

PRODUCTION HANDBOOK

School of Theatre and Dance

Illinois State University

Revised August 2018

To the student:

Welcome to the School of Theatre and Dance at Illinois State University. The faculty of the School looks forward to your artistic and intellectual growth in our classrooms and productions. We strive to make your experiences both enjoyable and challenging.

The Production Handbook provides students, staff, and faculty with a detailed account of our rights and responsibilities in the production process. It outlines the professional decorum expected in productions, and it should help students understand what is fair and reasonable to expect from your colleagues and your faculty.

Policies throughout this document parallel the policies and procedures of the Actors' Equity Association, the union for professional actors and stage managers, and the International Alliance of Theatrical Stage Employees (IATSE). (See www.actorsequity.org and <http://www.iatse.net/>.) We adopt a professional model in auditions, casting, rehearsals, construction, and productions when it is possible within the university framework.

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THE PRODUCTION COMMITTEE

The Production Committee formulates, clarifies, and oversees policies concerning the production aspects of the School of Theatre and Dance at Illinois State University. The Committee's responsibilities include:

- recommending productions for the MainStage seasons
- determining performance dates for those productions
- overseeing all theatre and dance performances sanctioned and supported by the School

The Committee also solves problems arising from production-related issues that occur during the school year. The Production Committee does not have jurisdiction over scenes, performances, or choreographic projects assigned in class under the direct or indirect guidance of the teacher of that class, although policies included in this Handbook do apply to such projects.

According to the School of Theatre and Dance Faculty By-Laws:

The Production Committee shall consist of five voting members of the faculty and two voting members of the student body (one undergraduate student and one graduate student). Faculty representatives will include at least one member from each of the following areas:

- Acting
- Design/Production
- Directing
- Either Theatre Studies or Theatre Education

The fifth faculty member shall be appointed by the school director after the students have been elected. The School director will use the selection of this fifth member to balance the committee by area representation. One of these five members shall also be a member of the Crossroads Project and shall represent the concerns of Crossroads to the Production Committee. The School director will serve as a non-voting ex-officio member.

If issues arise during the season selection process that concern the dance area the Production Committee will consult with the area head of the dance area or their designee from the dance faculty.

The Production Committee will present recommendations that have significant impact on School procedures to the theatre faculty for approval.

The following pages outline the rules governing season selection, auditions, casting, production schedules, rehearsals, and professional decorum. The Production Committee must approve any exceptions or changes.

GUIDELINES FOR PROFESSIONAL DECORUM

A sense of professional decorum is essential for those who wish to carry the skills they acquire at Illinois State University into the professional world. Professional decorum is the first step toward gaining the respect of those around you. Talent may get you your first job, but knowing how to conduct yourself around other professionals will get you a career.

In addition to attending classes, all participants in the School of Theatre and Dance production program are expected to conduct themselves in a professional manner. The principle underlying all conduct should be a sense of respect for the time, efforts, and talents of everyone involved in the creative process. Attention to this fundamental principle will lead to a more efficient and satisfying artistic experience.

General Professional Decorum

- Take care of your mental and physical health so that you can perform your assigned tasks safely and efficiently. Knowing your limits and using time wisely are essential.
- Treat everyone with respect, courtesy, and kindness.
- Perform your assigned tasks with diligence and enthusiasm. Negative attitudes are counterproductive to the creative process.
- Report problems as soon as they occur to the appropriate supervisor or any faculty member. (See Appendix F: School of Theatre and Dance Flow Chart.)
- Check production calls after noon daily for announcements, schedule changes, costume fittings, and call times.
 - Schedules for weekday rehearsals will be posted no later than noon on the day of the rehearsal.
 - Schedules for weekend rehearsals will be posted by midnight on Friday.
 - Costume fitting notices will be posted no later than noon on the day prior to the fitting.

Dance Concert rehearsals for the entire semester will be posted when cast lists are posted during the first week of the semester. All rehearsal times are expected to be strictly adhered to unless arrangements have been agreed to in advance.

Theatre Audition Decorum

- Choose material appropriate to the production for which you are auditioning.
- Put thought and effort into the audition. Know your piece verbatim and rehearse it until it is second nature. Rehearse your slate (your name and the piece you are presenting) as part of the audition.
- Arrive twenty minutes early to sign in, warm up, and prepare for your audition.
- Dress professionally in clothing that allows freedom of movement and doesn't distract from your performance.
 - Avoid torn or distressed clothing, flip flops, or stiletto heels.
 - Rehearse in audition clothing when possible.
 - Choose clothing that reflects who you are and bolsters your confidence.
 - Avoid excessive make-up and keep your hair groomed and, if it is longer, out of your face.
 - Bring appropriate clothing for dance or movement calls.
- Enter with confidence and exit the same way.
- Slate your audition clearly: state your name and the piece you are presenting.

Rehearsal/Work Call Decorum

General Expectations

All production personnel should create an efficient and effective work environment in the rehearsal space.

- Talking should be kept to a minimum and at a volume that will not disturb the work at hand.
- Crossing in front of or otherwise obstructing the view of directors, choreographers, designers, and/or stage management personnel should be avoided.
- Cell phones must be turned off prior to entering the rehearsal hall or performance space and left in a bag when you are rehearsing. Cell phones may be used during regularly scheduled breaks outside the rehearsal or performance space.
- Only designated mentors and/or members of the artistic team should provide notes to other production personnel, including actors.
- All performing artists and production staff are responsible for maintaining the rehearsal space and cleaning up at the end of the rehearsal call.
 - All chairs and desks should be returned to the configuration appropriate to the classroom space.
 - All rehearsal props should be stored in the prop storage space and rehearsal furniture stored in its designated area.
 - At the end of rehearsal, the space should be cleaned and swept and all trash or recycling removed and disposed of in available containers.
 - When rehearsals are held in the Westhoff Theatre space on a Sunday afternoon or evening, the classroom area must be swept and mopped at the end of the rehearsal to ensure that the space is clean for Monday morning classes.
 - The folding chairs in CW 207 are to be used for sanctioned School of Theatre and Dance performances only. They are not to be used as rehearsal furniture for productions or class projects.

