way of a document referred to as a “bible”. The “bible” can consist of:

1. Notes on intent from the Choreographer
2. Specific points of emphasis that occur between music and movement that are notated in the score.
3. Links to video clips of rehearsal
4. Spacing diagrams
5. Detailed descriptions of the movement sequences devised for the show. It is best if the descriptions use accurate and clear dance terminology whenever possible.
6. Lastly, the Dance Captain does not have the authority to change or modify any work done by the choreographer without clear approval and instruction on how to change it.
7. Once the production opens, the maintenance of the choreography becomes the responsibility of the Dance Captain and Production Stage Manager. Any conflicts in the maintenance should be clarified by referring to the PSM’s notes or the “bible” that the Dance Captain has created. If the conflict is not resolved, the Dance Captain has the authority to contact the Choreographer on how to proceed.

DANCER

A Dancer is a performer responsible for implementing choreography taught by the Choreographer.

1. There are no specific duties to be given to a dancer for a production other than attendance in all dance classes.
2. In a show, dancers are asked to participate in certain aspects of the creative process as much as they are asked to assume responsibility for any movement they are taught. In their participation, they should never assume the attitude of their Choreographer or Dance Captain. And they should never assume authorship for the work done by the choreographer.

AUDITIONS/CASTING

1. When auditioning for the production, dancers are taken through a dance call. In extreme cases, the dancer may be asked to go through a procedure known as “typing out” when each person is asked to perform a single dance move on the spot. This is done to eliminate performers that may lack a certain level of technical acuity. Or “typing out” may be done by assigning an improvisational task to be performed in either a group or solo setting.
2. But, in most cases, dancers learn a series of movements called a combination (or in ballet, an enchainment). A combination is a minimum of 32 counts, or 4 sets of 8 counts. It usually contains materials that the Choreographer will use in the actual production. It may also contain movements from an original production when applicable.
3. This combination may be added on to for callbacks. Or an improvisational section may be added to the combination to allow for presentation of a special skill.
4. Once cast, each dancer is used to the peak of their technical level. Each dancer is expected to maintain all movement taught to them by notating movements, phrases and spatial patterns in their script or score or by creating their own version of the “bible” used by the Dance Captain. Dancers should ask questions of the Choreographer at every opportunity given in the process of building numbers to gain a deeper understanding of the work they are learning. Conversations about the work that help bring out this understanding held outside the rehearsal space are welcome information and should be shared with the choreographer, or the entire cast when necessary.

SCENE DESIGNER

The Set Designer is responsible for the overall design, including painting of the physical setting(s), props, as well as the supervision of their execution. Working with the Director, Costume Designer, Lighting Designer, Sound Designer and Technical Director s/he/they should strive for a total understanding of the production interpretations. Student designers are under the direct supervision of the Faculty Scenic Designer and Director.

Graduate Academic Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Concept Statement.*
- III *Visual Research with Bibliography of Sources*
- II *Ground plans with sectional Elevations.*
- V *All Scenes with Thumbnail Sketches or Storyboards.*
- VI *Renderings in minimum of one half-inch scale or a model with Thumbnail Storyboards, or a White Study Model with Colored Thumbnails.*
- VII *Technical Plates including:*
 - Front Elevations of all units*
 - Painter's Elevations*
 - Properties List*
 - Properties Sketches*
 - Sections*
- VIII *Production Photos*

NOTE (1): All Designs are due on dates specified by the Production Faculty. NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

DESIGN PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Read the other relevant sections of the *Production Handbook* to determine and understand the adjacent and overlapping duties of your associates.
3. Review the SoTD Collaboration Guidelines and be familiar with the responsibilities and deadlines.
4. Attend the Design & Production Meetings with the Director and other production members as arranged to discuss basic concepts, theatrical images, theme, viewpoint, style, scheme of production, mood, atmosphere, period, locale, dramatic importance of space relationships and organization including such physical problems as acting areas, entrances, levels, openings, unusual technical problems, dramatic color, masking, and budget. The Costume and Lighting Designer, Sound Designer and Technical Director should be involved at this stage. Individual conferences with each member of the production staff may be various and many.
5. Develop rough perspective sketches and a floor plan at 1/4" or 1/2" = 1'-0" scale. The sketches should include a suggestion of mood and atmosphere and include a human figure or figures. These may be in color. A rough scale model may be included if it is necessary to convey your design in a more three-dimensional format.
6. Submit these graphics to the Director and other Design Team members at the Design Meetings for further discussion. A preliminary budget estimate may be discussed at this time.
7. Confer with the Costume Designer regarding color and texture, particularly in regard to setting, drapery, upholstery, etc.
8. Your work with the Technical Director will involve the following:

- a. Before starting final drawings, review in detail all plans, developed front elevations, models, drawings, etc.
- b. Assist the Technical Director in keeping within the production budget.
- c. Do not bypass the TD in dealing with the crew heads. Keep him/her/them informed.
- d. Notify the TD immediately of any changes in the technical developments of the design.
9. Confer with the Lighting Designer regarding color and textures, practical lighting fixtures, placement, and standard or special technical problems, which involve lighting.
10. With the approved final sketches and floor plan the drafting phase of the production can begin.
 - a. Draft a final floor plan at $1/2" = 1'-0"$ or $1/4" = 1'-0"$ scale in CAD for final approval. Include scenic element identifications and masking solutions. You may be assisted by the Assistant Designer or Technical Director.
 - b. Either a $1/2" = 1'-0"$ color measured perspective sketch or a $1/2" = 1'-0"$ or $1/4" = 1'-0"$ scale model will be required. Include a figure or figures, preferably choosing a dramatic moment in the action of the play. Consult with your Faculty Advisor regarding this step. The Assistant Designer may assist you.
 - c. Draft at $1/2" = 1'-0"$ scale complete Front Elevations on CAD.
 - d. Relate these plates to your floor plan identifications. The Technical Director and ATD will use these drawings as a guide in drafting and construction drawings.
 - e. Draft at $1/4" = 1'-0"$ scale, a Center Line Sectional Elevation of the setting, include vertical trims and masking. Confer with the Lighting Designer and his/her Faculty Advisor concerning these heights. Establish vertical trims early. The Assistant Designer may assist you.
 - f. In complex productions, storyboards and shift ground plans may be necessary. Draft at $1/4" = 1'-0"$ or $1/8" = 1'-0"$ scale. The Assistant Designer may assist you.
11. After final approval of the floor plans, print copies as indicated below. Original drawings should not be used in the shop. Keep the originals in safe storage.
 - a. 1 copy for the Director
 - b. 1 copy for the Technical Director
 - c. 2 copies for the shop crews
 - d. 1 copy of color rendering(s) for the Costume Designer
 - e. 1 copy along with a section that includes practicals for the Lighting Designer
 - f. 1 copy of Ground Plan for the Sound Designer
 - g. 1 copy of Ground Plan and others as necessary for the Stage Manager
 - h. 1 copy of Frontal Elevation and Ground Plan with furniture to Properties Master
12. Once the general color scheme is approved by the Director and Faculty Advisor complete all necessary paint elevations (scale: $1/2" = 1'-0"$). Determine amount of paint needed and discuss procedure and techniques with the Scenic Artist and Faculty TD and Scene Designer Advisor.
13. Attend the remaining Production Meetings. Have your plan(s), sketches, and model(s) available.
14. Obtain necessary supplies, forms, keys, purchase numbers, and tax exemption forms from the Faculty Technical Director.

REHEARSAL/PRODUCTION PERIOD

1. The Production staff will attend the first rehearsal (usually a read through of the script) and present their designs and familiarize the cast with the design interpretation.
2. Attend Design Presentations at the start of the rehearsal process to present your design.
3. In conjunction with the Faculty TD plan your work so that the crew can begin work promptly when they arrive at work sessions. If you cannot be present, someone must be there who can supervise work such as the Prop Master, scenic artist, assistant designer, etc.
4. Note the locations of all fire extinguishers. Learn their proper use, and see they are kept easily accessible.
5. Become familiar with emergency and first aid procedures.
6. See that no standard equipment or prop furniture is modified in any way for special use without express permission of the Faculty TD Advisor.
7. Attend as many run-throughs as possible.

8. Make modifications and changes on all copies of floor plans, sections, and hanging plots and other pertinent drawings in red ink or colored pencil. Keep all members of Production Staff and Team informed of such changes.
9. Your work with the Stage Manager will involve the following:
 - a. Provide the Stage Manager with the descriptive property list, which should include the necessary set and hand props. Discuss with him/her and the Director any special or unusual requirements and changes.
 - b. Check with SM daily regarding any modifications, additions, or deletions on the property list.
 - c. Check to see if there are any "necessary" props to be used in rehearsals and work with the Prop Master in providing the necessary items.
 - d. Assist the SM as needed in laying out accurate floor plan(s) in the rehearsal area and on the stage.
 - e. Regularly touch base with the Stage Manager during technical rehearsals to ensure that the design is completed as envisioned.
 - f. Provide the Stage Manager with a list of scenes you would like to shoot at photo call.
10. Your work with the Prop Master will involve the following:
 - a. Provide him/her/they with a complete descriptive property list, front elevations as needed, and a Ground Plan with furniture.
 - b. Provide him/her/they with clear and detailed descriptions, sketches, photos, color samples, fabrics, etc., for all props, curtains, and hangings to be pulled from stock.
 - c. Supervise the selection, development, refurbishing, or modification of all stock props. Check with Faculty Advisor for appropriate modifications.
 - d. Supply him/her/they with construction drawings and color renderings for all props to be constructed.
 - e. Assist in the location and selection of all borrowed pieces,
 - f. With him/her/they, get early approvals from the Director on all items.
 - g. Supervise the selection of all purchased items.
11. Your work with the Scenic Artist will involve the following:
 - a. Provide the Scenic Artist with a 1/2" = 1'-0" Color Model or Paint Elevations at 1/2" = 1'-0" or larger for all pieces of scenery which are to be pulled from stock or constructed for painting. Include color swatches.
 - b. Before production starts, with Scenic Artist and the Faculty Scene Design Advisor, check the stock of paint, dyes, special supplies, textures, and equipment. Draw up a list of necessary items and give to the Faculty Technical Director to order.
 - c. Confer with the Scenic Artist and the Faculty Scene Design Advisor regarding appropriate painting techniques.
 - d. Supply Scenic Artist with paint chips or examples for all basecoats, lay-in color, textures, etc.
 - e. Supervise the execution of all painting.
12. You may or may not be assigned a Special Projects Crew Head depending on the complexity or special problems involved in the production such as welding, plastics, film and projections, complex rigging devices, pyrotechnics, and special effects. If assigned, your work with the Special Projects Crew Head will involve the following:
 - a. With him/her and the Technical Director discuss the nature and limits of the special project assignment.
 - b. Provide the necessary drawings and/or plans for the execution of the assignment.
13. Check in with all shop areas daily to ensure that scenery is being built as specified.
14. Attend all technical rehearsals and take notes concerning prop and paint items.
15. Assist as needed in completing the set.

STRIKE

1. Assist the Technical Director in the orderly strike of the set and properties.



2. Work with the Properties Master to see that all props are cleaned and stored properly.
3. Help return any borrowed props either during strike or the following week.

ASSISTANT SCENE DESIGNER

You have been assigned to this production because of its extreme complexity and because the demands upon the Set Designer may be so extensive that s/he will be required to fulfill many additional duties. An Assistant to the Set Designer will often be assigned to work with a guest designer. Help him/her in every possible way and execute any duties s/he might assign you. In some cases, the Assistant Designer will also be serving as the Properties Master or Scenic Artist. Read the sections of this manual that pertain to these areas.

DESIGN PERIOD

1. Read the play and become thoroughly familiar with it. A copy can be shared with the Scene Designer
2. Read the other relevant duties to determine and understand the adjacent and overlapping duties of your associates.
3. After preliminary discussion with the Set Designer, become thoroughly acquainted with the style of the production, period, mood, locale, etc. Become familiar with the preliminary floor plans and sketches.
4. Assist the designer in checking any critical stage dimensions.
5. Assist the designer in research if requested to do so,
6. Assist the designer in drafting any technical plots. Complete these by the deadline assigned by the Set Designer.
7. Assist in the construction of the set model if one is required.

REHEARSAL/PRODUCTION PERIOD

1. The production staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.
2. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
3. In consultation with the Faculty TD learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
4. In conjunction with the Set Designer plan your work so that the crew can begin work promptly when they arrive at work sessions. If you cannot be present, someone must be there who can supervise work such as the Prop Master or scenic artist.
5. Note the locations of all fire extinguishers. Learn their proper use and see they are kept easily accessible.
6. Become familiar with emergency and first aid procedures.
7. See that no standard scenic stock or prop furniture is modified in any way for special use without express permission of the Faculty TD
8. Assist the Set Designer in finding and obtaining special fabrics, textures, props, etc.
9. Maintain a liaison with all crew heads, particularly in property preparation, paints, and special projects checking details, assemblies, and color. This is most important when there are modifications or changes involved.
10. Assist the Set Designer in any finish painting and detail work in which s/he is engaged.
11. Assist other crew heads in supervising crew sessions.

STRIKE

1. Assist the Technical Director in the orderly strike of the set and properties.
2. Find out from the Technical Director before the strike begins what units are to be saved and which dismantled. Plan for maximum salvage of usable materials and hardware.
3. Work with the Prop Master to see that all props are cleaned and stored properly.
4. Help return any borrowed props either during strike or the following week.

TECHNICAL DIRECTOR

Responsible for the organization, planning and supervision of the scenery needed for the production. S/he/they use designer's plans, drawings and models to realize the set. To accomplish this, s/he/they must develop a complete and accurate budget and work schedule. Once these are approved, s/he/they supervise the implementation of this schedule by overseeing the construction, rigging, painting and assembly of the set, expedites drafting, orders materials, controls inventories of equipment and materials, and in general serves as studio coordinator.

Graduate Academic Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Budget Estimate and Build Schedule*
- III *Complete Construction Drawings*
- IV *In progress Photos and Production Photos.*
- V *During the build, update all Scenic Studio Inventories.*
- VI *Strike Plan*

NOTE (1): All designs and construction drawings are due on dates specified by the Production Faculty.

NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Review the SoTD Collaboration Guidelines and be familiar with the responsibilities and deadlines.
4. Attend the Design & Production Meetings with the Director and other production members as arranged. Stay aware of and discuss all technical issues presented affecting or related to scenery during these meetings.
5. Discuss the scheme of production with the Scene Designer. Study the ground plan(s), sketch, model, renderings, Designer's developed front elevations, and become thoroughly familiar with them.
6. Develop a complete and accurate scenic budget for the production. This budget is based on analysis of model, floor plan(s), Designer's developed front elevations, renderings, and an assessment of property requirements, paints, specials which might include such items as draperies, fabrics, scrims, floor cloths, welding, plastics, special effects, etc. Consult with the Scene Designer. This budget is to be submitted to the Faculty TD for approval. No work should begin before a budget has been approved.
7. Plan the Production Calendar in consultation with the Faculty TD.

The following are some points to be considered:

- a. Work with the Lighting Designer and Lead Electrician to schedule specific dates for the Light Crew to hang, rig, and focus, so that their work schedule does not conflict with on-stage assembly. Consult with the Faculty Adviser to set these dates.
- b. Work with the Scenic Artist to schedule the paint crew in consultation with the Faculty Adviser.
- c. Pay particular attention to space allocation.
- d. Normal scheduling calls for two Technical (cue to cue & 1st Tech) and three Dress rehearsals before opening. This may be changed due to the specific requirements of a given production. Any change of normal scheduling must have the permission of the Faculty TD or the Production Manager.
- e. After developing the construction schedule, develop the drafting schedule to implement the

construction schedule. All Shop drawings should be detailed and complete with instructions. **Scene Designer plates are unacceptable for Scenic Studio Plates.** It is not the job of the Carpenter to interpret what the Scene Designer desires or how to build it.

- f. In developing the work schedule, be on watch for vacation periods, special events on or off campus, and guest visits, etc.
 - g. Once the schedule has been approved and posted, no changes are allowed without the specific approval of the Faculty TD.
8. Make a Gantt Chart for the construction schedule.

REHEARSAL/PRODUCTION PERIOD

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
2. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the Assistant Technical Director, Master Carpenter, or Shop Foreman.
3. If you are an undergraduate, consult the Faculty TD and learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
4. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
5. Become familiar with emergency and first aid procedures.
6. See that no standard equipment is modified in any way for special use without express permission of the Faculty TD.

WORKING PERIOD

1. Remember, the Technical Director is the production supervisor. You cannot supervise if you get deeply involved in the actual construction of some part of set, etc. Leave this work to crew heads and the crews.
2. Do not hesitate to have the designer consider modifying the design slightly to incorporate a stock unit.
3. Prepare daily to-do lists.
4. Keep an accurate record of expenditures and keep it current on a daily basis. Check supplies regularly and order items well in advance of need.
5. Purchases must have the approval of the Faculty TD prior to placement of the order. This includes outside Purchase Requisitions, and General Store orders, etc.
6. Be on watch for snags, which might throw the production off schedule. If one develops, make such adjustments to the schedule as may be required and submit it to the Faculty TD for approval. Communicate with production team as needed.
7. Meet regularly with the crew heads and the Faculty TD to see that work is moving forward on schedule.
8. Leave ample time for shop cleaning and reorganization.

TECHNICAL AND DRESS REHEARSALS

1. Attend all Technical and Dress rehearsals.
2. Take primary responsibility for rehearsing the set-up and shifts of sets, with special attention to safety and effectiveness of shifts.
3. See that crew heads have planned their portion of the scene and proper shifts before the first Technical Rehearsal begins. Large shift productions may require shift rehearsals before the first technical. If so, plan for it.
4. Take notes during the rehearsals for finishing work, changes, adjustments, repairs, etc. Meet with the crew heads immediately after the rehearsal and schedule the necessary work sessions.
5. Train the Run Crew on all show specific moving pieces and general stage protocol.

