

Approved:

Providence College

Department of Theatre, Dance and Film

**REHEARSAL/PRODUCTION STANDARDS**

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### Objective

The TDF Rehearsal/Performance Standards 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 Production Manager 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.

### TDF Statement on Diversity, Equity, and Inclusion

The Department of Theatre, Dance, and Film is committed to creating art that explores the entirety of the human experience. We are committed to building our department to “reflect the diversity of the human family” (PC Mission Statement). Our efforts to create an equitable environment in which all artists are valued will be complex and change of this magnitude does not happen quickly. Nevertheless, we commit ourselves to consciously creating space where diverse voices and experiences are seen, heard, and validated. We commit ourselves to proactively recruiting faculty, staff, and students so that our department may more closely reflect the true diversity of the human condition. We commit ourselves to using our positions as leaders and teachers to amplify diverse voices. We hope that these actions, and more, will help us create an environment in which all feel welcome and valued, regardless of race, biological sex, religion, age, socioeconomic class, national origin, gender identity, sexual orientation, neurological or physical ability, or legal status.

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### Behavioral Standards for all participants in TDF Productions

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 racial discrimination or harassment, sexual or otherwise.

If these standards are not adhered to you forfeit your right to participate in a TDF Production and may face further consequences based on Providence College policies and Title IX.

### Individual Production Schedules

The rehearsal schedule for each TDF production will be based on the information provided in the annual production calendar that is created by the Production Manager and has been approved by the TDF Faculty. 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 Production Manager. The projected rehearsal schedule dates and times must be included on the audition and conflict form for each production and distributed to resident and visiting production staff at the first production meeting.

### Rehearsal Times

TDF theatre rehearsals are scheduled in the evenings Sunday through Friday from 7-11pm. 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 and crew must be released. (During Dress Rehearsal week, rehearsals must end no later than midnight.)

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 Production Manager.

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 Production Manager 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 Rehearsals: 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 the scene ends.

Rehearsal Calls: Rehearsal Calls are made by the Director and announced by the Stage Manager via an application. Student actors are expected to arrive at the theatre early to warm up and be on stage ready to work at the time they are called.

Tech/Dress Week Rehearsals: 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.

- Programming Night: The Friday before Cue-to-Cue is set aside as a programming night for lights and sound. No actors will be called that evening, but the stage manager and stage crew will be required to attend.
  - 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 Thursday or Friday night and play five or six performances over one or 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 but no later than the Thursday prior to opening night.
  - Closing Performance: The final performance, typically a Sunday matinee, will be immediately followed by a strike which will be led by the Production Manager, Technical Director, and Assistant Technical Director. All cast and crew are expected to participate in the full strike until dismissed by the TD.
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### Running Performances as the Stage Manager

During all performances, the Stage Manager oversees the show. It is the Stage Manager's responsibility to start and stop the show. Additionally, if there are problems the Stage Manager should be the first line of defense, but the Production Manager needs to be available at all performances to deal with any larger issues that may arise. 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 Production Manager 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 Production Manager. Information pertaining to front of house operations relative to the artistic needs or practical requirements of a particular production must be conveyed to the Production Manager 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 staff of a production.

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### Protocols for Production Directors

- Design Meetings: The production Director is responsible for conducting meetings with designers to formulate plans for the production. The Production Manager has overall responsibility for the execution the production of all TDF events. Accordingly, the Production Manager may attend all design meetings, production meetings, rehearsals, run-throughs, and technical rehearsals. The Production Manager will give prior notice to the Director when planning to sit in on rehearsals.
- Budget Management: A detailed production budget developed by the Production Manager and reviewed during the academic year by TDF Faculty 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 designs must first be submitted to the Director of the production for approval before they are provided to the Production Manager, 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, they may request changes only in extreme circumstances. Major changes to final designs require justification provided by the Director and approval of the Production Manager.
- 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 the production team to keep communication lines open with the Production Manager. The Production Manager is the full-time staff member who works on all TDF productions and therefore they are 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 Production Manager 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 regarding 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 Production Manager. 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 Production Office can be place where students can study while rehearsals are going on. Please let the Stage Manager know that you will be using that space so they know where to find you.

Engagement with Student Actors and Crew by the Director: It is important to recognize that a Director can hold 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 to please or impress the Director. 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 they are 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 Production Manager of Theatre to mediate the dispute.
7. The Director must identify where an Intimacy Coach is needed for a production prior to the start of rehearsals. If a student actor feels as though an Intimacy Coach is needed for a given scene, they should immediately bring that to the attention of the Stage Manager, Director, or the Production Manager.

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#### Rehearsal/Performance Injury/Incident Protocols

If a member of the cast, crew or production team is injured the person should be immediately assessed by the Director and, based on the severity of the injury, proper care should be taken. (i.e. call 911, Campus Safety, or garner aid from the First Aid Kit.) Once the incident is under control, the Stage Manager should complete the Incident Report Form.

Incident Report Form: All injuries to student actors, crew members, or other members of the production team need to be documented on an Incident Report Form. The Stage Manager has copies of the Incident Report Form and will fill it out to the best of their ability the same day as the incident occurs. The Stage Manager may ask others who were involved in the incident to add details to the report. The Incident Report Form should be sent to the Production Manager as soon as it is completed, and the injury should also be documented in the Rehearsal Report.

## TDF Incident Report

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### Student Actor Responsibilities

Student Actor 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 them 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 Playmakers 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, preshow 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 be silent during rehearsal. No actor should have a cell phone onstage with them at any time unless a pre-approved 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 Production Manager 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.

#### Performance Etiquette:

1. Be on time for all rehearsals and half-hour calls.
  2. Notify the Stage Manager as soon as possible, and certainly before half-hour, if ill or unable to reach the theatre on time.
  3. While the Stage Manager will call for places for each act, you alone are responsible for all your entrance cues.
  3. Be respectful of those onstage by not talking while backstage and being mindful of noise levels in surrounding hallways, crossovers, and the green room.
  4. Take proper care of, and make no unauthorized changes in, your costumes, props, or make-up.
  5. Maintain your performance as directed.
  6. Appear at curtain calls in complete costume and make-up.
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#### CAST/CREW STUDENT DEPUTY

Cast/Crew Deputy Responsibilities: 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, Production Manager, 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 also the responsibility of the Deputy to become familiar with the 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, interpersonal 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: If during the production any member of the cast or crew determines that they have been treated unfairly or disrespectfully they may avail themselves of the TDF grievance process by contacting the Chair of the Department.

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, they 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 Chair of the Department to address grievances and consult with all parties involved. When appropriate, the Chair will assemble all parties to a grievance and conduct an open hearing intended to reveal all points of view on the matter. If the Chair of the Department is the subject of the grievance, the role of mediator will fall to another TDF faculty member.

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### Rehearsal Standards Acknowledgement

All members of the production team, including the Director, Stage Manager, Cast, Crew, and Production Manager, will sign a Rehearsal Standards Acknowledgement form after reading the TDF Rehearsal/Production Standards. The Stage Manager for the production will keep the acknowledgement forms with their Stage Manager book throughout the rehearsals and performance run.

### [Rehearsal Standards Acknowledgement](#)

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