Expectations of production personnel

- Attend all rehearsals or work calls for which you are called. Emergency situations that necessitate an absence should be reported promptly to the appropriate supervisor.
- Arrive at rehearsals, meetings, and work calls ready to begin work at the scheduled call time.
- Report to your supervisor once you have arrived at the building for a call. You should not leave unless you have received permission from the stage manager or their immediate supervisor.

Expectations of performing artists

- Performing artists are encouraged to arrive at least fifteen minutes early to rehearsal so that they have enough time to warm up physically, mentally, and vocally before the published start time.
- Once cast, performing artists should not cut their hair or in any other way change their physical appearance without consulting their director or choreographer and appropriate designer.
- Performing artists should be attentive to the memorization, execution, and retention of lines, blocking, choreography, and business. Deadlines for memorization must be respected, and actors must plan to spend time outside of rehearsal on memorization.
- Performing artists are required to arrive prepared and wear appropriate attire for rehearsal.
 - All performing artists should bring their script, a pencil, their planner, and bottled water to every rehearsal.
 - “Appropriate attire” means clothing that is conducive to movement and aids the actor in gaining a sense of period and character.
 - Women may need to provide a rehearsal skirt and character shoes.
 - Men may need to provide dress shoes, a dress shirt, slacks, and a suit coat.
 - Closed-toe shoes must be worn in all rehearsals.
 - All actors should bring a duffle bag, backpack, or an appropriate alternative to all rehearsals stocked with all your rehearsal attire and supplies.

- Performing artists are expected to be prompt in their arrival at costume fittings:
 - Appropriate undergarments similar to what would be worn during performances should be worn for all fittings.
 - Good personal hygiene is expected.
- Performing artists should always graciously receive notes, even if they disagree.

Performance Decorum

General Expectations

- Backstage noise during rehearsal and performance should be kept to a minimum and be directly related to the efficient and safe running of the show. Behavior should always show respect for those who are engaged in the performance and should assist in the creation of a positive and focused environment.
- Theatrical blank firing firearms may only be used by the assigned gun wrangler and the artist assigned the prop.
 - All blank firing props must be stored in a locked storage unit.
 - Blanks must be stored separately from the blank firing props in a locked storage unit.
 - Theatrical blank firing firearms or rubber firearm props must be transported to and from the rehearsal space in an approved firearms carrying case. No firearm props may be transported openly outside the rehearsal space.
 - Refer to Appendix C, Policy on Theatrical Firearm Safety in Rehearsal and Performance, for instructions and further details.

Expectations of Performing Artists

- Performing artists should not appear before the audience prior to the performance in full or partial costume, unless otherwise indicated by the stage manager.
- Performing artists are expected to conform to the language of the script and to the staging or choreography set in rehearsal. Additions and subtractions of words, movement, or business are unacceptable.
- Performing artists are responsible for being aware of upcoming entrances. Missed or late entrances are not acceptable.
- Performing artists are expected to pay strict regard to the costume and make-up decisions of designers. No changes are to be made without consulting the designer.
- Artists are expected to take good care of all costumes, wigs, props and set pieces.
 - All costumes, wigs, and props are to be returned to their proper place after use.
 - All artists cast in MainStage productions should provide a personal towel that can be used for post-performance removal of make-up.
 - No one should handle, move, or use a prop not specifically assigned to them.

Expectations of Production Personnel

- Members of the running crew should wear fully black clothing (long sleeves and pants, black shoes) and should not appear before the audience, unless otherwise indicated by the stage manager. Jewelry that impedes their work should not be worn.
- Technicians are expected to take good care of all equipment entrusted to their use.
 - All equipment should be returned to its proper place after use.
 - Equipment problems should be reported to the appropriate crew head and stage manager.
 - Injury to individuals and damage to property must be reported immediately to appropriate supervisors.

Violations of Professional Decorum

Unprofessional behavior during a rehearsal, performance, work call, or costume fitting shows a disregard for the entire cast and production team and disrupts the productive flow of work.

Violations of any degree should be reported to stage management for inclusion in the rehearsal or

performance reports. The School of Theatre and Dance has adopted the following procedure for significant violations:

First violation:

Production directors, choreographers, or appropriate supervisors will send written notification to the school director specifying the exact violation of professional standards.

The School director will send a letter of first warning, notifying the offender of the specific complaint.

Second violation:

Production directors, choreographers, or appropriate supervisors will send written notification to the school director specifying the exact violation of professional standards.

The School director will send a letter requesting that the offender meet with the School director to discuss the seriousness of the violation and ways in which the offender intends to correct their behavior.

Third violation:

Production directors, choreographers, designers, or appropriate supervisors will send a written note to the school director of Theatre specifying the exact violation of professional standards.

The School director will notify the offender in writing that they will not be allowed to audition for or participate in any School of Theatre and Dance production in the following semester.

This procedure may be amended, and additional violations will be dealt with at the discretion of the School director and may include being removed from the production.

All students will have recourse for review of their cases by the Production Committee. Any student who feels they has been unjustly censured should send a letter to the chair of the Production Committee, giving reason why they believe the case should be reviewed. The Production Committee acts in an advisory capacity to the school director and may ask the School director to modify or overturn the initial judgement.

SEASON SELECTION

The School of Theatre and Dance produces a ten-production mainstage season typically consisting of:

- seven plays
- one musical/opera/operetta
- two dance concerts

The mission of the School of Theatre and Dance states:

The School of Theatre and Dance provides a vibrant educational environment that combines academic excellence and artistic achievement. Through the rigorous study of their discipline, students expand their imaginations, explore interdisciplinary connections, and encounter historical and global perspectives. Productions ranging from the classics to new and devised works enrich the university and the broader community.

In keeping with the School's goal of strengthening the connection between the production season and the academic needs of theatre and dance students, the Production Committee seeks to develop seasons that reflect the variety and multi-cultural focus of the curriculum, which is to:

- include works from different countries, periods, and theatrical styles
- select a range of authors embodying diversity in ethnicity, nationality, creed, gender, sexual orientation, ability, and age

In the season selection process, the Production Committee will address as many of these variables as is feasible within a four-year cycle.