STRIKE

1. Check the level of the construction dumpster. If it is close to full, notify the Faculty TD to get it emptied through Campus Grounds Division of Facilities & Energy Management.
2. Discuss with the Faculty TD plans for strike. Make a detailed plan with printouts for each crew head.
3. Know before the strike begins what units are to be saved and which dismantled. Plan for maximum salvage of usable materials and hardware.
4. Discuss with all crew heads, designers, and graduate assistants the strike procedure.
5. Organize tools, hardware buckets, and materials necessary for the strike. Make sure that sufficient screw bits and power drills are available for strike.
6. Supervise the strike. Keep everybody working. Act as safety observer. You can't do any of this if you get directly involved in the actual work of the strike.
7. During Strike update all Scenic Studio Inventories including:
 - a. Drops/Curtains/Legs
 - b. Hard Covered Flats Soft
 - c. Covered Flats
 - d. Door(s)/Frames(s)
 - e. Platforms
 - f. Casters

ASSISTANT TECHNICAL DIRECTOR

Responsible for assisting the Technical Director in the organization, planning and supervision of the scenery needed for the production.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Meet with the TD to establish job specifications.

REHEARSAL/PRODUCTION PERIOD

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
2. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.
3. In consultation with the Faculty TD, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
4. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
5. Become familiar with emergency and first aid procedures.
6. See that no standard equipment is modified in any way for special use without express permission of the Faculty TD
7. Discuss the production scheme with the Set Designer and Technical Director. Study the floor plan(s), sketches, model, and front elevations and become familiar with them.

WORKING PERIOD

1. Drafting assignments for the ATD depends on the Academic Nature of the production and the final decision is in the purview of Faculty TD.
2. Have these drawings approved by the Set Designer and Technical Director and when finished make appropriate copies for the carpenters.
3. Consult with the Set Designer and the Technical Director in order to plan your work to keep ahead of the production schedule.
4. Be prepared to answer all questions regarding your drawings.
5. Make all corrections, modifications, changes, etc. on your drawings in red ink or red pencil.
6. There will undoubtedly be changes made in the construction of items and these changes will normally affect other construction. Be aware of these and make the necessary allowances and modifications.

STRIKE

1. Discuss with the TD plans for strike.
2. Know before the strike begins what units are to be saved and which dismantled. Plan for maximum salvage of usable materials and hardware.
3. Discuss with all crew heads, designers, and graduate assistants the strike procedure.
4. Organize tools, hardware buckets, and materials necessary for the strike. Make sure that sufficient screw bits and power drills are available for strike.
5. Supervise the strike. Keep everybody working. Act as safety observer. You can't do any of this if you get too directly involved in the actual work of the strike.
6. Assist the Technical Director with Scenic Studio Inventory Including:



- a. Drops/Curtains/Legs
- b. Hard Covered Flats
- c. Soft Covered Flats
- d. Door(s)/Frames(s)
- e. Platforms
- f. Casters

PROPERTIES MASTER

Responsible for acquiring, manufacturing, properly placing, and overseeing any props needed for a production.

DESIGN PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Study the Set Designer's plans, elevations, models, sketches, etc. to become thoroughly familiar with the design and scheme of the production.
3. Assist the Set Designer as necessary in the research of period props. Pull everything from stock that may be appropriate for the production.
4. Consult with the Technical Director about the build schedule with regards to prop construction you may need help with.
5. Obtain a detailed properties list from the Set Designer. Keep in touch with the Stage Manager regarding changes or additions.
6. Assist and obtain from the Set Designer clear descriptions, design drawings, research of everything that is to be built, bought, and borrowed for the production.
7. Check Equipment and Supplies, anticipate special needs, and obtain the prop budget from the Faculty TD
8. Develop and post a complete Prop list, noting deadlines for both set and hand props. Keep a daily checklist on the progress of your area.
9. Assist the Stage Manager in procuring rehearsal props.

REHEARSAL/PRODUCTION PERIOD

1. The Production Staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.
2. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
3. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.
4. In consultation with the Faculty TD, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
5. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
6. Become familiar with emergency and first aid procedures.
7. See that no stock or prop furniture is modified or painted without express permission of the Faculty Scene Designer.
8. Maintain frequent contact with the Set Designer, Stage Manager, and Technical Director. Keep them informed of your progress and any problems you have encountered.
9. Prior to the end of the work call check to see that the tools are returned to storage and the prop area is clean.
10. Supervise and assist in the following:
 - a. Selection of stock pieces.
 - b. Modification of stock items.
 - c. Planning & construction of new items.
 - d. Accompany and assist the Set Designer in the selection of materials, fabrics, and special properties to be purchased or borrowed.
 - e. Keep an itemized record of all sources and donations.
 - f. Keep an itemized expense record and turn in receipts.
11. Consult with the Scenic Artist about any painting that must be completed on a prop.

12. With the Set Designer, get early approval from the director on all finished pieces.
13. Consult with the Box Office Manager on any exchange of show tickets for loan of props.
14. Give the Publicity Director any program acknowledgements regarding the loan or donation of props or services.
15. Lock up all completed items. Do not permit the use of props for rehearsal without your permission.
16. Personally show all new props to the SM or ASM to ensure that they know that the prop is available for rehearsal and what it looks like.
17. Consult with the Faculty Scene Designer & Technical Director concerning expensive, borrowed, or extraordinary props (guns, knives, blood, etc.) that must be used on stage.
18. If gunshots, explosives, or fire is used in the production, check with the Faculty TD about authorization, proper use, and safety regulations.
19. Consult with Costume Designer on any costume props that are needed in a show.
20. Complete all work before the first technical rehearsal.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Prior to the first Technical Rehearsal, meet with the Prop Run Crew and Assistant Stage Manager. Supervise the setting up of prop tables and the handling and storage of props during Crew View.
2. You and the crew must attend a complete run-through of the show before the first technical rehearsal.
3. Inform the prop run crew of any items that require special care.
4. Attend technical and dress rehearsals as required by the Scenic Designer
5. Show the prop run crew how to repair any broken props.
6. Be prepared to repair any prop damaged during the run of the show.

STRIKE

1. Assist the Technical Director in the orderly strike of the properties.
2. Remove all small hand props and set dressing from the set first. Then remove all furniture pieces (large furniture is often moved to the apron or house).
3. Fill the prop cabinets with small props and roll them to the Props Cage to be sorted, cleaned, and stored.
4. Return any borrowed props either during strike or the following week.
5. Clean all props before returning them to storage.

CHARGE ARTIST

The Charge Artist is responsible for supervising any painting projects in the shop and crew assigned to the paint area for each production. The Charge Artist is also responsible for special three-dimensional texturing with foams, adhesives, etc.

DESIGN PERIOD

1. Study the Set Designer's floor plans, elevations, sketches, and model to become thoroughly familiar with them and the styles of the production.
2. Meet with the Set Designer and Faculty Advisor to determine the best methods and techniques for executing the paint elevations.
3. With the Set Designer and Faculty Advisor, check the stock of paint, dyes, tools, and special supplies well in advance of their need. Draw up a list of needed supplies and check with the Faculty TD regarding budget estimates and orders.

REHEARSAL/PRODUCTION PERIOD

1. The production staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.
2. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
3. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.
4. In consultation with the Faculty TD, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
5. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
6. Become familiar with emergency and first aid procedures.
7. See that no stock props or scenic units are painted in any way without express permission of the Faculty TD
8. Meet with the Set Designer and Technical Director to plan the paint schedule.
 - a. Check your crew's daily progress with the TD's schedule.
 - b. Ensure sufficient help by arranging with the TD to have stagecraft crew members assigned to you.
 - c. Coordinate with Scene Painting Class Instructor about paint calls and equipment if necessary.
 - d. Anticipate material and supply needs, and make arrangements for supply orders with the TD
 - e. Make sure that all scene painting rules are followed.
 - f. Organize, coordinate, and post extra paint crew call notices at least two days in advance.
9. Supervise the mixing of paints from the color elevations.
 - a. Designate & label a shelf in the paint room for your production.
 - b. Mark all cans with tape indicating the color and use.
 - c. Place all show colors on the shelves marked for your production.
 - d. Prepare all flats, platforms etc. with the appropriate base coats and painting techniques.
 - e. Supervise all gridding, projecting, and cartooning.
10. Prior to the end of lab and paint calls see that all brushes and equipment are thoroughly cleaned and stored.
11. Regularly check with the Set Designer for paint notes.
12. In as much as possible complete all base painting prior to the setting of light levels by the Lighting Designer.
13. Save a small quantity of all essential mixed colors that may be necessary for touch ups during the show.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Discuss with the designer when you should attend dress rehearsals to take notes on the final painting. Also obtain notes from the Set Designer as necessary.
2. Touch up or repaint during the run of the show if needed.

STRIKE

1. Clean up the paint area as soon as the show has opened.
2. Clean all pails and salvage cans and containers. Discard shellacs, lacquers, and old paint according to proper disposal procedure.
3. Thoroughly clean all brushes, paint rollers, sprayers, sponges, etc.
4. Return all equipment to the proper storage areas.
5. Conduct a paint inventory and return unused paint to the proper storage. Give inventory to the Faculty Set Designer.
6. Once the show closes, properly store or dispose of remaining touch up paint.

LEAD CARPENTER

The lead carpenter is responsible for reporting to the Technical Director, Assistant Technical Director, and Shop Foreman, and is charged with the construction of the production based on the design drawings and construction drawings received from the TD. S/he/they is/are responsible for all modifications to stock scenic units, new constructions, coverings, standard hardware on modified and constructed pieces, trial assemblies for all articulating units in preparation for painting by the paint crew, and the final assembly on the stage by the carpenters as scheduled by the Technical Director. This position will occasionally overlap the Assistant Technical Directors position.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Study the Set Designer's floor plan(s), sketches, model, and front elevations and become thoroughly familiar with them and the production scheme.
4. Study the rear elevations and the construction drawings with the Technical Director. Discuss the materials, construction methods, sequence, and timing for the completion of the modified or constructed units. Review the Primary Production Schedule and Flow Chart.

WORKING PERIOD

1. Meet with the Technical Director daily, prior to crew call, or during the previous crew call, to plan the work of each successive call.
 - a. Check your crew's daily progress in relation to Primary Production Schedule.
 - b. Keep studio carpenters on task.
 - c. Ensure sufficient manpower to complete the work.
 - d. Anticipate material and supply requirements.
2. Supervise all construction work. Instruct crewmembers in standard building procedures and techniques when necessary.
3. Personally supervise any layout work, which might cause waste of time or materials if done incorrectly.
4. Check carefully all dimensions of articulating units, openings, doors windows, etc., with their independent components and if possible, attempt a trial set-up prior to covering.
5. With the Paint Crew Head and the Technical Director, lay out all completed units in readiness for painting.
6. Pay particular attention to see that safety precautions are being observed. Instruct crew members in the proper use of power tools and personal protective equipment.
7. Prior to dismissal of your crew each day, check that clean-up has been completed, and be sure that all areas are ready for rehearsal.
8. Be prepared with your crew to alter or adjust any problem in construction at the request of the Technical Director.
9. Note any stock flat adjustments and additions in the stock inventory file.

STRIKE

1. Clear stage of unnecessary scenery.
2. Supervise the disassembly of all moving and fixed in place, floor units (wagons, revolves, platforms, etc.).
3. Strike will be carried out under the general supervision of the Technical Director and the Faculty Advisor.
4. Before the strike commences, determine which pieces are to be dismantled and which are to be stored as stock units.

5. When dismantling any piece, salvage as much serviceable material as possible. Return all hardware to proper storage locations.
6. Remember, you are still a crew head with responsibilities to keep all crew members busy. Don't bury your head in your work.

DECK CARPENTER

Assist in the technical aspects of a production by aiding scene shifts, provide technical support, and often help supervise run crew during technical rehearsals and performances.

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and pay attention.

TECHNICAL REHEARSAL AND PERFORMANCE

1. Be on Time for the crew calls. There are no excuses from crew calls.
2. Attend all technical rehearsals and performances.
3. Check in with the Stage Manager on arrival.
4. Complete specific training sessions as described by the Technical Director.
5. Make sure you have proper safety equipment as required.
6. Ensure the deck and the equipment used are in proper and safe working order.
7. There is no food, drink, or cell phone use backstage at any time during the rehearsal or run of shows.
8. Run crew member is responsible for:
 - a. Signing-In on time.
 - b. Checking in with the Stage Manager upon arrival.
 - c. Wearing proper running blacks unless in specified costume.
 - d. Sweeping and mopping stage.
 - e. Setting specified presets.
 - f. Ensuring proper working order of designated scenic units.
 - g. Learning show cues.
 - h. Paying attention to Assistant Stage Managers for cues.
 - i. Do not leave stage during rehearsals or shows unless told to do so by the Stage Manager.
 - j. Notify Stage Management of any damage to scenery immediately.
 - k. At the end of each show make sure the scenery is stored in its proper place.

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Remove or disassemble units as directed by the Technical Director.
2. Remove spike tape from the floor.
3. Sweep the floor and remove all show related tables, chairs, and trash.

AUTOMATION OPERATOR

The Automation Operator is responsible for the safe and consistent operation of mechanized set movements.

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Technical Director outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

1. Oversee and/or complete all duties of deck crew pre-show.
2. Power-up automation.
3. Perform a visual inspection of all components.
4. Check safe operation.
 - a. Run test cues, as directed by the Technical Director.
5. Set for pre-show/house open, as directed by the Technical Director.
 - i. Set to First Cue.
6. Stand by for headset check.
7. Double check duty lists for completion.
8. Report completion of duties to Stage Manager.
9. Execute all “go” cues as instructed by Stage Manager.
 - a. Ensure safe operation of automation cues and equipment.
 - b. Give ‘all clear’ and acknowledgement cues as requested by Technical Director and Stage Manager.
10. Complete all post-show duties as assigned by Technical Director and Stage Manager.
11. Power-down System.

PHOTO CALL/PUBLICITY

1. Automation crew members may be required to attend publicity and photo calls.
2. Perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Assist with the automation strike as directed by the Technical Director.

FLY RAIL OPERATOR

The Fly Rail Operator is responsible for reporting repairs or maintaining the equipment for the fly system, raising, and lowering suspended scenery during a tech rehearsal or performance, and operating mechanical components of the stage.

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and pay attention.

TECHNICAL REHEARSAL AND PERFORMANCE

1. Be on Time for the crew call. There are no excuses from crew calls.
2. Attend all technical rehearsals and performances.
3. Check in with the Stage Manager on arrival.
4. Complete a fly rail training session with the Technical Director prior to running the fly rail.
5. Make sure you have proper safety equipment as required.
6. Make sure the fly rail and all relevant equipment is in safe working order.
7. Fly rail operators are responsible for:
 - a. Signing-In on time.
 - b. Checking in with the Stage Manager upon arrival.
 - c. Inspect rail for safety.
 - d. Preset all flying units for top of show.
 - e. Stay on headset for the entire show.
 - f. Do not leave the fly rail during the rehearsals or performances unless otherwise designated by the Stage Manager.
 - g. Pay attention during the run of the show: No eating, sleeping, reading, etc.
 - h. Take cues from stage management only.
 - i. Make sure all lines are locked when not in use.
 - j. At the end of the show, fly out all legs and scenery unless otherwise stated by the Stage Manager.
 - k. Turn off all fly rail lights after all other duties are completed.

PHOTO CALL

1. Fly rail operators are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Fly units as directed by the Technical Director.
2. Remove spike tape from hand lines.
3. Clear any show specific tags and labels.

LIGHTING DESIGNER

The Lighting Designer is responsible for the ultimate visual impact of the production. This means a responsibility to the Set Designer, Costume Designer and particularly to the Director. A good Lighting Designer does not use light as a means of satisfying his ego but as a means of positive and creative experience of the entire production. All lighting design at Southern Illinois University is done under the supervision of the Faculty Production Manager.

Design Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Concept Statement as requested.*
- III *Visual Research or Story Boards with Bibliography of Sources.*
- II *Light Plot with sectional Elevation(s).*
- V *All Scenes with Thumbnail Sketches or Storyboards.*
- VI *All Lighting Paperwork:*
 - Instrument Schedules*
 - Dimmer Schedules*
 - Color Cut List*
 - Magic Sheets*
- VII *Production Photos.*

NOTE (1): All designs are due on dates specified by the Production Faculty.

NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Review the SoTD Collaboration Guidelines and be familiar with the responsibilities and deadlines.
4. Study the Set Designer's floor plans, model, sketches, etc., and become thoroughly familiar with them and the scheme of production. Consult with him/her and the Director together with your Faculty Advisor regarding the following:
 - a. Style of the play and production.
 - b. The overall mood of the play and each scene.
 - c. Color schemes.
 - d. Time of day, seasons, weather.
 - e. Motivated light sources.
 - f. Importance of area lighting.
 - g. Special effects.
 - h. Establishing vertical trims, all masking, ceilings, etc.
5. Meet with the Lead Electrician and discuss production goals.
6. Attend all production meetings.
7. Obtain a floor and Sectional Elevation plan from the Technical Director.
8. In consultation with your Faculty Advisor prepare a light plot in 1/2" = 1'-0" or 1/4" = 1'-0" scale.
9. Sketches of lighting ideas are useful to the Director. Obtain a copy of the Designer's Prospective sketch and develop several storyboards and or sketches.
10. After the light plot has been approved by the Faculty Advisor, have a copy made for you and another for the Master Electrician.

11. Prepare an instrument schedule, and all other organizational paperwork.
12. Attend the Production Scheduling Conference and assist in planning the schedule.

REHEARSAL/PRODUCTION PERIOD/HANG & FOCUS

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
2. In consultation with the Faculty TD, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
3. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
4. Become familiar with emergency and first aid procedures.
5. See that no standard equipment is modified in any way for special use without express permission of the Faculty TD.
6. Work with the Master Electrician in organizing and managing the light crew.
7. Keep in close contact with the Stage Manager for any modifications or developments in the original concept.
8. Attend as many rehearsals as possible. Become thoroughly familiar with the blocking.
9. Keep in close contact with the Technical Director about the progress of the Build Schedule.
10. Arrange well in advance with the Technical Director and Master Electrician for the help of the fly crew in rigging auxiliary electrics and the stage crew in shifting the sets for focusing.
11. Personally supervise all focusing.
12. Schedule a time when the stage can be darkened for setting preliminary light levels.
13. Make every effort to get light cues set before technical rehearsal.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Attend all technical and dress rehearsals.
2. Get the light cues set as rapidly as possible.
3. Once light cues are solidified, record them on disks, and give a copy to the Stage Manager.
4. If necessary, schedule separate rehearsals for the board operators, spot operators, and deck electricians.
5. If possible, final dress rehearsal should be run like a performance. This isn't always possible, but in any case, no changes should be made after the final dress without the consent of both the Director and Stage Manager.

