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**DEPARTMENT OF THEATRE, DANCE & FILM**  
**REHEARSAL/PRODUCTION STANDARDS**

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## **OBJECTIVE**

This document identifies the best practices procedures, protocols and behavior which students, faculty, staff and visiting artists who participate in the Department of Theatre Dance & Film theatre productions are expected to follow.

The Managing Director of Theatre will be responsible for reviewing TDF rehearsal/production standards with professional staff, visiting artists and student crews prior to each production and will attend the first rehearsal of each production to review the standards with the Director, Stage Managers and cast of TDF productions.

## **DIVERSITY STATEMENT**

The Providence College Department of Theatre, Dance and Film recognizes the essential contribution a diverse community of students, faculty and staff makes to the advancement of its goals and ideals. TDF commits itself to maintaining a respectful environment for participants in its programs and extends its welcome to all people regardless of race, gender, sexual orientation or ethnicity. PC TDF rejects and condemns all forms of harassment, wrongful discrimination and disrespect.

## **BEHAVIORAL STANDARDS EXPECTED OF FACULTY, STAFF AND STUDENTS IN ALL AREAS OF TDF PRODUCTION**

Each standard below is fundamental to the department's expectations for a safe, healthy and productive rehearsal process. All persons associated with a TDF production must adhere to the following standards:

1. Respect people's physical and psychological wellbeing.
2. Be mindful of people's safety.
3. Abide by Providence College's alcohol and drug policies and procedures.
4. Avoid engaging in activities that threaten the safety and security of the College or its members.
5. Agree to support the college's commitment to create an environment that is free from any form of sexual harassment or racial discrimination.

### **ANNUAL PRODUCTION CALENDER**

After consultation with individual faculty and production staff, the Managing Director of Theatre will draft a proposed annual production/rehearsal calendar for the coming year which will designate all TDF main stage rehearsals and performances to be scheduled in the Angell Blackfriars and/or Bowab Studio theatres. The proposed annual production calendar will be presented to the TDF faculty for approval no later than the last scheduled faculty meeting of the spring semester each year.

### **INDIVIDUAL PRODUCTION SCHEDULES**

The rehearsal schedule for each TDF production will be based on the information provided in the annual production calendar. While directors may choose to reduce the number of rehearsals necessary for a given production, they may not add rehearsals to the schedule that exceed the maximum number indicated on the annual production calendar or change the times and locations of rehearsals without the approval of the Managing Director.

The projected rehearsal schedule for the production must be included on the audition form for each production and distributed

to resident and visiting production staff at the first production meeting.

**REHEARSAL TIMES:** Typically TDF theatre rehearsals are scheduled in the evenings Sunday through Friday from 7-11pm when classes are in session. Rehearsals are not scheduled on Saturday evenings (excepting cue to cue Saturday.) All rehearsals, including the note session, must end no later than 11pm at which time the cast must be released. The Stage Manager may be required to remain on site for an extra 30 minutes to discuss notes and rehearsal report information with the director and to properly secure the theatre and support facilities.

**AFTERNOON REHEARSALS:** Individual directors who wish to move regular rehearsals to weekend or holiday afternoons must make this determination prior to the audition date of the show and only after consultation with the Managing Director of Theatre.

**EMERGENCY REHEARSALS:** In the rare event that extra or emergency rehearsals are required for an individual production, the Director of the show must consult with the Managing Director prior to scheduling for the purpose of evaluating the impact of added rehearsal time on student actors and to coordinate the availability of appropriate rehearsal space.

**BREAKS DURING REHEARSAL:** It will be the responsibility of the Stage Manager to call 10 minute breaks for every 90 minutes of consecutive rehearsal time or 5 minute breaks for every 60 minutes of consecutive rehearsal time. The Stage Manager will keep a record of the time spent rehearsing and notify the Director when it is time for a break. With the director's permission, the Stage Manager will announce the break as a scene ends.

**REHEARSAL CALLS:** Rehearsal Calls are determined by the Director and announced by the Stage Manager via the mechanism

that the company has agreed is most efficient (i.e. call line, GroupMe, email etc.) Student actors are expected to arrive at the theatre sufficiently early to warm up and be on stage ready to work at the time they are called. The general practice is: If you're not five minutes early, you're late.