Play Selection Procedure

During the spring semester the school director determines the persons who will direct the theatre productions in the upcoming season. The pedagogical needs of MFA directing students will be given consideration while balancing the rest of the season with Faculty, Staff and/or Guest Artist directors. The school director will note who among this group will direct the joint musical/opera production.

The identified faculty members and MFA directing students are encouraged to read widely from plays that meet the goals stated above.

- All faculty directors will formulate a short list of plays for review by the Production Committee no later than the end of the third week of classes in the fall semester.
- At the discretion of the Production Committee, each director will meet with the committee to review the short list to determine if additional titles should be considered.
- MFA students must consult with their respective MFA Committee to receive guidance in formulating their list.
- 1st year MFA directing students will work with their MFA committee, the instructors of THE 491/492 (Company Core I and II) and the Production Committee to select their projects to be produced in the spring semester of their 1st year in the program. These selections will be designed by MFA students also enrolled in the 491/492 course.
- MFA directors will formulate a short list of plays for review by the Production Committee no later than the end of the eighth week of classes in the fall semester.

Any School of Theatre and Dance faculty, staff, or student may submit a title for consideration by the Production Committee. Submissions of titles with accompanying scripts will be requested no later than the end of the third week of classes in the fall semester. The Production Committee reviews all titles submitted when determining the season proposal to be voted on by the faculty.

The School of Theatre and Dance produces a musical, opera, or operetta in every season, in collaboration with the School of Music. The Production Committee will collaborate with a representative from the School of Music regarding specific musical needs when the musical/opera title for the season proposal is being considered.

The proposals will be considered and evaluated by the Production Committee using the following criteria:

- Literary/artistic quality
- Educational value
- Audience development
- Balance and variety in genre, style, and period
- Acting opportunities/challenges
- Diversity in playwright's voices, subject matter, and casting
- Design opportunities/challenges
- Production scope/cost/time considerations
- Revenue potential
- University calendar schedule
- Community engagement
- Social/political/cultural relevance
- Special production needs, including (but not limited to):
 - Nudity/Simulated Sexual Activity
 - Violence Design
 - High Risk Physical Theatre
 - Availability of appropriate equipment
 - Need to contract specialists

Every other year the season will include one Crossroads Project production. The Crossroads Project encourages and explores performances and programming that address the issues and experiences of underrepresented ethnic peoples in the United States and the experiences of international cultures, including Asia, The Middle East, Africa, Latin America, and the Indigenous Peoples of the World (AMALI).

The chair of the Production Committee, in coordination with the School director, is responsible for ensuring that rights are available for all proposed season titles before submitting them to the faculty.

By February of each year, the Production Committee will submit a season proposal for the following year to the school director, who will present it to the faculty for approval no later than the second faculty meeting of the Spring semester.

The faculty will vote on the season proposal at a meeting at which a quorum is present. A simple majority vote in favor of the season constitutes its acceptance. If the proposal is not accepted the Production Committee will reconvene to determine and submit a new season proposal for consideration.

If the Production Committee determines it cannot produce a balanced season from the proposals submitted, it will solicit additional proposals.

Should a change of title(s) become necessary after the faculty has approved the season, the Production Committee will meet again to select a new title. This title will then be submitted to the School director who will present it to the faculty for approval.

When time constraints make convening the Production Committee impossible or there is no time for faculty approval, the School director, in consultation with the Chair of the Production Committee, will select a new title. The faculty will be informed of the change as soon as possible.

Dance Concerts/Productions

The overall philosophy of season selection detailed in this document applies to Dance Concerts/Productions, although there are specific differences in the procedures and casting process. The School of Theatre and Dance produces two dance concerts each season featuring the choreography of faculty and selected Guest Artists. Individual choreographic works showcased in these concerts are selected based on programmatic needs and may change on a semester-to-semester basis dependent on several factors (size of the theatre/space, audition pool, array of genres/dance styles, etc.). Auditions are held during the first week of each semester, with all contributing choreographers taking part in the audition and casting process. Guest Artists hold separate auditions to cast their works during the week(s) of their on-campus residency.

Production of New Plays

The School of Theatre and Dance recognizes that the primary advantage of producing new plays is to give acting, directing, and design students the experience of working collaboratively with a playwright in the development of a new script. Therefore, whenever possible, the playwright should be invited to work with the company during the rehearsal period.

New plays are defined as scripts that have had no professional productions.

Faculty, staff, and students are invited to submit scripts and playwright contact information to the Production Committee for consideration. Playwrights may also submit works directly to the Production Committee.

Production Assignments

Designers and Production Personnel

Design/Production assignments for theatre and dance productions, including both faculty and student designers, will be made by the Design/Production faculty and staff in consultation with the school director of Theatre and Dance. Assignments will be limited to two positions in the Main Stage Production Season each semester, unless exception is granted through consultation with the Design/Production Area. Assignments in the Main Stage season take priority over production work for registered student organizations. It is the responsibility and in the best interest of the student to inform their advisor of their full load of commitment to production work (including RSOs). You must submit a written request for approval from the Design/Production Area to be considered for approval for either an overload of assignments or to work on an RSO production.

Dramaturgs

Dramaturgs will be assigned to MainStage productions as soon as possible after the season announcement has been made. Interested students should contact the dramaturgy supervisor within two weeks of the season announcement. The dramaturgy supervisor, in consultation with the production's director, will assign all dramaturgs.

Assistant Directors

Students who have taken THE 240: Principles of Stage Direction may apply to assistant direct in the MainStage season. Interested students will contact the head of directing with their show preferences no later than April 1. Assistant directing assignments will be made by the end of the Spring Semester for the following year's MainStage season.

All first-year MFA directing students will assistant direct a MainStage production as part of their first semester of study. These assignments take precedence over other students' assistant directing requests.

Movement Coordinators

Movement coordination includes fight direction and intimacy choreography. Any script that calls for the staging of theatrical violence or simulated sexual activity must have a qualified assistant director/designer or intimacy choreographer assigned as a member of the production team.

Non-MainStage Productions

MFA Directing Projects

First year MFA directing students will work with their MFA committee to select appropriate titles for production. The primary consideration will be the educational needs of the graduate student involved.

Prior to auditions for these shows, the school director or their designee will approve the performance dates, times, budgets, and locations.