STRIKE

1. With the Master Electrician and the Lighting Designer for the next show, plan the strike and assist in it.
2. Note any Equipment or Instruments in need of repair or Maintenance.
3. Update Instrument Inventory, Lamp Inventory, Cable Inventory, and Gel Inventory.

ASSISTANT LIGHTING DESIGNER

The Assistant Lighting Designer is responsible for assisting the Lighting Designer with the ultimate visual impact of the production.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Be responsible to the Designer, assist him/her as much as possible, and communicate with him/her about your responsibilities during the rehearsal, production, and strike process.

REHEARSAL/PRODUCTION PERIOD

1. Retrieve a crew list including all phone numbers and addresses from the Stage Manager to contact any production or crew members on the behalf of the designer.
2. In consultation with the Faculty Lighting Designer, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
3. Discuss with the Light Shop Supervisor about lighting shop procedures and rules.
4. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
5. Become familiar with emergency and first aid procedures.
6. See that no standard equipment is modified in any way for special use without express permission of the Faculty Lighting Designer.

WORKING PERIOD

1. Be available for shop hours, if you are available, to help with installing the show or any other responsibilities the Designer gives for that period.

STRIKE

1. Discuss with the Lighting Designer and Master Electrician plans for strike to be aware of your duties during strike.

LEAD ELECTRICIAN

The Lead Electrician is responsible for implementing the lighting design for a production drawn up by the lighting designer, including overseeing the preparation, hanging, connection, and focusing of stage lighting fixtures. The Lead Electrician may also serve as the assistant to the Lighting Designer.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Study the floor plans, model, sketches, etc., to become familiar with the production scheme.
4. Consult with the Lighting Designer and the Faculty Advisor and plan your working procedures in detail.
5. Obtain a copy of the Light Plot and Instrument Schedule, and all other paperwork as soon as they are available.
6. Check over equipment, supplies, tools, etc. to anticipate any pre-production work.
7. Obtain details on any lighting special effects, which will have to be built or repaired.

WORKING PERIOD

1. Meet with the Lighting Designer and the Faculty Advisor daily, either during the previous crew call, or just prior to the crew call, to plan the work.
2. Keep on schedule. By the time the light crew gets the stage, time is running out.
3. Plan the job man-hour requirements so that you call only those crewmembers needed to accomplish the tasks.
4. Coordinate your crew calls with the Technical Director so that mutual interference is lessened as much as possible. Inform him/her when you will need a fly crew for rigging and a stage crew to shift scenery.
5. Supervise and assist in the crew work.
 - a. Test all lamps before mounting the instruments. Check the clamps and wiring for damage. Check color frame positioning.
 - b. Carefully check the patch for mis-patched circuits and dimmer overloads.
6. Coordinate with the Technical Director for the rigging and wiring of special effects and practicals.
7. Rig special lighting effects and practicals.
8. Rig backstage safety and running lights when required.
9. Before dismissing your crew after each session, check to see that all tools, ladders, and supplies are properly stored and that the stage is ready for rehearsal.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Keep notes on any necessary changes to the focus of lighting instruments discovered during rehearsals. When possible, make changes during breaks. When not possible, schedule work sessions during the following day, but not to conflict with class schedules or other crews.
2. Run a full instrument check at least 45 minutes prior to performances. This should be finished before the house opens on a performance night.
3. See that the control system is shut down after each work period, confirm that all work lights are turned off, and the door to the control room is locked.
4. You and the light crew will work during photo sessions.
5. Black out check.

STRIKE



1. Strike and store all equipment after the final performance. Consult with the Faculty Advisor for exceptions.
2. Put the Light Room and the Control Room in good order.
3. Make a report of all defective equipment to the Faculty Advisor.
4. Assist the Lighting Designer with Updating of Lighting Shop Inventories.

LIGHT BOARD OPERATOR

The Light Board Operator is responsible for maintaining lighting equipment or reporting repairs, operating the lighting control system for a production, as well as working collaboratively with the stage manager and lighting designer.

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Master Electrician outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

1. Oversee all duties of electricians run crew pre-show.
2. Assist Master Electrician in performing dimmer check.
3. Check all booth run lights (clip lights and gooseneck lights)
4. Oversee the Blackout check with assistance from Spotlight Operator and Deck Electrician
5. Set Light Board for pre-show/house open, lock work light and architectural lights, as directed by Master Electrician.
 - a. Set Light Board to First Cue
 - b. On Stage Left - Work Light Panel, buttons 1-4 should not be lit. "Off" should be the only green light on.
 - c. Lock Architectural Box, only once previous step is accomplished, and all House lights are under the control of the Light Board only.
6. Stand by for headset check.
7. Double check duty lists of all electricians on crew for completion.
8. Report completion of duties to Stage Manager.
9. Execute all "go" cues as instructed by Stage manager.

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Assist with the electricians strike as directed by the Lighting Designer and Master Electrician.

SPOTLIGHT OPERATOR

The Spotlight Operator is responsible for operating a spotlight/follow spot during tech rehearsals and performances.

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Master Electrician outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

1. Perform General Maintenance on spotlight. Report to Master Electrician any repairs needed as instructed by the Master Electrician.
2. Assist Light Board Operator and Deck Electrician in performing the Blackout Check, as instructed by Master Electrician.
3. Stand By for Headset Check.
4. Report completion of duties to Light Board Operator and Stage Manager.
5. Perform duties as specified by Stage Manager throughout the run of the show.

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Assist with the electrics strike as directed by the Lighting Designer and Master Electrician.

DECK ELECTRICIAN

The Deck Electrician is responsible for serving as run crew for a production. Responsible for all lighting and electrical effects other than audio that are located onstage or backstage.

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Master Electrician outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

1. Check and maintain all Run Lights (backstage, in the calipers, and in the booths upstairs). Lead Electrician will provide information on locations of replacement bulbs and gels.
2. Check and maintain practicals with assistance of Light Board Operator.
3. Check and maintain atmospherics (fluid levels, plugs and cable runs, etc.)
4. Assist Light Board Operator and Spot Operator in performing Blackout Check, as instructed by Lead Electrician.
5. Check and maintain all cable runs across traffic areas backstage, re-tape and remark as necessary.
6. If assigned to a headset, stand by for headset check.
7. Report Completion of duties to Light Board Operator and Stage Manager.
8. Perform duties as specified by Stage Manager throughout the run of the show.

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Assist with the electrics strike as directed by the Lighting Designer and Master Electrician.

SOUND DESIGNER

The Sound Designer is responsible for obtaining all sound effects, whether recorded or live for a production, responsible for setting up the sound playback equipment and must make sure the board operator is properly trained.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend design and production meetings.
4. Obtain a complete list of sound requirements, indicating whether live or recorded for each item.
5. Test all intercom systems and sound equipment and make all necessary repairs before Tech.

REHEARSAL/PRODUCTION PERIOD

1. In consultation with the Faculty T.D, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
2. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
3. Become familiar with emergency and first aid procedures.
4. See that no standard equipment is modified in any way for special use without express permission of the Faculty TD.
5. Pull from stock or construct live effects.
6. Arrange schedules with the Stage Manager if actors and or musicians are to be recorded live whether they are professionals or music students.
7. Obtain approvals of the Director and your Faculty Advisor as each sound sequence or segment is completed.
8. Arrange for time in the theater to set levels. Do this before the first Technical Rehearsal.
9. With the Stage Manager, create your cue sheet.
10. Keep all working areas in good working order and clean.
11. Make rehearsal tapes as soon as needed.

TECHNICAL AND DRESS REHEARSALS

1. Check with the Stage Manager to determine who needs Clear-Coms.
2. Set up equipment and show crew how to use it.
3. Be prepared to make changes in cues, readings, etc., during these rehearsals as requested by the Director.

STRIKE

1. Clean up sound booth and store all equipment. Anything not working should be marked and fixed either at the strike or the following week. Do not leave equipment out or broken.
2. Remove all onstage equipment.
3. Strike all Clear-Com components.
4. Return the sound board to its rep state.

SOUND BOARD OPERATOR

The Sound Board Operator is responsible for knowing how to use each piece of sound equipment involved in the production and must be able to create and maintain clear cue sheets and execution.

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Sound Designer outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

3. Oversee and/or complete all duties of sound run crew pre-show.
4. Power-up Communication Headset System. (Comm. System)
5. Check operation of Comm. System.
6. Perform sound check.
7. Set Sound Board for pre-show/house open, as directed by the Sound Designer.
 - a. Set Sound Board to First Cue
8. Stand by for headset check.
9. Double check duty lists for completion.
10. Report completion of duties to Stage Manager.
11. Execute all “go” cues as instructed by Stage Manager.
12. Complete all post-show duties as assigned by Sound Designer and Stage Manager
13. Power-down Comm. System.

PHOTO CALL/PUBLICITY

14. Sound is usually not required to attend photo call. However, sound crew members may be required to attend publicity calls that include video and perform duties as assigned until the Stage Manager releases you.

STRIKE

15. Assist with the sound strike as directed by the Sound Designer.

COSTUME DESIGNER

The Costume Designer is responsible for the designing of all costumes and costume props and supervising all phases of the realization of the costumes. The Costume Designer must work collectively and cooperatively with the Director, Set Designer and Lighting Designer as well as considering the physical needs of the actor. All work is done under faculty supervision.

Graduate Academic Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Concept Statement.*
- III *Visual Research or Story Boards with Bibliography of Sources.*
- II *Character Analysis and Cast List.*
- V *Costume Plot, Thumbnail Sketches, and Color Swatch/Palette.*
- VI *Detail Drawings and a Build Schedule.*
- VII *Costume Bible Including:*
 - Measurement Sheets*
 - Budget Sheet*
 - Costume Breakdown (buy, build, pull)*
 - Rental Bid sheets*
- VIII *Production Photos.*

NOTE (1): All Designs are Due on Dates Specified by the Production Faculty.

NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Review the SoTD Collaboration Guidelines and be familiar with the responsibilities and deadlines.
4. Attend the Design Meetings with the Director and your Faculty Advisor on style of production, period, character studies, locale, seasons, mood, dramatic importance of relationships, size and location of entrances, furniture, etc. Keep notes on this phase for your portfolio.
5. Obtain the budget from the Faculty Advisor.
6. Work out rough sketches, color plots, and costume plots, as required for further discussion with the Director and the Faculty Advisor.
7. Present fabric swatches with costume sketches for approval from Director and Faculty Advisor.
8. Discuss modifications or changes with the Director and Faculty Advisor as needed. Specific solutions and changes need to be approved by the Faculty Advisor.
9. Confer with the Set Designer regarding set, drapery, upholstery colors, etc. Supply him/her with swatches.
10. Confer with the Lighting Designer regarding gel colors. Supply him/her with color swatches.
11. After approval, complete finished renderings, and plots for all costumes. Discuss rendering technique of costume plates as related to the style of the production with your Faculty Advisor. Costume plates are required for your portfolio.
12. Generate a costume prop list. Check it with the Prop Master and discuss what the Costume Studio will supply.
13. Create a primary schedule for construction in conjunction with Faculty Advisor, Costume Studio Manager, and Cutter/Draper.
14. Have a discussion with the Cutter/Draper team and Costume Crafts Artisan about the how, where, what, and who of the built pieces for the show.

REHEARSAL/PRODUCTION PERIOD

1. Additional work calls should be arranged in consultation with the Head Cutter/Draper and the Faculty Advisor.
2. Attend Pre- and Post-Mortems and the first read-through to present and discuss your design.
3. The Costume Designer should receive a run crew list including all phone numbers and addresses from the Stage Manager.
4. If the Costume Studio is open, someone must be there who can supervise work such as the Costume Studio Manager, Head Cutter/Draper, Costume Designer, or Assistant Designer.
5. In consultation with the Faculty Advisor, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
6. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
7. Become familiar with emergency and first aid procedures.
8. See that no standard costume stock is modified in any way for special use without express permission of the Faculty Costume Design Advisor.
9. With your Assistant Designer, Costume Studio Manager, Cutter/Draper, Craft Artisan, and Faculty Advisor prepare specification sheets for each costume plate to determine yardage, proportion, scale, trim, general pattern shape, etc. Costume plates, working drawings, and swatches are the guideposts for the shop.
10. Plan the work to be done and check the progress with the aid of the Assistant Designer and Costume Studio Manager.
11. Be responsible for shopping the show. All fabrics must have swatches and be approved within reason before buying. All purchases must be approved by the Faculty Advisor. Procedure for purchasing is to be obtained from the Faculty Costume Designer and/or the Costume Studio Manager. All receipts for purchases must be shown to the Costume Studio Manager, photocopied, and turned into Costume Studio Manager for recording and later submission to Theater office.
12. A specific budget for each production is determined. The designer is required to stay within the limits of this budget.
13. Be prepared to answer all questions during the draping and pattern drafting phase. Muslin mock-ups should be built for all complex costume pieces and be approved by the Costume Designer.
14. Attend all costume fittings.
15. See that no stock pieces are modified for any reason without the express authorization of Faculty Costume Advisor.
16. Administrate the scheduling for all measurements, fittings and check with the Faculty Costume Advisor and Stage Manager.
17. As with the Faculty Advisor, keep the Director informed of work as it progresses. Any necessary changes must be cleared with the Director and Faculty Advisor.
18. Attend at least one rehearsal prior to technical and dress rehearsals.
19. Meet with Wardrobe crew and Makeup Supervisor to prepare specific areas, charts, inventory, quick changes, and laundry.

TECHNICAL AND DRESS REHEARSALS

1. Coordinate all Quick Changes with Stage Manager.
2. Attend and take notes during all dress rehearsals and supervise and assist in all modifications as required.
3. When the run of the show is completed attend the strike to help organize the shop.
4. Production Photos.
 - a. Provide the Stage Manager with a list of actors you would like to photograph at photo call.

STRIKE

1. Supervise the strike and see that all work areas are thoroughly cleaned and organized.

ASSISTANT COSTUME DESIGNER

The Assistant Costume Designer is responsible for assisting the Costume Designer in the designing of all costumes and costume props and supervising all phases of the realization of the costumes.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Be responsible to the Designer and assist him/her as much as possible.
4. Pull rehearsal costumes from stock.

REHEARSAL/PRODUCTION PERIOD

1. You must be present at all work calls throughout the build period.
2. In consultation with the Faculty Costume Designer, learn what keys are necessary for the completion of your job and obtain these from the Office Manager. Return all keys you have obtained for your position to the Office Manager the Monday immediately following strike.
3. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
4. Become familiar with emergency and first aid procedures.
5. See that no costume stock is modified in any way for special use without express permission of the Faculty Costume Designer.
6. Help make the dressing list as detailed as possible. Copies should be given to the Stage Manager.
7. Be completely familiar with the designs and the working drawings. Make copies for the Cutter/Draper, Crafts Artisan, and Director as needed.
8. Assist in shopping the show.
9. Assist in making fabric swatch charts.
10. Head special projects as assigned by the Designer.
11. Be available during studio hours for stitching and fittings.
12. Oversee all accessory items-hats, shoes, etc.
13. Assist in pulling costumes from stock for use in the production.
14. Take notes at all fittings unless class conflicts. Work with the Cutter/Draper to ensure all alterations are done in a timely fashion.
15. Keep all paperwork for the show in the bible. This includes entering information into the costume computer, etc.
16. Attend all Design and Production Meetings.
17. Supervise clean-up and lock-up of costume studio areas.
18. Be present for all load-ins, work calls, technical and dress rehearsals, and strike.
19. Attend one run-through prior to dress rehearsals.

TECHNICAL AND DRESS REHEARSALS

1. Be available to assist backstage or help where the Designer feels you would be most useful.

STRIKE

1. Assist in supervising the strike and see that all work areas are thoroughly cleaned and organized.
2. Confirm the time of strike and make sure that all involved are aware of the time as well.
3. Assist in the return of all borrowed or rented items.

CUTTER/DRAPER

The Cutter/Draper is responsible for constructing costumes designed by the costume designer.

REHEARSAL/PRODUCTION PERIOD

1. Oversee garments from start to finish. You are responsible for the timely completion of all costumes.
2. Drape or draft a mock-up of each garment.
3. Attend all fittings of garments you are responsible for.
4. Make pattern changes and cut out the actual garment.
5. Supervise all layout and cutting of garments to make sure fabric is not wasted or cut incorrectly.
6. Oversee the stitching of all garments under your supervision.
7. Work with the Designer to determine the order of fittings.
8. Finish garments requiring trim in a timely manner to allow the Costume Designer ample time to apply the trim.
9. Work with the Costume Designer to create a production calendar and be responsible for maintaining the schedule set by the calendar.

TECHNICAL AND DRESS REHEARSALS

1. Attend the first dress rehearsal. Take notes on sewing/fitting issues and sewing work to be finished. Also assist in getting actors dressed properly for the first time. Pin necessary alterations that were missed, etc.

COSTUME CRAFTS ARTISAN

The Costume Crafts Artisan is responsible for constructing costume crafts designed by the costume designer.

REHEARSAL/PRODUCTION PERIOD

1. You are responsible for the creation of all items that the Costume Designer assigns you. This may include footwear, headwear, armor, jewelry, sword belts, gloves, all dyeing and distressing, and miscellaneous fabric treatments.
2. Receive approval from the Designer as work proceeds through the shop.
3. Attend any necessary fittings for your work.
4. Oversee workers assisting you in this job.
5. Attend all work calls.
6. Be familiar with safety regulations regarding dyeing, painting, and chemical use.

TECHNICAL AND DRESS REHEARSALS

1. Attend the first dress rehearsal. Take notes on items assigned to you. Assist the actors in the wearing of any specialty items you have created.

WIG ARTISAN

The Wig Artisan is responsible for overseeing and implementing the construction, care, and fitting of wigs or facial hair for a production.

REHEARSAL/PRODUCTION PERIOD

1. Meet with costume designer to discuss wig needs.
2. Analyze costume designs and create research collections.
3. Determine if wig designs need rehearsal/practice time and then negotiate a schedule. Create a schedule for wig and facial hair application during dress rehearsals and run of the show.
4. Become familiar through practice how to manage hair and wigs, facial hair, application, removal, etc.