**TECH/DRESS WEEK REHEARSAL:** TDF productions will typically follow the schedule below during the final week of rehearsal which is understood to begin on the Saturday prior to a Friday opening night.

- *Cue-to-Cue:* A full day rehearsal with designers to set cues is typically conducted on the Saturday prior to opening. At the Director's discretion, this may be run as a cue to cue with "walkers" or as a 10 out of 12 with the full cast. In either case, the cue-to-cue rehearsal may not exceed ten work hours in a single daylong session.
- *First Tech:* A Sunday evening rehearsal with full lighting, sound, projections etc. but no costumes will be conducted in the evening on the Sunday prior to opening.
- *Monday-Thursday:* Full dress rehearsals are conducted in the evening during the week prior to opening. Student actors may be called to dress rehearsals no earlier than 4:30pm and be kept at rehearsal no later than 12 midnight during dress rehearsal week.
- *Opening:* TDF productions typically open on a Friday night and play six performances over two consecutive weekends. If for any reason additional performances are required it is expected that this decision will be made at the time the annual production calendar is approved by the faculty.
- *Brush-up Rehearsal:* This rehearsal is typically conducted on the Thursday between performance weekends. The content and format of the brush-up rehearsal (i.e. line run, full dress/tech, etc.) will be determined and announced by the director as early in the rehearsal process as possible, but no

- later than the cast/crew meeting prior to the Sunday performance on the first weekend.
- *Closing Performance*: The final performance, typically a Sunday matinee on the second weekend, will be immediately followed by strike which will be led by the Technical Director and Assistant Technical Director. All cast and crew are expected to participate in the full strike until dismissed by the TD.

## **RUNNING PERFORMANCES**

**STAGE MANAGER:** During all performances, the Stage Manager is in charge of the show. It is the Stage Manager's responsibility to start and stop the show. Additionally, if there are problems – the chain of command begins with the Stage Manager and ends with the Managing Director. It is the Stage Manager's responsibility to deal with issues which arise during performance, but in the event of a major problem which may require stopping the show, the Stage Manager must take the appropriate action but also consult with the Managing Director as soon as possible.

**FRONT OF HOUSE:** Students engaged to work in the box office and front of house on TDF productions are directly supervised by the Managing Director of Theatre. Information pertaining to front of house operations relative to the artistic needs or practical requirements of a particular production must be conveyed to the Managing Director of Theatre who will subsequently instruct the front of house staff accordingly. Front of house staff operations do not fall within the scope of authority of the artistic or technical staffs of a production.

## **PROTOCOLS FOR PRODUCTION DIRECTORS**

**DESIGN MEETINGS:** The production Director is responsible for conducting meetings with designers to formulate plans for the production. The Managing Director has overall responsibility for the execution the production of all TDF events. Accordingly the Managing Director may attend all design meetings, production meetings, rehearsals, run-throughs and technical rehearsals. The Managing Director will give prior notice to the Director when planning to sit in on rehearsals.

**BUDGET MANAGEMENT:** A detailed production budget developed by the Managing Director and reviewed, adjusted and approved by the TDF faculty prior to the start of the academic year will be provided for each TDF main stage production. It is the responsibility of the Director to conceive an approach for the production that can be executed within the approved production budget. Before plans for any aspect of the physical production are finalized, the Director must consult with theatre staff and design collaborators to ensure that the ideas proposed can be fully realized within the available financial resources that have been assigned to the production.

**DESIGN APPROVAL:** The Director and Designers must discuss final plans together. Final scenic designs must first be submitted to the Director of the production for approval before they are provided to the Technical Director or Costume Shop Supervisor for construction. When a Director signs off on final designs, it is understood that the Director has reviewed the plans, models and sketches thoroughly, and is confident in the design's accuracy and effectiveness as well as its consideration of safety concerns. Once a Director has approved final designs, s/he may request changes only in extreme circumstances. Major changes to final designs require justification provided by the Director and approval of the Managing Director.