Registered Student Organizations (RSOs)

The school director, in consultation with the Production Committee, may grant support to any RSO that serves the needs of the School and its students. Such support may include:

- faculty advisement of individual productions
- use of rehearsal space
- use of props
- use of performance space
- use of shops, with faculty/staff permission and supervision

This support will be contingent on adherence to all policies stated in this handbook.

AUDITIONS

Auditions for Theatre Productions

Except as otherwise noted, the School's production manager will be responsible for conducting and supervising the theatre audition process. The audition process consists of a general audition (referred to as "generals") followed by 1st and 2nd callbacks for specific productions.

Student Eligibility

- Any ISU student enrolled for 6 or more hours may audition for School of Theatre and Dance productions after achieving second semester freshman status (9 or more completed hours).
- Students must be in good academic standing as stipulated in the University catalogue. The Head of the acting area, in consultation with the Academic Advisor for the School, will verify student eligibility prior to auditions and will remove ineligible students from the audition roster. All students who are cast in departmental productions must maintain eligibility requirements. The Academic Advisor for the School or any member of the faculty may inform the Production Committee if a student fails to maintain eligibility. The Production Committee will then determine the appropriate course of action, which may include being removed from the production.
- All students in the acting sequence, except first semester freshmen, must participate in general auditions.
- Students seeking exceptions due to unusual circumstances must obtain permission in writing from the head of the acting area at least 48 hours in advance of general auditions.
- Any unexcused absence from a required audition or callback will result in disciplinary action by the acting faculty. The disciplinary action may include a one-semester prohibition from auditioning or performing in any production outside of class work and may also include removal from the acting sequence.
- Acting students must audition and accept roles as cast in School of Theatre and Dance productions, including MFA directing projects, before auditioning for and accepting roles in outside venues.

Faculty Eligibility

Directors of individual productions, in consultation with the school director, will make decisions regarding the casting of faculty. Faculty may be pre-cast, may participate in the callback process, or may be auditioned in a process separate from the regular auditions.

Guest Artists and Special Casting Needs

Directors of School of Theatre and Dance productions must obtain permission from the Production Committee before auditioning or casting members of the community who are not ISU students or faculty. As a part of the Crossroad Project's mission to strengthen ties with the greater community, the director of a Crossroads production may cast at least one non-ISU student or faculty member without attaining special permission.

The school director may work in conjunction with the production director to cast professional guest artists whose experience and expertise will enhance the program.

In productions that require the casting of children, the director of the production, in consultation with the Production Committee, will establish procedures for auditioning and casting. All procedures will conform to University Policy 1.19, "Protection of Minors." See <https://policy.illinoisstate.edu/conduct/1-19.shtml>.

When a role cannot be cast through the audition process, the Production Committee will determine procedures for filling the role.

In all instances, the school director or their designee will post notice of any pre-casting prior to general auditions.

MainStage Procedures (CPA, Westhoff)

Theatre Audition Scheduling

The production manager, in consultation with the head of acting and the school director, will arrange each semester's audition dates and times for MainStage theatre productions.

In semesters in which musicals, operas, or operettas will be performed, singing auditions may be held at a time separate from the general acting auditions.

Auditions will not be held between 8:00 am and 4:00 pm on a weekday when classes are in session. Directors are required to make accommodations for students who have classes during callbacks.

No production may exceed six hours of callback time. Productions with special skill requirements, such as stage combat, singing, dancing, or acrobatics, may request additional audition time. The production's director should apply for permission to the Production Committee at least two weeks prior to auditions.

Policy on Nudity in Theatre and Dance Auditions

While the School of Theatre and Dance recognizes that nudity on stage is necessary and appropriate under certain, specific conditions, the School has an obligation to protect performing artists from the use of nudity that is not intrinsic to the effectiveness of the script and the production.

No nudity is allowed in the audition process. Performing artists willing to be cast in roles involving nudity shall not be required to audition nude.

No student artist under the age of 18 may be considered for a role requiring nudity.

Refer to the Appendix A: Policy on Nudity/Simulated Sexual Activity in Auditions, Rehearsals, and Performances in the addendum to this document for instructions and further details. Failure to follow the terms and conditions set forth in this document may result in the withdrawal of permission to use nudity in the production or the cancellation of the production.

Audition Procedures

MainStage Audition Process

General Auditions

- All students auditioning for MainStage theatre productions must participate in general auditions. Exceptions may be made for students auditioning for productions that have special skill requirements.
- The school director or their designee will post a sign-up sheet for the following semester's auditions no later than the last week of classes. Persons interested in auditioning must sign up for a general audition time.
- Artists auditioning are allowed a maximum of one and one-half minutes to present a monologue of their choosing, or any two artists may prepare a scene not to exceed three minutes.

- Artists auditioning will submit a headshot and resume for school files at the General Auditions.
- Students who do not participate in general auditions cannot be cast in MainStage theatre productions without permission of the school director.

Call-backs

- Students in the acting sequence may not refuse a callback to any MainStage theatre production, except in the circumstances outlined in this handbook. Other theatre majors and non-majors may refuse a callback.
- Participation in any callback audition indicates the actor's willingness to accept any role in that production.
- stage managers for MainStage shows will post callback lists in the Westhoff Lobby no later than three hours after the end of general auditions.
- Directors must make every effort to respect all artist's time by calling back only those artists who will be given serious casting consideration.
- Artists who have been pre-cast in a role must attend the callbacks for that production if requested by the director.
- Directors are not required to honor callback requests from artists. However, if time permits, directors may elect to audition these artists, so long as they are eligible and have gone through the general audition process.

Dance Audition Process

- Auditions for Dance Theatre are held during both the fall and spring semesters, generally during the first week of classes. Auditions are observed by the Dance Theatre artistic director and the Dance Faculty to select all company members, apprentice members, and to cast the next Dance Theatre Production.
- Separate auditions will be held for dance concerts with a schedule determined by the dance faculty, under the supervision of the artistic director of the dance program.