DRESS REHEARSAL PERIOD/PERFORMANCE

1. Supervise the application of wigs and facial hair. Actors should not apply wigs themselves.
2. Help with hair dressing if needed.
3. Be prepared for any wig changes during the show - if needed, for a fast change.
4. At the end of the evening, re-pin all wigs to wig heads, and comb/touch up wigs as needed. Clean spirit gum from pieces as needed.
5. Report to Faculty Costume Advisor if supplies are getting low.

STITCHER

The Stitcher is responsible for assembling costume pieces prepared by the cutter.

REHEARSAL/PRODUCTION PERIOD

1. You are responsible for the stitching work that the Costume Studio Manager assigns you.
2. Attend all work calls as scheduled.
3. Be familiar with and follow any applicable safety regulations.
4. Stay attentive to your work. No cell phone use or watching of videos while working. Music may be listened to, with headphones, with Costume Studio Manager permission. Talking is allowed UNTIL it interferes with your work – your hands should always move faster than your mouth.

MAKE-UP SUPERVISOR

The Make-Up Supervisor is responsible for supervising the application of make-up to performers during dress rehearsals or performances.

REHEARSAL/PRODUCTION PERIOD

1. Meet with costume designer to discuss makeup needs.
2. Analyze costume designs and create makeup schematics.
3. Determine if makeup designs need rehearsal/practice time and then negotiate a schedule.
4. Become familiar through practice how to manage hair and wigs, application, removal, etc.

DRESS REHEARSAL PERIOD/PERFORMANCE

1. Supervise the applying of make-up and be ready to assist actors when necessary. See that actors apply make-up before putting on costume.
2. Help with hair dressing if needed.
3. Be prepared for any make-up changes during the show - if needed, for a fast change.
4. See that all actors cover and put away all special make-up and supplies provided by the school and leave the room clean and in perfect order.
5. Report to Faculty Costume Advisor if supplies are getting low.

WARDROBE SUPERVISOR

The Wardrobe Supervisor is responsible for overseeing all wardrobe related activities during a production, including supervising dressers and other costume crew personnel.

REHEARSAL/PRODUCTION PERIOD

1. Attend at least one run-through prior to technical rehearsals (crew view).
2. Arrange with Costume Designer and Costume Studio Manager to help create check-in paperwork (usually the day of First Dress).

DRESS REHEARSAL PERIOD/PERFORMANCE

1. Be on time for the crew calls. There are no excuses from crew calls.
2. Check in with the Stage Manager and then report to the Costume Designer for instructions.
3. The Wardrobe Supervisor oversees all dressers, and relays information from the Costume Designer and the Costume Studio Manager to the dressers, as well as serving as a dresser herself.
4. Review all special instructions with the actors appropriate to production such as dressing space assignments, putting on make-up before a costume, no smoking, eating, or drinking in costume or in dressing rooms.
5. Dressers should have the following items in their wardrobe apron: safety pins, bobby pins, threaded needles, small pair of scissors, bite light, and a notepad and pencil.
6. Dressers must wear black (shirt, pants, shoes). All shoes must be soft soled with closed toes.
7. Dressers are responsible for
 - a. Costume check-in.
 - b. Assisting actors with costumes, hair, and makeup as needed
 - c. Finding out how the costume is to be worn and be sure the actor is properly dressed.
 - d. Being present to help where necessary with costume changes during the play. If it is a quick change made off stage, be there with all the pieces of the costume. The dresser is responsible for returning to their proper place all parts of the discarded costume.
 - e. Repair and maintenance of costumes and wigs in conjunction with the Costume Shop Manager.
 - f. Laundering and pressing of costumes as instructed by the Costume Designer. On the Friday and Saturday nights of the run, laundry must be attended to until it is in the dryer. Ensure no single dresser stays late alone; always have at least two people doing the final tasks and lock-up, and leave together.
8. All actors should hang up their own costumes and the crewmembers should check to be sure that they are hung up properly.
9. Do not leave the theater during dress rehearsal or performance. There should be a dresser posted stage left and stage right at all times if possible. **DO NOT HAVE YOUR CELL PHONE ON WHILE ON DUTY.**
10. Post a costume repair sheet in each dressing room and see that the actors know what it is for. Check off done notes with initials.
11. Be sure all costumes and pieces are in their proper places for the next rehearsal or performance.
12. Restore all dressing rooms to their original condition. Make sure that all dressing rooms and the Costume Studio are locked.
13. Do not leave the dress rehearsal or performance or strike until the Stage Manager or Costume Designer dismisses you.

PHOTO CALL

1. Dressers are required to attend photo call and stay until it is over and the actors are through with their costumes.
2. Dressers are essential in helping the actors change costumes between photo sets.
3. Be familiar with the Photo Call schedule and anticipate the next change as much as possible.

STRIKE

1. Dressers are required to attend strike and stay until all costume strike is over.
2. Assist the Costume Designer and staff in the orderly strike of costumes and accessories.

DRESSER

The Dresser is a stagehand responsible for maintaining costume quality and assisting cast members with costumes changes backstage.

REHEARSAL/PRODUCTION PERIOD

1. Attend at least one run-through prior to technical rehearsals.

DRESS REHEARSAL PERIOD/PERFORMANCE

1. Be on time for the crew calls. There are no excuses from crew calls.
2. Check in with the Stage Manager and then report to the Costume Designer for instructions.
3. Review all special instructions with the actors appropriate to production such as dressing space assignments, putting on make-up before a costume, no smoking, eating, or drinking in costume or in dressing rooms.
4. Dressers should have the following items in their wardrobe apron: safety pins, bobby pins, threaded needles, small pair of scissors, bite light, and a notepad and pencil.
5. Dressers must wear black (shirt, pants, shoes). All shoes must be soft soled with closed toes.
6. Dressers are responsible for
 - a. Costume check-in.
 - b. Assisting actors with costumes, hair, and makeup as needed
 - c. Finding out how the costume is to be worn and be sure the actor is properly dressed.
 - d. Being present to help where necessary with costume changes during the play. If it is a quick change made off stage, be there with all the pieces of the costume. The dresser is responsible for returning to their proper place all parts of the discarded costume.
 - e. Repair and maintenance of costumes and wigs in conjunction with the Costume Shop Manager.
 - f. Laundering and pressing of costumes as instructed by the Costume Designer.
7. All actors should hang up their own costumes and the crewmembers should check to be sure that they are hung up properly.
8. Do not leave the theater during dress rehearsal or performance. There should be a dresser posted stage left and stage right at all times if possible. **DO NOT HAVE YOUR CELL PHONE OR PAGER ON WHILE ON DUTY.**
9. Post a costume repair sheet in each dressing room and see that the actors know what it is for. Check off done notes with initials.
10. Be sure all costumes and pieces are in their proper places for the next rehearsal or performance.
11. Restore all dressing rooms to their original condition. Make sure that all dressing rooms and the Costume Studio are locked.
12. Do not leave the dress rehearsal or performance or strike until the Stage Manager or Costume Designer dismisses you.

PHOTO CALL

1. Dressers are required to attend photo call and stay until it is over and the actors are through with their costumes.
2. Dressers are essential in helping the actors change costumes between photo sets.
3. Be familiar with the Photo Call schedule and anticipate the next change as much as possible.

STRIKE

1. Dressers are required to attend strike and stay until all costume strike is over.
2. Assist the Costume Designer and staff in the orderly strike of costumes and accessories.

PLAYWRIGHT

The "Big Muddy Shorts" and "Big Muddy New Play Festival" programs exist to enhance the development of new plays, and are thus producing venues of the playwriting program.

GOALS OF THE "BIG MUDDY" PRODUCTIONS

1. They provide playwriting students with production experiences, since a large part of the writing process happens during an actual collaborative production experience. To that extent, the primary focus of both events is on the text of the play.
2. They provide playwriting students, along with the other students involved – either as directors, designers, dramaturgs, or performers – with practical experience in collaboration. While the design and production elements are kept to a minimum – again, keeping the focus on the text – learning how to work with other artists is a valuable byproduct of the process, not only for the writers, but for all concerned.
3. They present a public venue in which the writers' work can be seen and judged by audiences, also an important part of the learning experience.
4. They each give playwriting students the opportunity to produce, thereby giving playwrights the skills to self-produce after graduation.

GUIDELINES

Big Muddy Shorts:

1. The writers of Big Muddy Shorts are part of playwriting classes, typically THEA 511A/B and THEA 503.
2. Each Big Muddy Short should be approximately 5 minutes long, aiming for an evening that lasts about 1 hour.
3. While the short plays are rehearsed and blocked, they are performed script in hand with minimal scenery and props. There is no build or design process.
4. Similarly, lights are kept to "lights up" and "lights down" between plays, and sound played from the booth is only pre- and post-show. Practical effects onstage are up to the playwright to create.
5. Each evening is produced by a playwriting student who is responsible for finding appropriate technical support to run the lightboard, etc. The student producer must provide an RSO production request form to the TD Faculty, particularly so that the TD Faculty knows that the technical support is properly trained. This should be done no later than the semester in advance of the project.
6. Big Muddy Shorts typically happens once a month during the 9-month academic year.

Big Muddy New Play Festival:

1. The Big Muddy New Play Festival consists of full but small-scale productions of MFA Playwrights' theses and a selection of staged readings, typically from students in the spring semester THEA 503 course.
2. The production(s) in Festival are meant to highlight the script and provide the student playwright(s) with the opportunity to rewrite a script while in rehearsal. A timeline must be agreed upon by the student playwright and Director about when rewrites must be complete, both for design reasons and for actor rehearsal reasons. These may be separate dates.
3. Though the production is meant to highlight the playwright's script, it is also an opportunity for the playwright to collaborate with directors, designers, dramaturgs, and performers. As such, it should be a fully designed and rehearsed production. That said, design is not the purpose of the production(s) and should be limited in budget, scale, and labor. The faculty may impose any appropriate restrictions on the Festival production(s), such as cast size, budget, build schedule, etc.
4. The staged readings in Festival are meant to highlight the scripts. While it is hoped that each reading will have a director and potentially designers and dramaturgs assigned to it, it is not guaranteed. If there is a designer assigned, they will produce a paper project to help audiences envision a production of the reading.
5. Staged readings must be performed at music stands and have few, if any, light and sound cues, with an actor reading stage directions.
6. Staged readings may have costumes, a few important props, and minimal blocking, but it is up to the playwright and team to find those items. There will be no build, etc., for staged readings.

7. The staged readings at Festival will require students from THEA 503 to assign and carry out production tasks, such as ushering, set up/strike, hosting talkbacks, etc., as part of their education on self-production.
8. The Big Muddy New Play Festival happens once a year in Spring Semester.

CHILD GUARDIAN

The Child Guardian is responsible for the safety and engagement of child actors in a production.

1. All productions with one or more minor children in the cast must have a child guardian assigned as one of the crew members, and that crew member may not perform any other duties.
2. The child guardian should attend rehearsals the week before tech, to get to know the child actor and let the child actor know the guardian.
3. Once tech rehearsals start, the child guardian will meet the parents when the child actor is dropped off backstage at the theatre and will be responsible for that child actor until they are returned to the parent at the end of the night.
4. The child guardian will escort the child actor to the dressing room and ensure the child actor has any help needed from dressers to get into costume, hair and makeup.
5. The child guardian will listen for calls and escort the child actor to the stage at the appropriate times.
6. The child guardian will remain in the wings while the child actor is onstage.
7. Once the child exits the stage, the child guardian will escort the child back to the dressing room or other assigned area.
8. Between scenes, the child guardian will keep the child entertained, escort them to the restroom as necessary, and ensure the child does not wander off. Parents will be asked to send the child with books, coloring materials, games, etc, as needed, depending on the length of time the child is not on stage.
9. At the end of the performance, the child guardian will ensure the child actor has help as needed from the dresser to get out of costume, hair and makeup, and the child guardian will assist the child actor in packing up any personal belongings brought with them.
10. The child guardian will escort the child to the assigned meeting place with the parent and stay with the child actor until they have been turned over to the parent.
11. Note: Parents will be consulted as to the child's needs and restrictions regarding snacks for the child actor during the evening. The child guardian will ensure those needs and restrictions are followed (not allowing the child to eat something they are allergic to, etc.) Unlike adult actors, the costume department will be more lenient in allowing child actors to snack, following certain common-sense rules as to the stainability of the items.
12. The child guardian shall remember that they are responsible for the child's safety backstage, and to that end, they, as the adult, must make the decision as to where the child can go during offstage time.
13. Stage management shall consult with costumes as to the time needed for the child performer to get dressed. As the children often need less time than the adults, stage management shall consider a later call time, if applicable, to limit the child's time backstage.

USHER

The Usher is responsible for helping those in attendance at performances, including but not limited to checking tickets, directing people to their assigned seats, distributing programs, and answering questions.

PERFORMANCES

1. Call is one hour before each curtain time.
2. You will be released by the House Manager after the theater has been cleaned at the end of the show.
3. Wear black pants and shoes. You may leave purses, book bags, coats, etc. in the School of Theater and Dance Office.
4. A McLeod Theater t-shirt will be assigned to you. You must return it on the day of the last performance, or you will receive an incomplete for the course.
5. When you arrive at the theater, sign in on your work log.
6. Check the theater for any discarded programs or candy wrappers before the house opens.
7. Stuff programs with inserts if necessary.
8. At half-hour or when asked by the House Manager, take your work position.
 - a. ticket taker at the front doors to the theater
 - b. usher-help audience members find seats and distribute programs.
 - c. attend the will call ticket table.
9. At curtain close the doors. With the House Manager, deal with late patrons.
10. Stay in or near the lobby during the performance. At least one person should be in the lobby throughout the performance.
11. During Act 1, collect ticket stubs and count them.
12. Put the stubs in an envelope marked with the date, title of the show, and the number of stubs. Give the envelope to the House Manager.
13. At intermission, open the theater doors.
14. Take positions at the theater doors. Make sure no food or drinks are brought into the theater, and answer questions as needed.
15. Close the theater doors at the start of Act 2.
16. At the end of the show, open the theater doors and be available for patrons as they exit.
17. Pick up any programs or candy wrappers left in the theater.
18. Put the will call tickets table back in the lobby inner foyer.
19. Check with the House Manager for release.
20. Sign out on your work log.

APPENDIX A:
COLLABORATION GUIDELINES

APPENDIX B:
STUDENT PRODUCTION PROPOSAL FORM

SEE SoTD Website for Fillable PDF



The School of Theater and Dance (SoTD) supports, through use of departmental facilities, a limited number of productions or readings of new play scripts produced by student organizations affiliated with the School of Theater and Dance. To ensure that the academic welfare of our students and SoTD productions are not adversely affected, the project must have a faculty advisor and SoTD approval.

Specific times are established each semester for the presentation of these productions. Students should submit proposals along with a copy of the script to the Season Planning/Play Selection early in the semester in which they are going to be produced.

Title: _____
(include a copy of the script if applicable)

Venue/Space Requested: _____

Performance Dates Requested: 1. _____ TO _____ 2. _____ TO _____ 3. _____ TO _____
(Include first, second and third choices for performance dates)

Rehearsal Dates in Space Requested: 1. _____ TO _____ 2. _____ TO _____ 3. _____ TO _____
(Include first, second and third choices for performance dates)

Audition information dates: _____

Length of rehearsal period: _____

Number of performers & gender required: ____F ____M ____ non-gender specific
(B.F.A. students must have permission from head of the BFA Musical Theater program)

IDENTIFY PERSONNEL:

Director: _____ Phone: _____ Email: _____
(If this is a student, he or she must have taken THEA 402 Directing)

Stage Manager: _____ Phone: _____ Email: _____
(If necessary. If this is a student, they must have taken THEA 401 – Stage Management or have Faculty Approval)

Playwright: _____ Phone: _____ Email: _____

Faculty Advisor: _____ Phone: _____ Email: _____

Describe any technical requirements, expectations, and identify ALL design and tech personnel.

(These should be kept to a minimum as these affect the departmental resources in terms of personnel and facilities. Student designers and technicians must secure permission from professors in their area before committing to additional projects)

How will this project be funded?

(The SoTD must be assured that performance rights will be secured and royalties paid before a production can be produced.)

Any additional information regarding the project, including a brief, narrative description of your goals and reasons for wanting to produce the project, should be attached to this form.



Contact person: _____ Phone: _____ E-mail: _____
(This should be one student who will facilitate all communication between the SoTD faculty and the production)

Faculty Advisor Signature

Date

Production Manager

Date

SoTD Director

Date

**SEE SOTD WEBSITE
FOR FILLABLE PDF**

APPENDIX C:
ONE NIGHT PROJECTS



ONE NIGHT PROJECT

- I. Objective: To provide School of Theater and Dance (SoTD) students with the opportunity to independently create and produce a theatrical event.
- II. Requirements
 1. This project is limited to one day of facility usage. A limited number of these productions will be determined by the faculty and specifically scheduled for each semester.
 2. The student must secure a willing faculty supervisor for this project.
- III. Proposals
 1. Students interested in producing a “One Night” must submit a completed “PROPOSALS FOR STUDENT PRODUCTIONS” form.
 2. Proposals must be approved by the full faculty at a regularly scheduled Faculty meeting. Therefore, all proposals must be submitted prior to a faculty meeting scheduled no less than three weeks prior to the scheduled performance date.
- IV. Technical Requirements
 1. Scenery
 1. Only stock scenery which is not in current use for a season production is to be used for this project.
 2. All items must be requested and approved by the Faculty Technical Director.
 3. All scenery must be completed within a 4-hour call.
 2. Lighting
 1. Only lighting instrumentation which is not in current use for a season production is to be used for this project.
 2. All items must be requested and approved by the Faculty Lighting Designer.
 3. All lighting plots and effects must be completed within a 4-hour call.
 3. Costumes
 1. See “Costume Rental Procedures”
 4. Props
 1. See “Prop Rental Procedures”
- V. Funding
 1. No SoTD funds are available for this project.
- VI. Labor
 1. The student proposing the project will fill all design and technical staff appointments by using volunteers.
 2. All design/tech personnel must be approved by the faculty supervisor prior to official appointments.
- VII. Facility usage
 1. Performances
 1. Performance Date, times and theater will be determined by the SoTD in the Spring Semester one year before the project.
 2. Rehearsal
 1. The director is responsible for scheduling rehearsal spaces. See “Priorities for Scheduling”
 2. The number of hours spent in rehearsal will be limited. The rehearsal schedule must be approved by the faculty supervisor.
 3. Dressing rooms will not be guaranteed for this project.
- VIII. Procedures
 1. Casting
 1. Will take place after any conflicting SoTD productions.
 2. All cast lists must be approved by the faculty supervisor prior to posting.
 3. All casting procedures must follow the school guidelines set out in “Auditions and Casting.”
 2. All items and facilities used in this production must be returned to their original state and location no more than 24 hours after the close of the production.
 3. Throughout the production process any space which is also used as a classroom must remain functional for class activities.