**COMMUNICATION WITH COLLABORATORS:** Problem solving should always be handled with courtesy by all professional collaborators. It is the obligation of all directors, visiting artists, designers, staff and production team to keep communication open with the Managing Director. The Managing Director is the only full time faculty member who works on all TDF productions and therefore h/she is best suited to provide awareness about the way in which aspects of all TDF productions may intersect. Therefore, it is imperative that all members of the production team copy the Managing Director on all important correspondence.

**USE OF TECH ELEMENTS IN REHEARSAL:** The Director must adhere to the instructions of the Technical Director and Assistant Technical Director with regard to the availability of stage rigging or constructed set pieces for use in rehearsal. Instruction by the TD or ATD in the safe and proper use of stage equipment (rigging, traps etc.) or scenic elements (levels, stairs, movable set pieces etc.) must precede their use in rehearsal. The Director does not have the authority to introduce such elements into the rehearsal process until the above stated criteria have been met.

**USE OF STAGE WEAPONRY:** Any stage weaponry used in rehearsal must be pre-approved by the Managing Director. When not in use at rehearsal or performance, stage weapons must be secured safely by the Stage Manager in an area separate from regular property storage. All initial stage weaponry training and rehearsal must be conducted by an individual who is qualified to offer instruction in fight choreography and the proper use of equipment associated with stage combat.

**STUDY SPACE AT REHEARSALS:** TDF will ensure that the SCA conference room (#G70) is available for quiet study during all rehearsals.



**ENGAGEMENT WITH STUDENT ACTORS AND CREW DURING THE PRODUCTION PROCESS:** The Director holds enormous power and influence over students eager to secure roles and participate in theatre productions. Directors must be ever conscious that some students may be willing to perform tasks with which they are uncomfortable or even put themselves in harm's way in order to please or impress the Director. With this in mind, the standards listed below have been developed to ensure that directors understand their responsibilities relative to student engagement within the rehearsal process:

1. On the audition form for each production, the Director will list examples of extraordinary rehearsal procedures/techniques that are planned for that production. These may include but are not limited to: stage combat, traversing elevated platforms, rappelling, use of raw language, intimate touching, kissing, wearing revealing garments, partial or full nudity etc. If a student is uncomfortable or unwilling to perform the anticipated movement or behavioral tasks which are listed on the audition form and which are required by the play or production concept, then they should not audition for the show.
2. Directors will allow Stage Managers to run rehearsals according to department procedures outlined in the *Department of Theatre, Dance & Film's Stage Manager's Handbook*.
3. When referencing issues dealing with the body or self-esteem during the casting and rehearsal process, the Director must be sensitive. As an educator, the Director must be conscious of the potential for emotional harm when referencing student's body types, physical characteristics, weight issues, differences, race, gender, or disabilities.
4. When instructing cast and crew on how to perform their duties, the Director must explain in detail the immediate task

- and the result s/he is seeking to achieve. It is the Director's responsibility to ensure that students are empowered with an understanding of the way their work supports the overall production.
5. Once rehearsals are underway, choices related to character behaviors and movement that could not have been anticipated prior to the audition, will be suggested by the Director. If a Stage Manager or student actor expresses concern about a directorial instruction during the rehearsal process, the Director is obligated to stop rehearsal and discuss the student's concerns in a calm and patient manner.
  6. Student actors have the right to abstain from any activity they feel is unsafe or that they judge to be beyond their physical capabilities. In the event of a dispute between a student actor and the Director relating to an actor's reluctance to follow a particular direction, the Director will contact the Managing Director of Theatre to mediate the dispute.

## **STUDENT ACTOR RESPONSIBILITIES**

**PHYSICAL LIMITATIONS:** During auditions, actors will be asked to list any physical limitations, ailments or conditions that may require special consideration in the rehearsal or performance of the play.

**CONFLICTS:** All students who audition for TDF productions will be expected to complete an audition form at the time of the audition on which they must list all conflicts with the stated rehearsal/performance schedule. Students will be held to the conflicts they list prior to casting. Student actors will only be allowed additional conflicts with rehearsal schedule in the case of extraordinary circumstances.

**PLAYING AS CAST:** Students who audition for TDF shows must agree to play as cast. This means that, by signing the audition form, each student agrees to accept whatever role the Director assigns him or her to play. If a student refuses the role which is assigned to them or quits the production during the rehearsal period, the student will be ineligible to audition for a TDF mainstage or laboratory production for a period of one year from the date of the violation.