MFA Audition Process

- Production directors for the first-year MFA directing projects, in consultation with their MFA committees, will schedule their own auditions and callbacks.
- The school director or their designee must approve all audition dates, times, and locations prior to posting.
- Auditions may not begin until two days after MainStage cast lists are posted.
- Auditions will not be held between 8:00 am and 4:00 pm on a weekday when classes are in session.
- Directors must make accommodations for students who have classes during the auditions.
- No production may exceed six hours of audition time.
- MFA project callbacks must follow the same policies on nudity as outlined in II.D.2 and the School Policy on Nudity/Simulated Sexual Activity in Auditions, Rehearsal, and Performance.

Registered Student Organizations (RSO) Audition Process

Registered Student Organizations associated with the School of Theatre and Dance are of two types:

- *Academic/Honorary* RSOs: These organizations are closely related to campus departments and disciplines or to national honor societies.
- *Performance* RSOs: These organizations provide a performance outlet for the student members.

The school director, in consultation with the Production Committee, may grant support to any RSO that serves the needs of the School and its students. First priority will be given to Academic RSOs. Support may include:

- faculty advisement of individual productions,
- use of rehearsal space,
- use of props,
- and in some cases, use of performance space.

This support will be contingent on adherence to all policies stated in this handbook.

CASTING

The School of Theatre and Dance supports casting decisions made to fulfill the demands of the production and to facilitate the growth of students and recognizes the need for expanding the participation of ethnic minorities, women, and artists with disabilities in the artistic process. The School strongly encourages the bold and imaginative use of non-traditional casting in cases when race, ethnicity, gender, and/or physical capabilities are not essential to the play.

Theatre Casting Policies

Students may be cast in only one MainStage production-per semester.

Students may not be cast in more than two productions sanctioned and supported by the School of Theatre and Dance per semester. Students may not be cast in productions where rehearsal or performance dates overlap. In all cases:

- MainStage assignments must be honored before MFA production assignments.
- MFA production assignments must be honored over RSO assignments.

Students in the acting programs may not be cast in productions outside the School of Theatre and Dance that conflict with assignments in MainStage and MFA productions.

Students who do not maintain a 3.0 GPA in their major and a 2.5 overall GPA may not be cast in two productions per semester even when the rehearsal and performance schedules of these shows do not overlap.

Students may not be cast in MFA or Academic RSO productions if the rehearsals or performances would overlap their production crew assignments for MainStage shows.

First-semester freshmen may not be cast in any scene or production outside their basic acting classes, with the exception of the Playwrights' Workshop.

All School of Theatre and Dance students will play as cast. Refusing an assigned role will necessitate an appearance before the Production Committee for review and possible disciplinary action that may include a recommendation to the Recruitment Admissions and Scholarship (RAS) Committee to take appropriate action. The only exception is if a student is uncomfortable with nudity or simulated sexual choreography required for a part. For more information, see Appendix A: Policy on Nudity/Simulated Sexual Activity in Auditions, Rehearsals, and Performances.

The school director, or their designee, will post notice of any pre-casting prior to general auditions. Faculty or guest artists may be pre-cast by the director in accordance with this handbook.

Except as stated above, no role in any MainStage or MFA production will be pre-cast prior to auditions.

Exceptions to these casting policies may be made based on extraordinary circumstances by the school director in consultation with the directors (and faculty advisors, if appropriate) of the projects involved.

Dance Casting Policies

Dance Theatre Company

Dance Theatre Company members may be cast in multiple choreographic works within the same production. The number of works a student can be cast in is dependent on how many dances are being presented, size of the venue (Westhoff vs. CPA) and the number of performing artists selected as company members for that season.

Dance Theatre company members must be committed to developing their technical abilities to their fullest potential for the entire rehearsal process and performance season. In addition, dancers must maintain a strong academic standing within all their courses at Illinois State University. Below are the specific requirements that must be adhered to in order to participate in Dance Theatre:

- Students selected as members of Dance Theatre are required to enroll in DAN 303: Dance Theatre (1 credit hour) after audition results have been posted.
- All company members must be enrolled in at least one technique course during the rehearsal and performance period. This class must be at the 200 level or above (exceptions may be made by the artistic director).
- Periodic master classes and a weekly Company Class are required and begin immediately after the company is selected each semester. These are mandatory classes in order to participate in Dance Theatre.
 - Company Class meets 10:10 – 11:40 a.m. each Friday. Dancers who have an academic conflict with attending Friday Company Class must speak with the artistic director prior to accepting their position with the company. Company members that are absent for two Company Classes (without advanced permission) will be dismissed from Dance Theatre and any cast assignments associated with the upcoming production.
- Students with absentee problems and/or academic issues within their courses will be reported to the artistic director. Action may be taken to place the dancer on a “probationary status” from the company and may result in recasting for any upcoming performances/activities or dismissal from Dance Theatre. Both absentee and academic issues will be documented and taken into consideration for any future Dance Theatre decisions.
- Academic responsibility is a top priority. Students must maintain a minimum cumulative GPA of 2.5 in order to be a company member. Students with GPAs significantly lower than 2.5 will be encouraged to concentrate on their academic responsibilities, strengthen their grades and re-audition the following semester.
- All company members will be expected to assist with company business and production assignments as needed. These may include (but are not limited to): arranging videographer, contributing to advertising efforts and social media, rehearsal assistance, assistance to the artistic director, teaching of warm-up classes, interviews, hanging posters, display boards, bulletin boards, fundraisers for the Dance Program, etc.
- Dancers should maintain a physical appearance that reflects their commitment to dance as a performance art: hair securely fastened away from the face, appropriate dance attire, and your mind/body ready for the work. Maintaining a healthy, fit, well-conditioned, clean body is a priority.

Apprentices and Understudies

Apprentice Company members are chosen based upon the belief that exposure and experience provides a training ground to develop to a higher level. Apprentice members function in exactly the same capacity as those selected for the full company.

- Understudies are not guaranteed a performance opportunity, but they are encouraged to commit fully with the realization that they may be cast in the future based upon their improvement.
- Dancers designated as understudies should learn any and all aspects of the choreography during the rehearsal period.
- Each choreographer's interaction style with understudies will vary (ask your choreographer).
- During production weeks, the role of each understudy may differ depending on the needs of the choreographer and artistic director. Please be aware of your responsibilities during both the rehearsal and production process.

Theatre Casting Process

All deliberations made during the casting process must be held in the strictest confidence.