APPENDIX D:
ONE WEEK PROJECTS



ONE WEEK PROJECT

- I. Objective: To provide School of Theater and Dance (SoTD) students with the opportunity to independently create and produce a theatrical event.
- II. Requirements
 1. This project is limited to one week of facility usage. A limited number of these productions will be determined by the faculty and specifically scheduled for each semester.
 2. The student must secure a willing faculty supervisor for this project.
- III. Proposals
 1. Students interested in producing a “ONE WEEK” must submit a completed “PROPOSALS FOR STUDENT PRODUCTIONS” form.
 2. Proposals must be presented to the faculty for approval no later than the semester before the project will be produced.
- IV. Technical Requirements
 1. Scenery
 1. Only stock scenery which is not in current use for a season production is to be used for this project.
 2. All items must be requested and approved by the Faculty Technical Director.
 3. All scenery must be completed within a 4-to-8-hour call.
 2. Lighting
 1. Only lighting instrumentation which is not in current use for a season production is to be used for this project.
 2. All items must be requested and approved by the Faculty Lighting Designer.
 3. All lighting plots and effects must be completed within a 4-to-8-hour call.
 3. Costumes
 1. See “Costume Rental Procedures”
 4. Props
 1. See “Prop Rental Procedures”
- V. Funding
 1. No SoTD funds are available for this project.
- VI. Labor
 1. The student proposing the project will fill all design and technical staff appointments by using volunteers.
 2. All design/tech personnel must be approved by the faculty supervisor prior to official appointments.
- VII. Facility usage
 1. Performances
 1. Performance Dates, times and theater will be determined by the SoTD in the Spring Semester one year before the project.
 2. Rehearsal
 1. The director is responsible for scheduling rehearsal spaces needed beyond the one week allotted in the performance space. See “Priorities for Scheduling”
 2. The number of hours spent in rehearsal will be limited. The rehearsal schedule must be approved by the faculty supervisor.
 3. Dressing rooms will be available from the first dress rehearsal through closing of the production.
- VIII. Procedures
 1. Casting
 1. Will take place after any conflicting SoTD productions.
 2. All cast lists must be approved by the faculty supervisor prior to posting.
 3. All casting procedures must follow the departmental guidelines set out in “Auditions and Casting.”
 2. All items and facilities used in this production must be returned to their original state and location no more than 24 hours after the close of the production.
 3. Throughout the production process any space which is also used as a classroom must remain functional for class activities.

APPENDIX E:
COSTUME RENTAL POLICIES

Costume Rental Policies

1. To Whom We Rent:

The SIU Costume shop rents to theater organizations and schools who are producing a play. Rentals will be permitted based on the current SIU production needs and at the discretion and convenience of the costume shop manager. Rental costumes may be available for individuals as determined on a case-by-case basis. The costume shop manager will make final decisions on rentals.

2. Rental Rates:

Petticoats	\$15.00	Pants	\$10.00
Skirts	\$15.00	Blazers/Sport coats	\$20.00
pre-1970's Dresses	\$35.00-60.00	Men's Suits	\$30.00- \$45.00
Modern Dresses	\$25.00	Vests	\$15.00
Aprons	\$8.00	Shirts	\$10.00
Bloomers	\$10.00	Military	\$25.00-\$40.00
Nightgowns	\$15.00	Overcoats	\$25.00
Shawls	\$10.00	Capes	\$20.00- \$40.00
Robes	\$15.00- \$30.00	Other Items	TBD

3. Costume we DO NOT rent:

These include antique clothing, wigs, hats, shoes, and general accessories. Each rental item will be approved and inventoried by the costume shop manager before it goes out on a rental.

4. To set up a rental appointment:

Contact Jane Pivovarnik, costume shop manager, to set up a time to come in and look at costumes. Email janepiv@siu.edu or call 618-453-7592. Most clients can take the costumes with them the day of their rental appointment.

5. Payment:

Payment for all rentals is due when the costumes leave the building. Payment can be made by cash or check made out to the **SIU School of Theatre and Dance**. A check for the full amount must be left as a deposit, but if some costumes end up not being used, they can be returned for a full refund. A check with the final total must be brought in with the rental return.

6. Costume Return:

All costumes should be returned **unclean and appropriately hung** (no plastic or cardboard drycleaner hangers). The SIU costume shop will handle all cleaning. All costumes must be returned by the scheduled day. If they are not returned on time, a late fee will be added to the total rental fee (20.00/ week 1st week, \$30.00/week 2nd week, etc.) Costumes must be returned to the SIU Costume Shop, not the theatre office. **PLEASE NOTE- NO COSTUMES MAY NOT BE PERMANENTLY ALTERED. IF A COSTUME IS RETURNED WITH ALTERATIONS, YOU WILL BE CHARGED THE REPLACEMENT FEE.**

I have read and agree with these policies.

Signature: _____ Date: _____

APPENDIX F:
PROP RENTAL POLICIES

Rental ☐

Loan ☐



SCHOOL OF
THEATER & DANCE

Communications 1033
Mail Code 6608
1100 Lincoln Drive
Carbondale, IL 62901
Office: (618) 453-5741

Theatrical Properties Rental/Loan Form

Item	Quantity	Condition Out	Condition In	Returned?
Total Items Borrowed:				
Total Cost:				

**Bi-Weekly Pricing - Flat Rate:
(Up to 10 items)**
Large Furniture: 15\$
Small Furniture: 10\$
Hand Props 5\$

**Bi-Weekly Pricing - Flat Rate:
(10+ items)**
Large Furniture: 25\$
Small Furniture: 20\$
Hand Props 10\$

Borrower Agreement

1. Borrower accepts responsibility for the items being used, for themselves or their organization

Rental ☐

Loan ☐

2. Borrower accepts responsibility to return items within the time frame agreed upon and will schedule with the properties shop for the pickup and return
3. The properties shop has the right to withhold renting/loaning any items for SIU production priority
4. **Items that will not be rented or loaned at any time:**
 - a. **Weapons**
 - b. **Flame-emitting or chemical special effect props**
5. Payment must be made upon pickup of items that are rentals
6. No items may be painted or altered without the faculty props supervisor's approval
7. If an item is returned damaged, the borrower agrees to pay a replacement fee – designated by the faculty props supervisor based on material value
8. If items are returned late by more than **5 business days**, Borrower will be charged a **25\$ late fee**

Borrower

Name:

Rental Dates:

Organization:

Email:

If student, ID #:

Phone:

Show/Project:

Signature and Date:

Prop Shop Lender

Name:

If student, ID #:

Borrow Date:

Signature:

Name:

If student, ID #:

Returned Date:

Signature:

APPENDIX F:
SAMPLE COMPANY RULES

SHOW TITLE

COMPANY RULES

All production and company members shall read and be familiar with all rules and policies laid out in this document as well as all rules and policies laid out in the SIU School of Theater and Dance (SoTD) Production Handbook & Health and Safety Manual. Both are available through the School of Theater and Dance Website.

<https://theateranddance.siu.edu/resources.php>

Conflicts & Tardiness

- Any and all conflicts shall be made to Stage Management no later than the first rehearsal.
 - The director and stage manager reserve the right to deem whether conflicts are acceptable
- All Actors shall arrive at rehearsals **10 minutes before** rehearsal call time. If the actor is running late, the actor is responsible for calling Stage Management. Stage Management will call actors who are not present 5 minutes prior to rehearsal call time.

Rehearsal & Performances

- Sign in upon arrival for each call. DO NOT sign in for another production member.
- All Actors shall be warmed up in rehearsal costumes, have their rehearsal props, script, and pencil in the rehearsal space at Call Time.
- Cell phones are to be silenced and left with actor's belongings during rehearsals and performances. Cell phones may be used on breaks during rehearsals given by Stage Management.
- Cell Phones are to be turned off and away once **15 minutes to places** is called and are to be kept away until after Actor has returned their costume pieces to their hangers and props to the tables, as specified in the Handbook.
- Actors and crew are expected to inform Stage Management when leaving the rehearsal space for any reason.
- Props will only be handled by Stage Management, designated crew members, and the actor/s that use the prop.
- Weapon safety is paramount, and guidelines will be provided when weapons will be utilized in a production. ONLY the actor using a weapon & the stage management team may handle.
- Food and Drinks other than water are prohibited in rehearsal space, dressing rooms, and while an actor is in costume. Smoking is prohibited on campus.
- All members are to remember that, even though places will be called, the actor alone is responsible for all of their entrance cues.

Strike

- All members of the cast and crew are required to attend strike. Strike will take place **immediately** following the last scheduled performance unless otherwise announced. Cast and crew will have 15 minutes after curtain call to get out of costumes and use the restrooms before signing-in to strike.

By Signing below next to your name, you acknowledge that you have read this document, the SoTD Production Handbook, the SoTD Health and Safety Manual, and agree to abide by the rules and guidelines within them.

APPENDIX G:
GENERAL TECH AND SHOW SCHEDULE



*Subject to change as per show needs

DAY	WHAT	TIME
Wednesday	Crew View	7:00pm-11:00pm
Thursday	Cue To Cue	6:00pm-11:00pm
Friday	Cue to Cue (<i>Continued</i>) OR 1 st Tech	6:00pm-11:00pm
Sunday	Sitz Probe (<i>Musical</i>)	2:00pm-5:30pm
	1 st Tech (<i>Musical</i>)	7:00pm-11:00pm
Monday	1 st Dress	5:00pm Dressers Called
		6:00pm Prep
		7:30pm GO
Tuesday	2 nd Dress	5:00pm Dressers Called
		6:00pm Prep
		7:30pm GO
Wednesday	Final Dress	5:00pm Dressers Called
		6:00pm Prep
		7:30pm GO
Thursday	Opening – 1/4	5:00pm Dressers Called
		6:00pm Prep
		7:30pm GO
Friday	Show – 2/4	5:00pm Dressers Called
		6:00pm Prep
		7:30pm GO
Saturday	Show – 3/4	5:00pm Dressers Called
		6:00pm Prep
		7:30pm GO
Sunday	Closing – 4/4	11:30am Dressers Called
		12:30pm Prep
		2:00pm GO
	Strike	15minute Actor & Crew BREAK
		House Clear - Done

APPENDIX H:
CHICAGO THEATER STANDARDS

Chicago Theatre Standards

December 2017

This document is authored by representatives of Chicago theatre companies, artists, and administrators who volunteered their time, experience and expertise over the course of two years. It has been tested over the course of a year by 20 Chicago theatres and vetted by a variety of industry and legal professionals.

A list of contributing institutions and individuals can be found at notinourhouse.org.

Table of Contents

Declaration of Purpose	3
History	4
Mission Statement	4
Who is the Chicago Theatre Standards for?	4
Disclaimer	5
How to Use This Document	6
Definitions.....	6
The Process.....	7
First Day Implementation Notes.....	7
Concern Resolution Path (CRP)	8
The Role of the Stage Manager Regarding the CTS	10
Non-Equity Deputy (NED)	10
The Standards	12
Auditions	12
Agreements.....	13
Understudies	14
Basic Health and Safety.....	15
Audience and Front of House.....	16
Dressing Rooms.....	17
Choreography: Nudity, Violence, Movement, and Physical Theatre.....	18
Sexual Harassment.....	22
Diversity, Inclusion and Representation	24
Appendix of Forms and Supplemental Support.....	26
Sample Concern Resolution Path	26
Sample Audition Disclosure Form	27
Sample Written Agreement.....	28
Sample First Rehearsal Language	30
Oops and Ouch: One way to handle negative comments or actions in real time.....	32
Additional Resources for Conflict Resolution	33

Declaration of Purpose

Arts environments require risk, courage, vulnerability, and investment of our physical, emotional and intellectual selves. Chicago theatre has a history of authenticity and risk on our stages. We are proud of that legacy, and seek to nurture spaces with strong safety nets that support that ethos without compromising a visceral and authentic experience for artists and audiences.

When creative environments are unsafe, both the artist and the art can become compromised. Spaces that prize “raw,” “violent,” and otherwise high-risk material can veer into unsafe territory if there are no procedures for prevention, communication, and when necessary, response. Too often, artists have been afraid to respond to abusive or unsafe practices, particularly where there is a power differential between the people involved. Artists have been afraid that speaking out will ruin a show or harm their reputations, and artists subjected to extreme abuse sometimes leave the craft, cutting their careers short. We believe that even in the absence of high-risk material, having pathways for response to unsafe conditions and harassment help to maintain the integrity of the work, its participants, and the organization.

This document seeks not to define artistry, prescribe how it is created value one kind of work over others, or stand as a legal document. It seeks rather to create awareness and systems that respect and protect the human in the art – to foster safe places to do dangerous things. It is the result of input from a large and experienced group of theatre producers and artists. It is meant to be flexible and to accommodate as many types and styles of theatre, organizations of diverse structures, budgets, and environments as possible.

The Equal Employment Opportunity Commission (EEOC) is responsible for enforcing anti-discrimination laws, but only some employees and some companies meet their definition of “workplace.” Participants in small theatres are often not covered by these laws. Many theatre participants are therefore not covered by the protections provided by the EEOC. Actors who work under an AEA contract enjoy limited protections and opportunities for registering complaints, but only if the participant is a member of the union, and only if the issue is covered in the AEA rulebook. Moreover, certain kinds of conduct can be harmful even though they are not technically unlawful. With this framework in mind, members of the Chicago theatre community joined forces to create a tool for self-governance. We seek to foster awareness of what artists should expect, and what companies can strive to provide in their spaces.

This document is the result of dozens of Chicago theatre participants meeting in round-table discussions for a year to produce a first draft, followed by over a year of pilot testing in 20 participating theatres. The result is the following **Chicago Theatre Standards**, which outlines simple and largely cost-free practices and tools to prevent and respond to the everyday challenges in arts environments.

The overriding tenets of this document are: **communication, safety, respect, and accountability.**

The **Chicago Theatre Standards (CTS)** is voluntary, cost-free, and not subject to enforcement by any outside body. In adopting this document, organizations state their intentions through procedures designed to help them live by those intentions. Participants who work with organizations that adopt the CTS endorse these intentions by reading the document and following its procedures and protocols. All involved are encouraged to call attention to situations when these intentions are not being met by using the reporting channels herein. This is a free document available online at notinourhouse.org.

History

On January 15, 2015, Chicago actor Lori Myers made a social media rallying cry “NOT IN OUR HOUSE” after hearing yet another account of sexual harassment by the same perpetrator at their long-standing theatre. Hundreds of responses revealed that the problem was well known, but no one felt safe enough to speak out. They feared reprisal both from their abuser and from the larger community. They feared they would not be believed. They feared they would not work again. People who knew felt they could not speak out because they didn’t have first-hand experience. They feared they would harm the survivor. They feared they would be labeled as a gossip or divisive in the community. While a whisper network warned many, others knew nothing and some hoped they could “handle it.” This theatre was highly regarded and offered opportunities to emerging artists, who often got noticed by the press and eager audiences. The brave survivors who spoke out changed the tide, and the Not in Our House Chicago Theatre Community was born.

By March of 2015, this document was underway. Coordinated by Chicago actor Laura T. Fisher, a small group of theatre artists and administrators crafted a draft over the course of a year. Twenty theatres agreed to pilot the document – they incorporated it into their theatre practices and met periodically to improve the document and discuss implementation strategies.

Mission Statement

The **Chicago Theatre Standards** is a voluntary tool for self-governance that seeks to nurture communication, safety, respect, and accountability of participants at all levels of theatrical production. Its mission is to create:

- ***Spaces free of harassment***, whether it be sexual, or based in race, gender, religion, ethnic origin, color, or ability;
- ***Nurturing environments*** that allow us to challenge ourselves, our audiences, and our communities; that support risk of mind and body; and that establish the freedom to create theatre that represents the full range of human experience;
- ***A common understanding*** of practices for theatre environments, including written, reproducible standards available at no cost; and by
- ***Peer support*** through mentorship and collaboration through online communication and community outreach.

Who is the Chicago Theatre Standards for?

Non-Union theatres: Non-union theatre companies were the inspiration for this document. They traditionally have the fewest regulations and support services. They are also where many theatre artists develop their craft and their professional ethic.

Union theatres: Those who work in Union theatres, particular those that do not meet the EEOC’s standard of a “work place” are not protected by EEOC laws. The CTS is a tool for self-regulation that can allow small union theatres to assert professional expectations in their space

Large union theatres: While many large, institutionalized theatres have HR departments and are covered by EEOC law, this document seeks to provide procedural preventions of unsafe conditions, industry-specific discussion of sexual harassment and other elements that are not covered in the current AEA rulebook

Theatre schools: Whether a college, a for-profit acting school, high school theatre club or other learning environment, these standards can help emerging artists learn what is expected of them, and what they can expect from potential environments they may engage in.

Parents: For parents who have children considering a career in the arts, these standards can support conversations about professional behavior, boundaries, and expectations. Too often when emerging artists find themselves in an, abusive or otherwise environment, they have said “I didn’t know who to talk to,” or “I just thought that’s the way things go.” One intention of this document is to educate prospective arts participants of what a safe environment can look like.

Disclaimer

This document is a nonbinding set of principles. It reflects the current state of a continually evolving interest to establish standards in theatre spaces, particularly theatres that do not have human resource departments or other institutionalized mechanisms to prevent and respond to unsafe environments and harassment. This document is not an agreement or contractual document. It is not intended, either by its explicit language or by implication, to create any obligation or to confer any right. It is not intended to change any person's legal, employment, or contractual status or relationships. Rather, it is intended as a vehicle by which organizations can demonstrate their desire to apply standards, preventions, and resolution procedures that are identifiable, reproducible, uniform, and shared among a wider theatre community. By indicating their endorsement of the CTS, organizations publicize the intention herein to existing and potential participants, rather than entering into a legally binding commitment. Notwithstanding the foregoing, nothing in the CTS should be construed to prevent a theatre company or producer from affirmatively incorporating the standards set forth here into their agreements or other legal documents and thereby to imbue some or all of these standards with legal force. This document is an on-going collaboration of a growing community of organizations interested in adopting it. It will continue to develop as more experience with the document develops.