**GREEN ROOM ETIQUETTE:** Students should prepare for performances mentally and physically when in the green room. Student actors in the dressing rooms and green room must refrain from activities that will result in unnecessary vocal or physical strain. Furthermore, pre show rituals must not involve yelling or inappropriate chants which reference violent acts. All student actors should conduct themselves with a seriousness of purpose from the time they arrive at the theatre through the final curtain of the performance.

**REHEARSAL ETIQUETTE:** All student actors will be expected to treat their fellow actors, crew and all professional staff with respect. This is the premise that informs the student actor code of conduct listed below. Student actors must:

1. Be prepared and ready to work at the time of their individual calls. It is the student actor's responsibility to arrive at the rehearsal site sufficiently early to prepare to be onstage.
2. Attend rehearsals in the appropriate attire for the specific work that will be conducted at the rehearsal.
3. Refrain from chewing gum at rehearsals.
4. Bring pencils to each rehearsal.
5. Avoid talking unnecessarily during rehearsal while others are working on stage or when there is a break in the scene while the Director is speaking to actors on stage.
6. Set all cell phones and technology to silent during rehearsal.

- No actor should have a cell phone onstage with them at any time unless a pre-approved emergency situation has been discussed with the Stage Manager and Director.
7. Use the green room for casual conversation and studying etc. When in the green room students should be quiet and respectful while awaiting their time on stage.
  8. Refrain from publishing or posting accounts of production material or rehearsal on social media unless first seeking permission from the production Director or the Managing Director of Theatre. Unauthorized photography or comments posted on social media may inadvertently embarrass members of the company. Please respect the privacy and security of the rehearsal space.
  9. Dispose of garbage, water containers etc. in the appropriate receptacles and not leave litter in the theatre facility.
  10. Be respectful of rehearsal rooms/spaces that TDF shares with other users in the Smith Center for Arts Center.

### **CAST/CREW DEPUTY**

**DEPUTY RESPONSIBILITY:** The Cast Deputy will serve as the liaison between cast, stage managers, crews and the professional production staff/administration whenever complaints, disagreements or sensitive matters arise during the rehearsal production process. The presence of the Deputy provides student actors and crew with a peer with whom they may discuss issues related to the production that concern them. The Deputy will relay information to the appropriate area leader (Director, Managing Director, Technical Director etc.) in a timely manner (next day) while preserving the anonymity of the student who initially raised the issue or concern. It is the also the responsibility of the Deputy to become familiar with *Department of Theatre, Dance & Film's Rehearsal/Production Standards* and any other departmental policies which apply to areas of production operations.

**SELECTION OF THE DEPUTY:** At the first rehearsal of each TDF production, the cast and stage managers will elect a student to serve as the production's Deputy. It is important to pick a Deputy whose skill set includes fairness, inter-personal skills and the ability to communicate in an articulate manner. The deputy will also represent the interests of the running crew when they join the production later in the rehearsal period.

### **GRIEVANCE PROCEDURE**

The grievance procedure is intended to provide faculty, staff, visiting artists and students with an opportunity for conflict resolution of any perceived or actual breach in TDF policy or production protocols.

**NOTIFICATION:** At the beginning of each production period and prior to the first rehearsal, all students, guest artists, and staff will receive an email from the Managing Director notifying them about the proper manner in which to initiate a grievance. If during the course of the production any member of the cast or crew determine that they have been treated unfairly or disrespectfully, h/she may avail themselves of the TDF grievance process.

**CAST GRIEVANCES:** The first option for student actors who have grievances should always be to speak to the production's Director. If this is not comfortable for the student, h/she should go to the cast Deputy, and the cast Deputy will share the comments with the Director.

**MEDIATION:** It will be the responsibility of the Managing Director of Theatre to address grievances and consult with all parties involved. When appropriate, the Managing Director will assemble all parties to a grievance and conduct an open hearing

intended to reveal all points of view on the matter. In the event that the Managing Director is a principal in the grievance, the role of mediator will fall to the Chair of the Department of Theatre, Dance & Film.