Preliminary Casting Meeting

A preliminary casting meeting occurs after the first round of callback auditions, presided over by the school director or a designee. Directors will present at least two choices for each role. The acting faculty is encouraged to attend the meeting to discuss the appropriateness of the roles for the acting students' development and to recommend actors not listed on the preliminary cast lists.

The only students permitted at the preliminary casting meeting are the student directors and primary stage managers of MainStage productions.

Casting Meeting

At a final casting meeting following the second round of callback auditions, presided over by the school director or a designee, directors will collaborate to determine final casting decisions.

MainStage directors are urged to give consideration when a specific student may have an opportunity to perform a more challenging role in another production.

The head of acting or a designee will act as spokesperson for students' educational needs at the final casting meeting.

Casting priorities are not based on venue or rank.

In the event that multiple directors are interested in the same student(s) for their respective productions and no mutually agreed upon solution can be made, the school director, or a designee, will make the final casting decision.

Stage managers for MainStage shows will post cast lists simultaneously at an agreed-upon time after the close of the final casting meeting.

MainStage Dance Concerts/Projects

Due to the difference in rehearsal procedures for dance pieces within a concert, students may be cast in individual works within a MainStage Dance Concert even if the rehearsal or performance period overlaps a role or production assignment in a MainStage, MFA, or RSO production under the following conditions:

- A student who anticipates a possible casting conflict between theatre and dance productions must inform the production director, dance piece choreographer, and Dance Concert artistic director of the conflict before auditioning.

- The production director and the Dance Concert artistic director (not the individual choreographer) must agree in writing concerning rehearsal and performance schedules for the student performer. The responsibility for obtaining this agreement falls to the director or the Dance Concert artistic director of the production/concert cast last.
- In cases where the production director and the Dance Concert artistic director cannot come to agreement, the School director, in consultation with the student and the heads of the dance and acting programs, will decide which role the student will perform.
- If later changes are made to rehearsal schedules, the production director or the choreographer making the changes must get approval from the other show.

MFA Projects

Following auditions for an MFA project, the director will meet with their faculty advisor and the head of acting to finalize the cast list. The head of acting will verify actor eligibility before the list can be announced.

Academic RSO Productions

Following auditions for an Academic RSO production, the director will meet with their faculty advisor to finalize the cast.

The Academic RSO faculty advisor must approve all cast lists and verify actor eligibility before casting can be announced. If the faculty advisor is unsure of eligibility, they should consult with the Academic Advisor for the School or the chair of the Production Committee, as appropriate.

Posting of SOTD and Academic RSO Cast Lists

Cast lists for all productions must be posted on the appropriate call boards before announcing on social media.

Cast lists will include the names of all characters and the student assigned to each role. Any exceptions will be agreed upon at the final casting meeting.

General Understudies

Directors/Choreographers of MainStage productions, in consultation with the head of acting, head of dance, and school director, may decide to use understudies. Understudies may be used for any of the following reasons:

- To provide artists cast in smaller roles the opportunity to learn one or more larger roles in the same production.
- To provide opportunities for one or more performing artists to work on a School of Theatre and Dance production when they would not otherwise be cast in a production that semester.
- To lessen the possibility of an absence during the run of a production that would cause the cancellation of a performance due to medical conditions, unresolvable conflicts, etc.

No student will be used as an understudy when this assignment would preclude the opportunity to perform a role in a MainStage or MFA production.

If a performing artist cannot perform during the run of the production, the understudy will perform the role until the actor originally cast can resume performing.

The production's director/choreographer, in consultation with the head of acting or the head of dance, and the school director, may decide to add an understudy during the rehearsal of a

production when it seems probable that a performing artist may be unable to complete their obligations to the production.

Replacing Cast Members

Directors/Choreographers may replace a performing artist whose professional behavior during rehearsals or performance has a harmful effect on the production. To replace a performing artist, the director/choreographer must seek written permission from the head of acting or the head of dance, and the school director. The school director must give the performing artist written notification with a clear statement of the reason for the decision. Directors/choreographers are urged to work closely with performing artists to correct behavior before pursuing removal from a production.

Design and Production Meeting Procedures

The School of Theatre and Dance generally maintains a 16-week design and production process for Mainstage productions. Below is a synopsis of weekly goals and expectations for individuals involved in planning, designing, and constructing our shows. This is meant as a guideline. Depending on the needs for a particular show, this timeline may be altered and adjusted. These adjustments will require the consensus of the production team, the advisors and possibly coordination with the Production Committee.

GENERAL NOTES/GUIDELINES

- Listen carefully to what others have to say.
- Stay open. A different idea might expand your understanding of the play.
- Express interest in and enthusiasm for other people's ideas.
- Make it your responsibility to be an advocate for the play.
- Directors and designers should meet between scheduled meetings to engage in conversations needed to meet production deadlines. Weekly production meetings may not provide enough time to work out all of the details. Additional meetings ensure that director and designers are on the same page and making appropriate forward progress. If the stage manager is not present at these meetings, the director should make sure that significant decisions or developments are communicated in a timely manner to all members of the production team and their advisors.

General Process

FIRST WEEK – Meaning and Significance

Designers (scenic, costume, lighting, and sound), director, dramaturg, technical director, and stage manager meet for the first time to discuss their impressions of the text. All parties should come to the table with an understanding of the themes, mood, and analysis of the text. Initial ideas regarding the world, characters, and other aspects of the production should be discussed at this time. The technical director and costume shop manager will review production calendar, budgets, labor, space and other limitations with the production team.

SECOND WEEK – The World of the Play

Designers, dramaturg, and director should continue the previous week's discussion and share new discoveries and inspiration. Evocative images and sounds related to the world of the play should be shared. Through discussion the team will begin to make definitive decisions about the visual and aural approach to the production.

THIRD WEEK – Technical Demands / Visual Exploration

The team should begin to address the technical needs of the show in a detailed way. Scenes and transitions should be considered. Lighting designers should propose any atmospheric effects, practicals, set electrics, deck mounts and special effects which may be necessary for the production's storytelling. designers should present items such as thumbnail sketches and rough ground plans. At this time, the ideas discussed during the previous weeks should start to lead to some concrete decisions about the world to be put on stage.