How to Use This Document

The following sections seek to define terms created for this document, provide a timeline for how the document is used from season-selection through strike, share wisdom from companies that have piloted the document, and offer suggestions for how to get off on the right foot when introducing the document on the first day of rehearsal.

Definitions

Actor	A performer in a live theatrical production.
Casting Authority	An individual or individuals who determine which actors are cast in a production.
Participant	Someone who is engaged by a producer to participate in, administer, or support making theatre. This includes actors, designers, directors, production staff, box office staff, board members, volunteers, donors, and anyone involved in the work of the theatre.
Production	A theatrical undertaking that results in one or more public performances.
Producer	The person or organization (theatre company) responsible for mounting a production.
We/Our	This document is designed to be administrated by producers. Sections of the CTS are written from the perspective of the producer. For example, “We recognize our responsibility to...,” can be read as, “We, ABC Theatre, recognize our responsibility to....”

Terms Created for this Document

The following terms and their meanings are used within each Standard of this document.

The Goal: Each standard will be introduced with a goal; wherein a “creative problem” can be “solved.” Rather than creating a prescriptive action for every situation, a “goal” can be achieved in many different ways. The overarching goal is to create a participant-friendly space that values communication, safety, respect, and accountability.

The Standard: A general description of the collected suggestions of how to accomplish each goal. One might understand these as collected wisdom, and most are common practice in professional theatre spaces. These “suggested solutions” are geared for all budgets, size, performance venue, production style, etc.

Requires Disclosure: Disclosure assists prospective participants to make informed decisions when accepting auditions and offers, and know what to expect before they walk into the room for the first time. Disclosure also helps the producer assemble willing, able, and informed participants. In the event that elements of the CTS are not achievable (if a rehearsal is outside without access to drinking water, for example), conditions should be **disclosed** to all participants. Some standards have a “requires disclosure” section which serve to identify known elements that, if an organization cannot provide, should be disclosed. These items are not in the larger section as they might require money, or staff, and therefore do not meet the goal of the CTS to be usable for organizations of all budgets.

Explore it Further: In the interest of engaging producers at every budget level, this document seeks to suggest cost-free solutions. Suggestions that require money or other resources (sprung flooring, for example), appear in “Explore It Further” subsections.

Implementation Notes: During the Pilot Year, successful strategies for implementation were collected and are shared in these sections. It is understood that these sections may grow with more experience with CTS in spaces where it is used.

The Process

Adopting the CTS is a process that engages every level of a producing organization from season-selection through strike. This process requires a balance wherein the CTS is present without stifling creativity or causing participants to feel hesitant or distracted. One extreme would be filing the document away in a drawer and forgetting about it until a problem comes up. The other extreme would be a policed environment in which document became a tool for punishment or judgment. While each organization should strive to make the CTS work in their own space. A few things to keep in mind:

1. The CTS should be discussed at every level of the company, including company and board meetings. Everyone from the Board Chair to administrative staff to ensemble members to visiting participants should be encouraged to read the document, understand the company's commitment to its adoption, and any responsibilities each participant may have.
2. The CTS should be discussed as early as season selection meetings and pre-production meetings. Many problems can be avoided when safety issues are a regular part of pre-production discussions. For example, if a company cannot afford safe rigging, it should avoid plays that require aerial work. If a company cannot afford a fight choreographer, then a play with onstage violence might not be in the cards. The CTS is a tool for discussion to ensure that organizations choosing to adopt it work within their financial means and/or expertise.
3. Prospective stage managers should be informed that this document is being used with enough time for them to review the document and discuss the additional procedures and responsibilities.
4. The casting authority has an important role to play, and should be well versed in the document, particularly the audition section.
5. The CTS requires a thorough discussion on the first day of rehearsal. This is when participants with no exposure to the CTS will first encounter it. Taking the time (a suggested minimum of 30 minutes) to discuss the CTS in the first rehearsal will increase the chances of success with the CTS. Getting off on the right foot is essential to this process and the First Day Implementation Notes is designed to help.
6. CTS protocols throughout the rehearsal process, particularly for high-risk content.
7. Many elements of the CTS come into play during tech. Taking the time to visit safety, privacy, and other CTS elements helps to prevent problems before they happen.
8. The CTS offers suggestions for preventions and responses to issues throughout the run.
9. Theatres should be ready to address concerns. This document seeks to prevent some issues, but given that the document encourages those with concerns to come forward, it's recommended that theatres avail themselves of conflict resolution techniques. There are many good books on the subject, and The League of Chicago Theatres offers occasional classes on the topic.

First Day Implementation Notes

Creating a script for first rehearsals can make sure that all of the important points are covered. This script should be delivered by one or more representatives of the producing theatre (the Artistic Director, the Stage Manager (SM), the Director, an assigned company member, ...) See the appendix section of this document for a First Rehearsal Script example, including an Oops/Ouch approach for handling issues when they arise.

Here are some of the most important things to communicate at the First Rehearsal:

1. Tell the company why you've chosen to adopt the Chicago Theatre Standards.

2. Distribute the Concern Resolution Path (CRP). The CRP documents communication pathways for resolving concerns before they get out of hand, to inform participants who to talk to if issues arise, to avoid repeated unsafe practices, and to mentor those who violate boundaries. The CRP and The Non-Equity Deputy are designed to provide confidential reporting channels that support and protect everyone, including the person/s that create concern. *Gossiping with those outside the reporting channels, or creating an atmosphere of “heroes and villains” can result in an inability to use the document to mentor and resolve issues peacefully. There are gray areas on stage. People can get hurt physically and/or emotionally without there being a “bad guy.” In every possible situation, the CRP should be used to mentor participants, and nurture a positive and safe environment.*
3. Discuss the Non Equity Deputy (NED). The NED is a confidential liaison (reporting channel) between participants, the stage manager, and others on the Concern Resolution Path. The NED does *not* decide who’s right and wrong, or even necessarily solve problems, but helps to ensure that communication paths are open. The NED is selected by the participants of each production by the end of the first week of rehearsal and is, whenever possible, not an ensemble member or employee of the producer. More specifics are available in the section of this document dedicated to The NED.
4. Point out areas of the CTS that are particularly pertinent to the production. If there are high-risk elements in the production (sexual content, fights, nudity) suggest that the participants read those sections of the document in the interest of letting them know that safety protocols have been a part of the planning process for the production.
5. Producers are not asked to distribute hard-copies of the entire document, but please tell the company that they can read the document in its entirety online at www.notinourhouse.org.

Concern Resolution Path (CRP)

The Goal

The goal of the CRP is to provide a documented communication pathway to address issues in a production or within an organization. The CRP seeks to inform participants what to do and who to address with serious issues, and dispel the fear of reprisal for reporting issues of safety, harassment, or other serious concerns.

The Standard

This Concern Resolution Path should be printed and distributed to all participants and discussed on the first day of rehearsal. It should be clearly communicated that the producer seeks to resolve concerns early, before participants or the production are put at risk and before the concern escalates.

What is a concern resolution path?

The CRP provides names and contact information for members of the organization and production who have agreed to be responsive to reported issues and work to resolve them. It consists of:

- A written, clear, and transparently shared list of procedures for addressing a concern;
- A written, clear, and transparently shared list of persons with whom the concern should be addressed;
- A commitment to give reported concerns priority and a reasonable timeline for resolution.

Structure

- Level One—We recognize that many concerns can be resolved through conversation with the parties involved. Whenever possible participants should be encouraged to discuss challenges and concerns

with one another. Sharing and hearing concerns with openness and respect can prevent situations from escalating further.

- Level Two—The following participants should be granted a certain level of authority and trust to determine whether a concern can be resolved at this level or if it needs to be sent to the next level. All concerns should be reported to Level Three, even if no action is required.
 - Non-Equity Deputy
 - Stage Manager
 - Production Manager
 - Director
- Level Three—These participants should be considered the final level of the path, capable of resolving issues that have not been resolved prior to reaching this stage. They are strongly advised to consult with each other and review legal or other implications of any decision.
 - Artistic Director
 - Managing and/or Executive Director
 - Board Members

Communication

- The CRP should be verbally explained and provided in writing at the first rehearsal (digitally and/or in print). It should include the name, title, and contact information for every individual on the CRP.
- A copy of the CRP should be posted or otherwise available in the rehearsal and performance spaces.
- Participants should be encouraged to report their concerns in writing for recordkeeping purposes.

Recordkeeping

- The producer should maintain personnel files, which should include reported concerns. Such files are to be kept confidential and accessible only to the individual(s) responsible for maintaining the files.

Legal Remedies

- In the event of civil or criminal misconduct or liability, the CTS is not a replacement for legal advice or action, nor does it stand in stead of any local, state or federal law.
- A violation of civil rights can be reported to the Illinois Attorney General:
<http://www.illinoisattorneygeneral.gov/rights/civilrights.html>.

Implementation Notes

- Producers should complete a CRP with the names and contact information of all individuals who will serve on the path for each production. Theatres may adapt the CRP to reflect their staffing structure.
- The CRP is a tool to help create communication pathways to prevent and resolve issues, not create divisions. To that end, nothing in the CTS encourages firing or marginalizing participants for mistakes, a momentary loss of temper, an argument (whether artistic or personal), a single unintentional injury, etc. The CRP is designed to provide pathways to respond to events, behavior, and conditions that create reasonably understood *unsafe* conditions, not *uncomfortable* situations. The function and goal of the CRP should be discussed at the first rehearsal.
- Some of the individuals on the CRP will change with each production, and it should be updated for each production.
- All individuals listed on the CRP should understand their role in resolving concerns, the process for recording concerns, and the process for reporting those concerns to others on the path.
- Creating and using a Concern Resolution Path can assist with recordkeeping.
- The individuals listed on the CRP should be provided with resources and/or training in conflict resolution.

The Role of the Stage Manager Regarding the CTS

The Goal

The Stage Manager (SM) is traditionally the primary communication conduit between participants and producers as well as between actors and directors; and so plays a crucial role in executing the CTS. The goal of this standard is to respect that the additional responsibilities of the SM in theatres that use the CTS compliment the expertise and authority of the SM as a leader and advocate throughout the production.

The Standard

The Stage Manager's responsibilities with regards to the CTS are:

- Read and be familiar with the CTS.
- Know and follow the theatre's published CRP.
- Ensure that consent is discussed before scenes of sexual content and nudity and document applicable specifics.
- Document all choreography, including sexual content. The Stage Manager be present for all rehearsals when choreography is rehearsed.
- Allow for the selection of the Non-Equity Deputy (NED) during the first week of rehearsal and include the NED in the safety walk on the first day of tech before actors take the stage.
- Work with and communicate with the NED, particularly regarding any raised concern.

Requires Disclosure

- SMs should be told if an organization has adopted the CTS before they commit to a production.
- SMs should have access to the script, or known scope of a production, before they agree to participate.

Non-Equity Deputy (NED)

The Goal

The goal of the Non-Equity Deputy (NED) is to create a confidential and peer-level liaison and reporting channel between participants and the producer. Communicating concerns can be challenging. Participants often have long-standing relationships, aspirations for future collaboration, or a fear of being labeled "difficult." Any of these might dissuade a participant from voicing a concern. The NED can help to alleviate this tension.

The Standard

The NED was inspired by the Actors' Equity's "Equity Deputy," but the NED does not report to any outside regulatory body, since the CTS is a tool for self-regulation. The NED navigates the CTS for participants over the course of a single production, can serve as a reporting channel for an individual participant or an acting company when confidentiality is required or requested, and may also serve (alongside the stage manager) as a first contact when a concern cannot be resolved by an individual.

Role and Responsibilities of the Non-Equity Deputy (NED)

- Become familiar with the CTS, CRP, and any related policies and procedures provided by the producer.
- Help familiarize others with the CTS, CRP.
- Provide contact information and availability for consultation outside of rehearsal/performance space/hours.
- Serve as a liaison between the cast, crew, stage manager, and producer for issues brought to attention by participants.

- Protect anonymity whenever possible.
- Report concerns, both their own and those reported by fellow participants, using the CRP, and communicate the resolution of such concerns to fellow participants as appropriate.
- Respond to concerns as quickly as possible (within 24 hours whenever possible).
- Shadow the SM on the safety walk-through (see the Basic Health and Safety standard).
- Commit with integrity and empathy to prioritize the safety and wellbeing of participants and discourage efforts (intentional or otherwise) to use the CTS to divide or create an atmosphere of “heroes and villains.”
- Engage the CRP if the SM is unable, unwilling, or is the individual of concern.
- Understand that their role is not to solve problems or act in a judiciary role, but serve as a confidential reporting channel and liaison.
- Understand that their role is one of service, and not a position of power or status.

Outside of the NED’s Scope

- The NED should not override traditional roles of the SM, director, or any other member of the organization.
- The NED should never create divisions or marginalize participants.

Implementation Notes (how to select a NED)

- Each producer should establish a process for selecting an NED. For example, this might include a nominating process with secret ballot at the first rehearsal or shortly thereafter.
- If a getting-acquainted period is necessary (where participants don’t know one another), a NED may be chosen by the end of the first week.
- For theatres with acting ensembles, the NED should not be a member of that ensemble, whenever possible.

The Standards

Auditions

The Goal

To help prospective participants make informed decisions about proposed productions' requirements and expectations. We seek to communicate what we expect of our participants and what those participants may expect of us. For the purpose of this section, auditions may constitute interviews, readings, presentations of prepared pieces, improvisation, singing, movement, or similar activities involved in a casting process.

The Standard

Audition Notices and Invitations

We intend to include the following information in audition notices and invitations:

- Role(s) for which the actor is called, and role(s) that already have been cast;
- Any role that depicts a character with a specifically stated disability;
- The nature of the activity to be performed at the audition (i.e., sides from the play, choreography, improvisation, monologue, etc.);
- Any potential stage combat, feats of physical daring, nudity, partial nudity, sexual content, or other reasonably-understood high-risk activities;
- An assertion that prospective participants can decline auditions without fear of losing future audition invitations;
- Disclosure if the audition will be recorded;
- The names of the director, casting authority, and producer.

Auditions

- We intend to provide a safe space for the audition including:
 - A smoke-free environment.
 - A reasonably clean space with sufficient lighting and safe temperature.
 - A safe surface for dance or fight calls, if applicable.
- We will not ask prospective participants to attend more than three (3) audition calls for a single production.
- Audition calls should be no longer than three (3) hours, and should not run later than 11pm.
- Required materials (scripts and sides) should be provided at the audition.
- We will not ask prospective participants to perform violence or sexual contact as part of the audition without disclosing this expectation in the audition notice or invitation.
- Any physical contact required for an audition should be disclosed and choreographed. Actors should not be asked to improvise violent or sexual contact.
- We will not ask prospective participants to disrobe at an audition. (See the Sexual Content and Nudity standard.)
- The casting authority should confirm with the prospective participant that they have reviewed the supplied materials and are aware of the requirements as outlined in the audition notice or invitation.
- Auditions should not be recorded unless specified in the notice or invitation. If recordings are made, there will be written assurance that the recording will be used privately among casting authorities and destroyed/deleted after the completion of casting.

- We will endeavor to make reasonable accommodations to facilitate access, such as allowing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.
- Disclosures should be clearly posted at all auditions and callbacks (See the Sample Audition Disclosure Form).
- We will not charge prospective participants a fee to audition.
- Prospective participants may decline audition invitations or casting offers without fear of losing future opportunities, and will not be asked to explain their reason.

Requires Disclosure

- If scenes of violence, sexual content, or other choreography will be a part of the audition.
- Whether or not understudies will be engaged for the production.
- Who is in the audition room.
- If an audition will be recorded.
- If known, when callbacks are scheduled.

Explore It Further

- Provide the full script with audition invitation.
- Provide the names of the production's design team, including choreographers.
- If the producer has an inclusivity policy, it should be provided with audition notices or invitations.
- Once casting is complete, producers should notify those who were called-back, but not cast.

Implementation Notes

- Try creating a template email posting for audition notices and invitations. This will help ensure you don't forget anything important.
- An Audition Disclosure Form visible at all auditions can streamline communication and disclosure.
- Engage Casting Director in any meetings/conversations to share necessary information with enough time to prepare audition disclosures with accurate information.

Agreements

The Goal

To create an understanding between Participants and Producers of what is expected throughout the production process at the beginning of the process.

The Standard

We will provide each participant with a document outlining our mutual expectations for each production. These agreements do not imply that participants are employees, but seek to provide information about the terms of the participant's role in the production.

Requires Disclosure

Agreements should include, at a minimum, the following disclosures:

- **Compensation**—the amount and payment schedule of any stipend, honorarium, or other compensation to participant.
- **Responsibilities**—a general outline of the responsibilities of the participant.
- **Schedule**—the basic schedule information (start date, whether the rehearsals will be the day or evening, proposed hours-per-week, dates/hours of tech) and the possibility of extensions.

Explore It Further

- Having agreements reviewed by a labor attorney can help make sure that the agreements are as clear and comprehensive as possible.

Implementation Notes

- A sample agreement is included in the appendix of this document. More are available at www.notinourhouse.org
- Producers may customize agreements, or use those they already have, provided they include the information described here and accurately convey the expectations and responsibilities of the participants.

Understudies

The Goal

Being an understudy is a tough job, and the job can be made more difficult if the understudy is not kept in the loop throughout the production process. This standard seeks to provide ways to prepare, include, and inform understudies so they are ready to save the day.

The Standard

Engaging understudies is strongly encouraged. The following guidelines can help ensure that they are effective and productive members of the production, and given an opportunity to succeed.

- Understudies should have a written agreement detailing expectations and compensation.
- Understudies should be introduced to the NED and should have the CRP explained to them.

Requires Disclosure

- If understudies will be engaged for the production (disclosed at auditions).
- Any special skills required (dialect, combat, singing, sexual content and nudity, etc.).
- What support the understudies will receive (work with dialect coach, choreographer/s, for example).
- Which role(s) the understudy is expected to cover.
- General rehearsal schedule including (in a general sense) when understudies are welcome into rehearsals.
- Whether a put-in rehearsal will be scheduled, if advance notice allows.
- Whether costumes will be provided, or if the understudy wears the costumes of the actor being covered, or if the understudy is expected to supply their own costume.
- If an actor leaves a production, whether the understudy will replace that actor or the role will be recast.
- The complimentary ticket policy.
- The amount of any stipend, honorarium, or other compensation that will be provided.