FOURTH WEEK – Preliminary Design Presentations

The designers will share specific design ideas through sketches, renderings, white models, color palettes, sound examples, etc. The main goal of this meeting is to discuss how each element of the design supports the needs of the text and the team's approach to presenting the themes. This is an opportune time to start evaluating how the individual design areas will fit together and identify areas of adjustment for further design evolution.

FIFTH WEEK – Refinement of Designs

This week serves as a developmental week. Designers should present updates and progress following Week Four and demonstrate movement toward finalized designs. The production team should continue to discuss the unity of elements and their impact on the full product. Designers should be sure to have met with technical director and costume shop manager/Advisor regarding resource budgeting. Adjustments for budgetary reasons should be brought to the production team, and considerations for adjustment should begin. The Preliminary Fly Meeting should happen during this week as well. At this meeting, the technical director, lighting designer, scenic designer, sound designer, and media designer (if appropriate) will discuss three dimensional spatial issues between scenery, lighting, and sound/media needs. This discussion may also result in design revisions.

SIXTH WEEK – Finalize Designs

The goal for this meeting is to finalize the costume and scenic designs. Designers are to provide final visual and aural representations of the designs based upon the previous week's evolution and meetings, responding appropriately to reactions and requests of the director and other members of the design team. Other designers such as properties, hair/make-up, media, etc., should be prepared to present preliminary designs. These designers need to coordinate with the appropriate lead designer prior to this presentation to ensure that both individuals are working toward the same goal. Scenic, costume, and lighting designers should plan to meet in the Light Lab to study proposed color palettes under actual lighting conditions.

SEVENTH WEEK – Budget and Shop Preparation

The goals this week are to show progress on lighting and sound designs. This could include materials such as light renderings and a collage of sounds for specific moments in the text. Another goal is to get the costume and scenic designs ready for entrance into the various shops. Final budget checks and the second fly meeting should occur this week. Also, costume pulls, purchasing, and build lists should be submitted to the costume shop manager, and performing artists should be called for measurements. Preliminary speaker and mic plots should be taking shape. Scenic drafting should be in process in consultation with the technical director. In short, preparations to begin the construction process should be well under way.

EIGHTH WEEK – Pre-Production Meeting #1

Hair/Make-up Final Designs are due. Scenic designers are required to have their final scenic designs and drafting. Typically, no major structural changes can occur to the set after this point. Designers are expected to share their designs and intentions with the shops and have a plan of action approved by their show supervisor.

NINTH WEEK – Pre-Production Meeting #2

Preparation for entrance to the shops continues. Materials for construction should be gathered. Light Plot and Section is due to the Lighting advisor. A wireless mic meeting (if appropriate for the show) should occur between the sound designer, costume designer, hair/make-up designer, wardrobe supervisor and appropriate advisors to discuss wireless mic body pack and element placement on the performing artists' bodies and costumes.

TENTH WEEK – Production Begins

Rehearsal and construction begin. Designer presentations typically occur at the first rehearsal. designers may be required to submit revisions. Other items due this week include painter's elevations, key diagrams, preliminary light cue lists, final prop list, sound cue list, etc.

ELEVENTH WEEK – Production Meeting #1

Lighting designer will submit a preliminary light plot to the lighting advisor. A fly meeting occurs between the technical director, lighting designer, sound designer, and scene designer.

TWELFTH WEEK – Production Meeting #2

Paint calls begin. The light plot and all requisite paperwork will be submitted by the lighting designer and the Master Electrician to the lighting advisor and technical director. Master Electrician should meet with the stage manager and technical director to verify cable paths, run light requirements, and any additional run crew requirements.

THIRTEENTH WEEK – Production Meeting #3

The designer run-through is scheduled no later than this week. designers must attend this rehearsal to see the structure of the piece prior to submitting the final light/sound plots. The light hang begins.

FOURTEENTH WEEK – Production Meeting #4

Important checkpoints include: prop preview, first sound call, light focus, costume quick change plot, scene shift plot, orchestra rehearsal in the space/sitzprobe for musicals/operas, scene shift meeting, and paper tech. Other checkpoints may be necessary as well.

FIFTEENTH WEEK – Production Meeting #5

This is the final week before tech rehearsals. A run-through for the crew will take place during this week. Prior to the run-through for the crew, rehearsals should have occurred in the space. All rehearsals in the space are at the discretion of the technical director. Focus should be put on spacing, scene work, fights, choreography, music, and any other elements affected by a move from the rehearsal room. Crew view marks the beginning of the tech process and the goal is to have the show ready for the integration of technical elements. This need not wait for the first day of tech.

Crew training will take place prior to crew view. Focus should be on making the crew comfortable with their tasks. This means both instruction and repetition. Crew view will be a full run of the show, with the crew watching from the house.

A cue-to-cue dry tech may occur following crew view. This process finesses and reviews all lighting and sound cues in the space. Initial adjustments to level are made at this time. Scene shifts are run in real time with the Run Crew, giving them the first opportunity to execute their tasks in real time. Much more opportunity for refinement should be taken during tech on the following day.

Technical Rehearsals

In the final production meetings, the team should determine the best schedule for the tech process, including strike. Post-tech notes should be kept to under an hour. Crew heads should attend post-tech notes as often as possible, even if they are not attending tech. During this meeting, it will be decided who will utilize the Shared Notes session the next day. Work note lists should be completed and sent by midnight. **Under no circumstances shall any member of the team be released any later than midnight.**

During technical rehearsals, AEA rules regarding breaks should be followed: a five-minute break every fifty-five minutes OR a ten-minute break every hour and twenty minutes. The span of day should not exceed six hours on weeknights for cast or crew.

Friday before Lighting Prep (or earlier): Load-in Meeting- Dedicated time to discuss and map out the load in process. This meeting should include the Technical Director, Master Electrician, Sound Engineer, Props Master, Stage Management, Projections Engineer and Paint Charge.

Tuesday: Crew View and Crew Training- Time for the crew to be trained in wardrobe and run crew responsibilities. Stage management, technical directors, wardrobe supervisors, master electricians, and sound staff may help in this process. Both general crew etiquette and show specific training should happen in this two-hour block before the crew sees a run-through.