Explore it Further

- Have understudies shadow the actors they are covering during a performance.
- Allow understudies to observe any rehearsals when special skills (dialects, choreography, etc.) are being taught.

Implementation Notes

- Having understudies at the performance venue 30 minutes before each performance will ensure that they are always there when needed. Alternatively, being within a 30-minute travel radius on performance days gives understudies more flexibility while still helping to protect the production.
- Provide a date by which understudies are expected to be off-book and performance ready. Have a policy for what happens if the understudy has to go on before that date. Will they go on with a book or will the performance be cancelled?
- In the event a character has audio and or/video in production, (If a character leaves a voice mail, for example), backup recordings featuring the understudies should be made in case they go on.
- If an archival video recording of the production is made, giving understudies access to this recording can help them prepare for performance.

Basic Health and Safety

The Goal

Performance-day problems are often preventable with careful planning, and we endeavor to create spaces and processes for auditions, rehearsals, and performance that are as physically safe as possible.

The Standard

We intend to make health and safety a regular topic at production meetings, and to maintain awareness and procedures that contribute to a safe environment at all times. We seek to prevent injuries, identify and remedy situations that might be considered unsafe or unhealthy, and respond to injuries and medical events, and seek medical attention when required.

We will strive to promote basic health and safety practices by providing the following:

- Toilets and sinks, with soap and towels or a hand dryer;
- Access to drinking water or disclosure of lack of availability;
- A reasonable working temperature (avoiding inclement weather or unsafe temperatures outdoors);
- Lighting suitable for the work being carried out;
- Reasonably clean and well-maintained rehearsal space;
- Floors and traffic routes that are free from undue obstructions and tripping hazards;
- Functional, non-expired fire extinguishers;
- A suitably stocked first-aid kit;
- An insurance policy that covers on-site injuries;
- A plan for costume maintenance and laundry.

At the first rehearsal and first tech day with actors, a safety walk with the SM and NED should include:

- Fire exit locations;
- Locations of first-aid kits;
- Emergency procedures (including contact information for local police stations and the nearest ER);
- Tripping or safety hazards in rehearsal settings and constructed stage settings;
- Locations of restrooms;
- Scenic units, stage floor surfaces, and special effects;
- Areas of potential hazard that have or may require glow tape, including the opportunity for performers to point out where they need additional glow tape.

If unsafe conditions are discovered, they should be immediately reported to the stage manager, who should keep a record of concerns and their resolution. The SM should also maintain:

- Accident, incident, and first-aid reports;
- A checklist of first rehearsal and first tech rehearsal walk-throughs.

Requires Disclosure

- If any aspect of this Standard cannot be achieved because of the nature of the rehearsal or performance space, it should be disclosed to all prospective and active participants. For example, if a rehearsal or performance space is outdoors, participants should be notified in advance so that they can wear appropriate shoes and clothing for the weather and the surface (grass, asphalt, etc.). Another example: if the theatre cannot supply, maintain, or launder costumes, that should be disclosed at the time of audition.

Explore It Further

- Rehearsal and performance spaces should comply with the City of Chicago building and fire codes.
- Staff within the organization should be trained in first aid and CPR.
- Fire extinguishers should be regularly inspected by a professional.
- If individuals are leading participants in physical warm-ups, yoga, or other physical activities, they should have certification or professional training to do so.

Audience and Front of House

The Goal

Audience members are active participants in live performance. In recognizing this, we seek to create an environment in which audiences and artists can collaborate and share a space in a way that is both safe for all involved and conducive to the theatrical experience designed by the production's creative team.

The Standard

Productions are mounted in a wide range of venues, environments, and types of interaction with audiences. This standard defines them as follows:

A **traditional audience environment** is understood to be a performance that takes place in a theatre where the audience space and the performance space are defined and primarily separate from one another. In a traditional audience environment, actors are not typically expected to directly interact with the audience.

A **nontraditional audience environment** includes, but is not limited to, site-specific theatre, performances with direct audience interaction, promenade theatre, and performances where the actors move throughout and/or interact with the audience.

Preproduction

The type of audience environment should be disclosed to the participants at the time of audition, or as soon as known.

Preview Performances

Nontraditional audience environments may require that special attention be paid to the preview process in order to create the desired audience interaction. Preview performances for productions with audience engagement are strongly recommended.

Performances

To the extent feasible, without disturbing the artistic integrity of the production, the nature of any audience interaction or other nontraditional audience environment should be communicated to audience members before the performance begins. This allows the audience to be willing participants in the production and can help to prevent unexpected audience behavior during the performance. It will also allow audience members to make informed an informed choice based on their needs and comfort level.

For all public performances, including previews, the producer should designate an individual to oversee the box office and front of house operations. This individual should be expected to:

- Attend at least one run-through or technical rehearsal prior to the first audience.
- Inform the stage manager of any audience conditions that may impact the performance.
- Conduct a pre-performance meeting with any and all ushers and front of house staff prior to every show to cover:
 - Building safety requirements and emergency plans;
 - Audience configuration;
 - Expectations of audience engagement;
 - A prevention and response plan for frequent unacceptable audience behaviors (drunkenness, inappropriate interactions with actors).

Dressing Rooms

The Goal

Performers need time and space to prepare for their performance. The space provided for this preparation should be safe, respectful, and wherever possible, private.

The Standard

Even in the tiniest of spaces, privacy and concentration are important when preparing for performance. We will endeavor to create a dressing room environment where all inhabitants recognize these values and participate in fostering a safe place for artists to prepare.

- Children under the age of 18 should be given private dressing room accommodations whenever possible.
- Reasonable accommodations should be made to respect individual modesty, and designated space should be provided for participants to change clothes and prepare for their performance. This space will be referred to as a dressing room, even if it's not an entire room.
- Non-actors (with the exception of the SM and wardrobe staff) should not be allowed in the dressing room during the time between 30 minutes before the performance begins and 30 minutes after the performance ends. In the event that is not possible, communication between the dressing room inhabitants and those who need to pass through is encouraged to establish the least intrusive way to share the space.
- Where costumes are used, a clothing rack and hangers should be provided.
- Recording by any means, and posting any recordings or photos online, should not be permitted in the dressing room without the prior consent of all individuals present.
- Reasonable accommodations should be made to respect the preferences of all participants sharing a dressing room, particularly with regard to the discussion of reviews or who might be in the audience.
- Inhabitants of dressing rooms should respect the property and personhood of fellow inhabitants by limiting their use of perfumes, smelly or messy food, and behavior such as talking on cellphones, playing music (without consulting dressing room mates), or other similar activities.

- Any concerns related to the dressing rooms should be resolved (a) between its inhabitants, (b) with the consultation of the NED, or (c) according to the concern resolution path.

Explore It Further

- Dressing room space should accommodate a reasonable amount of participants' personal belongings.
- While it is always advisable to leave valuables at home, provisions should be made for a reasonable quantity of "valuables" to be collected before and returned immediately after each performance.
- Where separate dressing and restrooms are available for men and women, actors should be allowed to occupy the dressing room in accordance with their gender identification.

Choreography: Nudity, Violence, Movement, and Physical Theatre

The Goal

Some forms of theatre and styles of movement carry with them a greater risk of harm than others, and the goal of this section is to outline considerations specific to these forms of higher-risk theatre, including onstage violence, sexual choreography and nudity, and physical theatre. These forms share many of the same considerations, while some considerations are form-specific. The shared considerations also apply to other forms of physical theatre, including dance and other forms of choreography, and this section may serve as a guide for these forms as well.

The Standard

In audition notices, auditions, offer discussions, agreements, understudy preparation, rehearsals, tech, and performances, we intend to create a safe and respectful atmosphere for all participants. We believe that communication, safety, respect, accountability, artistic freedom, collaborative integrity, and personal discipline are the cornerstones of this atmosphere.

Facilities

The following should be provided in all rehearsal and performance spaces in which high-risk physical theatre takes place:

- First-aid kit, including cold packs
- Accident report forms
- Water
- Telephone for emergencies
- Adequate on- and off-stage lighting
- Temperature control
- Ventilation
- Space for warm-ups
- Floors and surfaces that are clean, well maintained, and appropriate for the activity
- Padded and/or glow-taped corners and hazards
- Proof of liability insurance

Equipment, Weapons, and Specialized Costumes

All specialized equipment and costumes should be:

- Suitable for the required choreography;
- Installed by a qualified rigger, if applicable;
- Inspected/maintained by a trained technician before each use;
- Inspected by any actors who use the equipment before each use.
- Handled only by those required to do so.

Preproduction and Auditions

- A designer or choreographer should be engaged for any production that includes weapons, hand-to-hand combat, sexual violence, specialized movement techniques, or any similar high-risk activity.
 - This designer/choreographer may or may not be the production's director or an actor in the production, so long as the role is clearly communicated to all participants.
 - This designer/choreographer should be engaged as early in the production process as possible and be included in production and design meetings whenever feasible.
- At the time of audition, prospective participants should be notified about:
 - The nature of any specialized movement or physical theatre (i.e. weapons, physical combat, sexual violence, tumbling, aerial acrobatics, dance, yoga, etc.) acknowledging that concepts may change;
 - The name and professional experience of the designer/choreographer if possible.
- At the time of audition, prospective participants should be asked to provide accurate descriptions of their physical abilities and limitations/injuries as they relate to the possible choreography.

Rehearsal

- The designer/choreographer should be introduced to the cast at the first rehearsal, or as soon thereafter as possible.
- A schedule for rehearsing all choreography should be established and followed.
- Adequate time should be allocated for stretching and warming up before all choreography rehearsals.
- Adequate time should be given to teach, rehearse, and adjust all choreography or movement techniques.
- Adequate time should be allocated at the end of rehearsal for cooling down, asking questions, and voicing concerns.
- Before work starts the actors, director, choreographer, and stage manager should agree to the requirements of the planned activity (kiss, slap, dance, etc.). Participants are then responsible for staying within those agreed-upon boundaries.
- A choreography captain (typically a cast member with experience in the form of physical theatre being taught) should be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally. The captain should be empowered to notify the stage manager or designer/choreographer of any issues with the choreography.
- Choreography should be recorded (in writing or on video, if appropriate) so that performers and captains have a reference for maintaining the choreography.
- Time should be set aside at the beginning of rehearsal to run through choreography. These calls are particularly important before running the show. Calls should be conducted in a distraction-free, appropriately lit space.
- Actors should communicate any injury, discomfort, or fatigue experienced before, during, and after rehearsals.
- A 10-minute break should be provided after every 80 minutes of physical work.
- The director/choreographer and actors should agree on a vocabulary of safety (i.e., the word "bail" could be used to abandon a movement mid-execution).
- Regular rehearsal reports should be sent to the designer/choreographer and should include notes to the designer/choreographer if any adjustments need to be made to the choreography, or if any problems develop.

- A comfortable working temperature should be maintained in the rehearsal space. The nature of the choreography should be considered when establishing this temperature (warmer in the case of nudity, cooler in the case of highly physical activity, for example).

Performance

- Choreography calls should occur before every show, and should take place in a focused environment free of interruptions or distractions.
- Performance reports should include the designers/choreographers, noting any issues that arise and any actor injuries (whether related to the choreography or not).
- Performers should have a communication plan with the stage manager to report (on the day it occurs) any inappropriate or potentially unsafe changes in the performance of choreography and/or use of equipment or weapons.
- A comfortable working temperature should be maintained in the space. The nature of the choreography should be considered when establishing this temperature (warmer in the case of nudity, cooler in the case of highly physical activity, for example).
- The stage manager should check in before and after performances with each actor involved in the choreography, confirming that the choreography is maintained and consent/boundaries have not been overlooked.
- If any choreography is altered during performance, actors should notify the stage manager and/or NED as soon as possible.

Specific Considerations: Violence

The Goal

Onstage violence can be a shove, a slap, the use of weapons, elaborate fight sequences, sexual violence and more. We believe that performers should not routinely incur pain, bruises, or other injury while enacting violence. Our intention is to prepare for and mitigate the risks of onstage violence to create a safe space in which to take artistic risks.

Implementation Notes

- It can be helpful to assign a fight captain who is not involved in the fight choreography, so that the fight captain has the opportunity to observe the choreography from the outside (off-stage during performances, if possible).
- The stage manager should have a good line of sight to any fight choreography so that they can monitor and discuss any changes during the run of the show.

Specific Considerations: Sexual Content and Nudity

The Goal

Sexual Content and Nudity (SC/N) require careful consideration as early as the season selection process. Artists in scenes with SC/N take great personal risk, and our goal is to allow them to take that risk in an environment that is as safe, supportive, and comfortable as possible. SC/N should only be included in a production when it can be done responsibly and according to the following recommendations. We seek to replicate the conditions, detail and documentation and accountability traditionally employed for fight choreography for scenes with sexual choreography.

Preproduction and Auditions

- SC/N should not be required or requested at any audition.

- Actors performing nude must be at least 18 years old, and should provide proof of age at the audition.
- Actors who will be asked to perform SC/N as part of the production should confirm consent to performing SC/N at the time of audition.

Rehearsal

- Prior to rehearsing scenes with SC/N, the actors, director, choreographer, and stage manager should discuss the content and create consent for the rehearsal. Participants should build consent and discuss boundaries before rehearsing scenes with SC/N. A safe word (such as “hold”) should be established for SC/N rehearsals.
- Initial SC/N rehearsals should be closed, such that only participants involved in the scene are present. SC/N rehearsals should be opened after agreement by the stage manager, director, and actors involved. The stage manager should be present at all rehearsals where SC/N is rehearsed.
- Stage managers should document the terms of consent and details of sexual choreography.
- Actors performing nude scenes should be allowed to have and wear robes or other coverings when not rehearsing.
- Actors should have the option to decline SC/N elements added after audition disclosure.
- Nude actors should not be photographed or recorded on video at any time during rehearsal, tech, or performance.

Tech

- Nudity during technical rehearsals should be limited to those times when it is absolutely necessary. Flesh-colored clothing or a robe may be worn when nudity is not required.
- Technical rehearsals should be closed to visitors during scenes with SC/N.
- The stage manager should be vigilant in identifying and resolving potential physical hazards for nude actors, such as splinters and rough edges.

Performance

- Only participants whose presence is required should be present in the wings or in any backstage space with a view of the stage. Gawkers should be dispatched.

Consent

We believe that building consent among participants is an important part of creating an atmosphere of trust and communication. We intend to recognize the following practices when building consent among participants:

- A consent-building conversation should specify the range of contact that is acceptable (e.g., anything but bikini area is within the range, or kissing is always closed mouth, etc.).
- The boundaries may change over the rehearsal process, either narrowing or broadening, but any change to the boundaries should be discussed and agreed upon before the rehearsal.
- There should be an opportunity to discuss potential boundary violations at the end of each rehearsal and performance.
- The agreed-upon structure of intimate contact should be maintained once a show is in production.
- Actors should inform the stage manager and their scene partner(s) if they are sick (sore throat, cold sore, etc.), and alternate choreography should be defined for sick days.

Requires Disclosure

- SC/N should be disclosed in notices and invitations and at auditions.
- Precast actors or hired designers should be made aware of SC/N prior to accepting their roles.
- Designers should receive disclosure of SC/N and known design requirements.

Explore It Further

- When sexual choreography is required, prospective participants can be auditioned using nonsexual choreography to determine physical control.
- Discussions around sensitive requirements and how they will be handled should begin during preproduction meetings.
- Intimacy designers should be engaged for the production and included in pre-production meetings.
- The producer should standardize communication and protocols with directors requiring SC/N.
- If a full script is made available to prospective participants, language similar to the following should be included: “Please read the script closely and confirm that you are comfortable working with this material. Feel welcome to bring questions about content to the audition process. Your level of comfort with the content of this script will not impact your casting consideration for future productions.”
- Robes should be provided and regularly laundered for all actors who will appear nude.
- Actors, directors, and choreographers should have equal status in devising SC/N scenes.
- A time limit for rehearsing SC/N should be established and communicated.
- Backstage areas and dressing rooms should provide reasonable accommodations for modesty/privacy.

Specific Considerations: High-Risk Physical Theatre

The Goal

High-risk physical theatre uses performance techniques that carry with them a greater chance of injury than traditional theatre practices. This includes but is not limited to acrobatics, tumbling, performing on silks or other equipment, and performing in motorized set pieces. This type of work should not be undertaken without the extra attention, equipment, and precaution needed to do so safely.

Sexual Harassment

The Goal

We seek to understand sexual harassment as it pertains to the theatre, provide procedures to prevent it, and outline recourse when it occurs. We recognize the potential for harassment in rehearsal, during performance, and outside the theatre among participants, staff, board, and audience members. We acknowledge theatre environments can court confusion about the difference between chemistry, artistic freedom, and harassment; we believe participants can be bold and live “in the moment” of theatrical material while maintaining choreography, fellow participants’ safety, and agreed-upon boundaries.

The Standard

Clear boundaries should be established and agreed upon among all participants involved, both in rehearsals and performance, particularly in scenes depicting violence, sex, intimate contact, abuse, or gestures of intimacy.

For reference, according to the U.S. Equal Employment Opportunity Commission (EEOC), sexual harassment is described as follows:

It is unlawful to harass a person (an applicant or employee) because of that person’s sex [sic]. Harassment can include “sexual harassment” or unwelcome sexual advances, requests for sexual favors, and other verbal or physical harassment of a sexual nature.

Harassment does not have to be of a sexual nature, however, and can include offensive remarks about a person's sex [sic]. For example, it is illegal to harass a woman by making offensive comments about women in general.

Both victim and the harasser can be either a woman or a man, and the victim and harasser can be the same sex [sic].

Although the law doesn't prohibit simple teasing, offhand comments, or isolated incidents that are not very serious, harassment is illegal when it is so frequent or severe that it creates a hostile or offensive work environment or when it results in an adverse employment decision (such as the victim being fired or demoted).

The harasser can be the victim's supervisor, a supervisor in another area, a co-worker, or someone who is not an employee of the employer, such as a client or customer.

The EEOC covers "employees" only, not contractors and volunteers. For that reason, this standard seeks to provide a definition for sexual harassment in the theatrical workplace for participants not covered by EEOC laws and other regulations, and to provide an understanding of and sensitivity to the nuances of a theatrical workplace.

Harassment in a broader sense includes, but is not limited to:

- Inappropriate or insulting remarks, gestures, jokes, or innuendoes or taunting about a person's gender, gender identity, sexual identity, racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or ability;
- Persistent unwanted questions or comments about a participant's private life outside the boundaries of consent established in rehearsal;
- Posting or displaying materials, articles, graffiti, and so on, which may cause humiliation, offense, or embarrassment on prohibited grounds that are outside the parameters of the production. A production about pornography, violence, or racism may involve such images in the rehearsal space or in a dramaturgy packet, but such images are not appropriate for open display in dressing rooms, bathrooms, or other similar spaces.

Sexual Harassment in a theatrical workplace:

- In a theatrical context, harassment can be additionally defined as one or a series of comments or conduct of a gender-related or sexual nature outside the boundaries of consent or production content, which is known or ought reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile, or inappropriate. It is worth noting that the higher the emotional/sexual risk a production asks of its artists, the greater the diligence of each member of production and artistic staffs is needed to foster an environment of emotional safety.
- Sexual harassment includes but is not limited to:
 - Unwelcome remarks, jokes, innuendoes, or taunts about a person's body, attire, gender, or sexual orientation outside the boundaries of consent or production content;
 - Negative stereotyping of race, gender, gender identity, religion, color, national origin, ancestry, marital status, sexual orientation, ability, or other status protected by law outside the boundaries of consent or production content;
 - Any unwanted or inappropriate physical contact such as touching, kissing, massaging, patting, hugging, or pinching outside the boundaries of consent or production content;

- Unwelcome inquiries or comments about a person's sex life or sexual preference outside the boundaries of consent or production content;
- Leering, whistling, or other suggestive or insulting sounds outside the boundaries of consent or production content;
- Inappropriate comments about clothing, physical characteristics, or activities outside the boundaries of consent or production content;
- Posting or displaying materials, articles, or graffiti that is sexually oriented outside the boundaries of consent or production content;
- Requests or demands for sexual favors, especially those that include, or imply, promises of rewards for complying (e.g., job advancement opportunities) and/or threats of punishment for refusal (e.g., denial of job advancement or opportunities) outside the boundaries of consent or production content;
- Attempting to engage in sexual behaviors offstage that are choreographed for the stage;
- Suggesting an actor who appears naked onstage or in rehearsal is not allowed physical boundaries and/or privacy backstage or in the dressing room and/or not respecting those boundaries;
- Intentional failure to observe the dressing room standards laid out in this document;
- Inviting an actor to rehearse sexual content outside of scheduled rehearsals;
- Repeated invitation/suggestion to take relationships of a sexual nature beyond the stage;
- Using the text of a production that is sexual, violent, threatening, or offensive in offstage discourse;
- Improvising sexual content without expressed consent.
- **Participants have the right to be free from:**
 - Sexual solicitation or advance made by a person in a position to confer, grant, or deny a benefit or advancement outside production content;
 - Reprisal or threat of reprisal for the rejection of a sexual solicitation or advance where the reprisal is made by a person in a position to grant, confer, or deny a benefit or advancement outside production content.

Any of the behaviors outlined here have the potential to create a negative environment for individuals or groups. It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It is understood that creative atmospheres are not always “emotionally sanitary”—they can safely be bawdy, profane, vulgar, and challenging. We assert that having (a) a practice of building consent and (b) an environment that allows for response to clear boundary violations can broaden our opportunity to be challenging and fearless in our work.

Concerns about harassment, safety, or a negative environment should be reported using the concern resolution path (starting with level one wherever possible), and all concerns should be treated with the utmost respect for the safety and well being of all participants.

Diversity, Inclusion and Representation

The Goal

Theatre engages the full spectrum of humanity. Telling the stories of complex human experience often includes representations of violence, racism, homophobia, abuse, and other challenging content. We seek an ethical atmosphere when engaging in this content, working with diverse groups of participants, and particularly when producing culturally sensitive work. The Chicago Theatre Standards does not dictate

content, casting, design, or other production elements but seeks to create respectful, safe and equitable environments.

The Standard

We make the following commitments to all participants who work with us:

- When invited to audition, prospective participants have the right to make inquiries about how their cultural personhood will be used within the production, particularly when the work will be devised (when there is no script at the time of audition). Inquiries will receive a thoughtful response and will remain confidential.
- Sometimes a potential participant discovers in the course of auditioning that they are uncomfortable with production elements as they relates to their personhood. Potential participants have the right to decline casting offers without fear of reprisal such as losing future opportunities. It is not the participant's responsibility to explain why they chose to decline an offer.
- Whenever possible, diversity and inclusion should be considered both in casting and in assembling production and design teams. In particular, culturally specific work should seek production personnel who can speak to that cultural experience.
- During the rehearsal process, participants should voice concern if they feel uncomfortable with the use of their cultural personhood, which may include:
 - Costume pieces that can reasonably be understood as culturally demeaning, which were not disclosed at audition/casting, and could not have been expected by a reading of the script or otherwise available materials;
 - Staging (culturally based violence or abuse, for example), which was not disclosed at the time of audition/casting;
 - Accents or dialects to underscore a cultural representation not disclosed at the time of auditions/casting;
 - Make-up that can reasonably be described as "black face," "brown face," or similar portrayal, which was not disclosed at the time of audition/casting.
- When staging scenes of cultural violence, or other culturally charged narratives and language, we will follow the same practice of consent building outlined in the Sexual Content and Nudity standard. Disclosure of this type of performance will be made at the audition, and the emotional risk associated will be recognized throughout the process.
- We seek to address concerns with generosity and humility through the channels of the Concern Resolution Path as outlined in this document.

Explore it Further

- Producers should seek opportunities to intern, mentor, include, and professionally engage participants of color at all levels of their organization.

Appendix of Forms and Supplemental Support

Sample Concern Resolution Path

Creating a safe and comfortable environment for all members of our team is important to this company. We take concerns seriously and seek to address issues in a sensitive and timely manner.

The following individuals are available to help you resolve any concerns or issues that may arise. We encourage concerns of level 2 and above to be made in writing when possible.

Level One

If you feel comfortable doing so, we encourage you to first directly address your concern with the individual(s) involved. This helps to foster an honest and open community and is often the fastest path to a resolution.

Level Two

If you are not comfortable directly addressing the individual(s) involved, or if no resolution can be agreed upon, your next points of contact can be any of the following:

NAME: _____
TITLE: Stage Manager
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: Director
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: Non-Equity Deputy
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: (Equity Business Rep. or other/s)
EMAIL: _____
PHONE #: _____

Level Three

If an issue is not been resolved through Levels One and Two, or if you are an individual named in Level Two who needs assistance to resolve the issue, your next points of contact can be any of the following people. The contacts at this level may consult with each other and review any legal or other implications of any decision.

NAME: _____
TITLE: Artistic Director
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: Managing or Executive Director
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: Board Member
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: (Other Individual)
EMAIL: _____
PHONE #: _____

A complaint may include allegations of civil or criminal misconduct or liability, and may require legal advice or action.

A violation of civil rights should be reported to the Illinois Attorney General:

<http://www.illinoisattorneygeneral.gov/rights/civilrights.html>.

In case of physical emergency or criminal activity, call 911.

Sample Audition Disclosure Form

- This theatre has adopted The **Chicago Theatre Standards**, which seeks to foster an environment of communication, safety, respect, accountability, and the health, safety, and well-being of institutions and its participants. We hope the following disclosures help you make an informed choice should you be offered a role in this production.
- All theatres that abide by The Chicago Theatre Standards make the following audition commitments to you:
 - You will not be asked to audition more than 3 times for this production without compensation
 - You will not be kept at any audition more than 3 hours, or past 11pm.
 - You will not be asked to disrobe or perform any intimate contact or violence as a part of your audition.

PRODUCTION SCHEDULE

First day of rehearsal: _____

Range of rehearsal hours: _____

Tech begins: _____

First preview: _____

Opening: _____

Closing: _____

Days/times of planned performances: _____

Performance venue: _____

DISCLOSURES (check all that apply):

- ☐ There is a possibility that the production will be extended through _____.
- ☐ Costumes will be supplied by the producer.
- ☐ Actors will be expected to help build and strike the set.
- ☐ There will be understudies for this production.
- ☐ There will be pay for this production in the amount of _____.
- ☐ This production contains sexual content.
- ☐ This production contains nudity.
- ☐ This production contains violence.
 - ☐ If yes, a fight choreographer will be on staff for this production.
- ☐ This production contains culturally sensitive content.
- ☐ This production is accessible to actors who use a mobility device.
- ☐ This production will have a nontraditional audience seating arrangement.
- ☐ There are _____ previews planned for this production.

Further Disclosures: _____

The Chicago Theatre Standards welcomes feedback at help@notinourhouse.org at NotInOurHouse.org. Please fill out an anonymous e-comment card at NotInOurHouse.org and let us know any questions or suggestions you have regarding this disclosure form, or any experience you have relative to the CTS. We respect your anonymity. Thank you!

Sample Written Agreement

This sample agreement is written for a performer. Additions and omissions should be made to adapt the agreement for directors, designers, and other participants.

The following agreement is made between _____ (“Theatre”) and _____ (“Actor”) on this _____ (date). The Theatre hereby engages the Actor in its production of _____ (“Production”) in the role of _____.

1. Production Dates. The Production Dates are as follows:

Rehearsals:

Tech:

Previews:

Opening Date:

Performances:

Tentative Closing Date:

2. Compensation. Actor shall receive a total fee of \$_____, according to the following schedule: _____ . This agreement shall not constitute the Actor as an employee of the Theatre, and it is understood that the Actor shall perform his/her duties as an independent contractor.

3. Rehearsal and Performance Schedule. Subject to Section 4 of this Agreement, the Actor agrees to report to and attend punctually all rehearsals, tech, calls, and performances as stipulated by the Theatre, the director, or the stage manager. The Actor agrees to be available for all performances. Any factors that may impact the Actor’s availability must be immediately communicated to the stage manager. The failure by the Actor to attend such rehearsals, tech, or performances or the late arrival by the Actor to such rehearsals, tech, or performances may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

4. Conflicts and More Remunerative Employment.

- a. Any potential conflicts with the performance schedule shall be disclosed to the Theatre prior to the execution of this contract. All absences due to conflicts must receive prior approval by the director and stage manager. Approvals for an Actor’s absence due to conflicts will not be granted for tech, previews, or opening night or any performance during the first weekend (“Opening Weekend”).
- b. In the event the Actor has been offered short-term, higher paying employment in the entertainment industry during the Production, the Theatre will generally grant permission to the Actor to take a short-term leave of absence to pursue such employment. *Such employment must be within the jurisdiction of one of the entertainment unions.*? In order to receive approval for such more remunerative employment, the Actor must notify the director and the stage manager no later than at the time of the audition for employment that would qualify under this section. Approval is at the discretion of the Theatre, and will not be granted for tech, previews, or Opening Weekend.

5. Responsibilities. The Actor agrees to meet all guidelines generally accepted for professional behavior, including, but not limited to, punctuality with regard to all rehearsal and performance calls and adherence to the director and producing body’s intents. The Actor agrees to perform such roles and duties as are listed on the face of this contract as well as other duties that may be assigned at a later date. The Actor further agrees to abide by all rules, regulations, and policies as set forth by the Theatre, such policies to be discussed and

distributed at the first rehearsal, and deemed to be incorporated into this agreement. The Actor's failure to comply with the responsibilities herein stated may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

6. **Property.** The Theatre and its representatives are not responsible for the Actor's personal property during meetings, rehearsals, tech, or the run of the production. The Actor hereby waives all claims for recovery from the Theatre for any such loss or damage (whether or not such loss or damage is caused by negligence of the Theatre).

7. **Complimentary Tickets.** [Insert complimentary ticket policy]

8. **Severability.** The provisions of this contract shall be separable, and the invalidity of any provision shall not affect the validity of the remaining provisions.

9. **Entire Agreement.** The parties agree that this instrument represents the entire agreement between them and that the terms of this agreement may not be altered unless such alteration is accomplished in writing and is signed by both parties.

Agreed and Accepted as of the date first written above, by:

Name:
For the Theatre

Name:
Contractor

Sample First Rehearsal Language

The following is adapted from the First Rehearsal Script created by Lifeline Theatre In Chicago; one of the contributors to the Chicago Theatre Standards. The following is an extension of the “First Day Implementation Notes” described earlier in this document. Pilot theatres have found these support documents particularly helpful. The following is not prescriptive or definitive, but is offered as a sample to be used or adapted. This script does not include the election of the NED, although that is often done at the first rehearsal.

Staff Member: _____ Theatre has adopted The Chicago Theatre Standards, available at notinourhouse.org.

The aim of the CTS is to adopt procedures to prevent and respond to unsafe and/or abusive events, environments or individuals. If there is a fight scene in the show, there will also be a qualified choreographer. If there's a sex scene in the show, parameters will be agreed upon and safeguards will be put in place to maintain them.

An important component of the CTS is the Concern Resolution Path. This is a three-tiered list of people who you can contact if you feel uncomfortable or have any concerns throughout this production process. You have received a printed copy of the Concern Resolution Path with contact information for everyone on the path. This document will also be posted in the rehearsal and dressing rooms for your reference. I'd like to ask everyone on the path to introduce themselves.

The Chicago Theatre Standards contains a number of pledges that we, the producing theater, make to you. Among these is a welcoming environment free of harassment and discrimination.

Since a positive environment is a team effort, we'd like to take this opportunity to read the definitions of harassment aloud to make sure we have a shared understanding. **NAME (show director)** if you could begin, and then everyone else just jump in for a section when you like, no particular order, changing speakers with color changes.

Company members read aloud: Harassment includes, but is not limited to:

1. Inappropriate or insulting remarks, gestures, jokes, innuendoes or taunting about a person's racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or disability,
2. Unwanted questions or comments about an Artist's private life,
3. Posting or display of materials, articles, or graffiti, etc. which may cause humiliation, offence or embarrassment on prohibited grounds.
4. Sexual Harassment:
 - a. One or a series of comments or conduct of a gender-related or sexual nature that is known or ought reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile or inappropriate. Artists have the right to be free from:
 - i. Sexual solicitation or advance made by a person in a position to confer, grant or deny a benefit or advancement,
 - ii. Reprisal or threat of reprisal for the rejection of a sexual solicitation or advance where the reprisal is made by a person in a position to grant, confer, or deny a benefit or

advancement.

b. Sexual harassment includes but is not limited to:

- i. Unwelcome remarks, jokes, innuendoes or taunting about a person's body, attire, gender, or sexual orientation,
- ii. Unwanted touching or any unwanted or inappropriate physical contact such as touching, kissing, patting, hugging or pinching,
- iii. Unwelcome enquiries or comments about a person's sex life or sexual preference,
- iv. Leering, whistling, or other suggestive or insulting sounds,
- v. Inappropriate comments about clothing, physical characteristics or activities,
- vi. Posting or display of materials, articles, or graffiti, etc. which is sexually oriented,
- vii. Requests or demands for sexual favors which include, or strongly imply, promises of rewards for complying (e.g., job advancement opportunities, and/or threats of punishment for refusal (e.g., denial of job advancement or opportunities).

All or part of the above grounds may create a negative environment for individuals or groups. This may have the effect of "poisoning" the work environment. It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It includes conduct or comment that creates and maintains an offensive, hostile, or intimidating climate.

Staff Member: Thank you. Negative comments or actions often occur accidentally – but even when that is the case -- if we don't address them in the moment it can start a slide into a less professional room. (please see following page for Oops and Ouch approach)

Oops and Ouch: One way to handle negative comments or actions in real time

We'd like to recommend a system of "Ouch" and "Oops." For instance:

Speaker A is trying too hard to be funny and makes a thoughtless remark. Speaker B says "Ouch!" This cues Speaker A to realize that the funny remark was potentially hurtful. Speaker A says "Oops" to indicate recognition and regret. Then there's a Pause.

It's up to the Ouch-caller whether this moment requires some conversation. So maybe there's a conversation – or maybe the Ouch caller says "Cool, let's move on." But the decision to move on must come from the Ouch-caller.

Please note that anyone in the room can call "Ouch." It does not have to come from the person who is the focus of the potentially hurtful remark.

Any questions or discussion?

- Most common *question* is: "Sometimes I don't know there was an "ouch" until I'm trying to sleep that night. Can I bring it back later?"
- I say "Yes. If you've felt an ouch and didn't say anything, please do bring it to whoever you're comfortable with on the leadership team. We want to know and we will figure out how to address it.
- ** most common *comment* is "If anyone is thinking this feels like overkill, let me tell you what happened to me last week at blahblah (insert bad story here). If something like this had been set up in advance, I bet it wouldn't have happened."

Thank you. May I ask that we pledge to each other that we will work together to promote an environment where it feels safe to speak up -- and that we will welcome any reminder to maintain a positive and respectful room. If you so pledge, please say "I do."

Thank you. If an experience ever feels larger than an Ouch-Oops moment, please know that concerns about harassment, safety, or a negative environment may be reported through several channels.

1. For cast members:

- a. The stage manager.
- b. The non-equity deputy (NED) (After the first week of rehearsal, the cast elects a member who agrees to be a conduit to bring cast questions or concerns to the stage manager or to the organization).
- c. If you do not feel comfortable reporting to either your stage manager or the NED, please report to either _____ (Artistic Director) or _____ (Managing Director)

2. For production team:

- a. _____ (Production Manager)
- b. _____ (Artistic director) or _____ (Managing director)

Additional Resources for Conflict Resolution

Books

Nonviolent Communication by Marshall B. Rosenberg

Workshops

Effective Management Strategies for Theatre Leaders, produced regularly by the League of Chicago Theatres

APPENDIX I:
CHANGE REQUEST FORM

SEE SoTD Website for Fillable PDF



CHANGE REQUEST FORM

Organization:	School Of Theater and Dance	Venue:	
Show Title:		Date Submitted:	
Requested By:		Response Requested Date:	

Description of Changes:

(Insert list of changes with descriptions here)

SEE SOTD WEBSITE
FOR FILLABLE PDF

Justification:

Impact:

Approval	Signature	Approved / Declined / NA	Date
Production Manager:			
Director:			
Scenic Designer:			
Costume Designer:			
Lighting Designer:			
Sound Designer:			
Technical Director:			
Other (as requested in description):			
Other (as requested in description):			
Other (as requested in description):			

SEE SOTD WEBSITE
FOR FILLABLE PDF

APPENDIX J:
REHEARSAL GUIDELINES