Wednesday: Tech or Rehearsal in the space- Can be used in a variety of ways depending on the needs of the production. Possibilities may be dry tech, transition work, microphone level setting, etc. If more productive, a rehearsal in the space with or without crew can be scheduled at the discretion of the Production area. This should be discussed and decided no later the production meeting prior to tech week.

Thursday: Tech- When all elements (besides costumes) come together under the leadership of stage management. This is **not** time for acting notes or re-blocking unless needed for safety or technical reasons.

Saturday: Ten Out of Twelve- A twelve-hour day, with a two-hour meal break, to continue the tech process. Crew cannot be called more than thirty minutes before or after the cast's twelve-hour span of day. Ex. Cast call is 11am-4pm and 6-11pm. Crew call could be 10:30am-4:30 and 5:30-11:30pm.

Sunday: Tech Run- A run-through of the show incorporating all lighting, sound and scenic elements, stopping only when needed.

Quick Change & Make-Up Workshop- Time for the actors and wardrobe crew to learn how to apply the make-up and hairstyles as designed and to work quick changes as needed. Lighting and Sound can work in the space during this time as long as it does not negatively affect Costumes.

Dress Rehearsals

- Performing artists and crew members will have different call times. The determined call will be inclusive of any time needed for company warm up, fight calls, getting into/out of costume, and receiving notes at the end of rehearsal.

- Actors are released no later than 11:30 pm. Actors must be out of costume by 11:00 pm to give the costume crew a chance to complete post-show and depart no later than midnight.
- Following each Dress Rehearsal, a 30-minute production meeting will take place.
- The assistant stage manager will lead the crew in post-show protocols.
- All members of the team are released by midnight. ^[1]_{SEP}

Strike follows the close of the production's run. Each department will have its own strike procedures. Each member of the team should check in with their supervisors for procedures and expectations for completing their responsibilities to the show. A strike meeting should be scheduled for no later than the Friday before Strike begins. This meeting should include the Technical Director, Master Electrician, Sound Engineer, Props Master, Stage Management and Projections engineer.

Illinois State Dance Theatre Rules and Requirements

Dance Theatre is the concert dance company of The School of Theatre and Dance at Illinois State University. Its mission is to present the many forms of concert dance at a professional level. In order to accomplish this mission, company members must understand what is required of dancers in a professional atmosphere. Dancers must approach their preparation and execution of rehearsals and performances with an attitude that reflects qualities of hard work, dedication, punctuality, and respect for the choreographer, the choreography, and your fellow dancers. Below you will find guidelines concerning all requirements and responsibilities to the company and to yourself as a member of Dance Theatre. These guidelines must be followed for the successful operation of Dance Theatre and your continued participation.

Auditions

Auditions for Dance Theatre are held during both the fall and spring semesters, generally during the first week of classes. Each semester begins a new production: therefore, each semester there will be a new audition for the company.

- Auditions are observed by the artistic director and the Dance Faculty to select all company members, apprentice members, and to cast the next Dance Theatre Production.
- Company/Cast lists will be posted by the stage manager within 48 hours of the audition.
- Those dancers selected should confirm acceptance of their position(s) by initialing the call list within 24 hours of posting (no initials mean you choose not to participate).
- It is mandatory for all Dance Performance and Dance Teacher Education majors to audition each semester for the experience; however, should a dance major wish to not be considered, they may write “Do Not Consider” on the top of their audition form. They will be expected to complete the audition to the best of their ability, but will not be considered for casting.

Technique, Academics, and Commitments

Dance Theatre company members must be committed to developing their technical abilities to their fullest potential for the entire rehearsal process and performance season. In addition, dancers must maintain a strong academic standing within all their courses at Illinois State University. Below are the specific requirements that must be adhered to in order to participate in Dance Theatre:

- All company members must be enrolled in at least one technique course at ISU during the rehearsal and performance period. This class must be at the 200 level or above (exceptions may be made by the artistic director).
- Dance Theatre members are expected to serve as model students in their dance technique, dance theory, and theatre classes.
- All company members should be official members of Illinois State Dance Association (ISDA, a registered student organization sponsored by the School of Theatre and Dance). While this is not required, it is highly advised. Being committed to the mission and efforts of ISDA is important to the overall support for concert dance on our campus. Your willingness to volunteer and learn in this capacity is a large part of understanding how dance fits into the larger community. ISDA works hard to consistently provide a variety of activities for its members.
- Periodic master classes and a weekly Company Class are required and begin immediately after the company is selected each semester. These are mandatory classes in order to participate in Dance Theatre.
 - Company Class meets from 10:10 to 11:40 a.m. each Friday. Company members must arrange your schedules to accommodate this class.

- Dancers who have an academic conflict with attending Friday Company Class must complete a Company Class Waiver Form. The artistic director will determine whether to approve the waiver. If approval is not granted, the dancer will not be able to participate in the company. Company members that are absent for two Company Classes (without a waiver or advanced permission) will be dismissed from Dance Theatre.
- Students with absentee problems and/or academic issues will be reported to the artistic director. Action may be taken to place the dancer on a “probationary status” from the company and may result in recasting for any upcoming performances/activities or dismissal from Dance Theatre. Both absentee and academic issues will be documented and taken into consideration for any future Dance Theatre decisions.
- Academic responsibility is top priority. Students must maintain a minimum cumulative GPA of 2.5 in order to be a company member. Students with GPAs lower than 2.5 will be encouraged to concentrate on their academic responsibilities, strengthen their grades and re-audition the following semester.
- All company members will be expected to assist with company business and production assignments as needed. These may include (but are not limited to): arranging videographer, contributing to advertising efforts and social media, rehearsal assistance, assistance to the artistic director, teaching of warm-up classes, interviews, hanging posters, display boards, bulletin boards, fundraisers for the Dance Program, etc.
- Dancers should maintain a physical appearance that reflects your commitment to dance as a performance art: hair securely fastened away from the face, appropriate dance attire, and your mind/body ready for the work. Maintaining a healthy, fit, well-conditioned, clean body is a priority.

Rehearsals

- Attendance at all rehearsals is mandatory. You must have the desire to dance in the performances of Dance Theatre above other outside activities. If you have an emergency, notify the artistic director and the choreographer BEFORE the rehearsal that is affected. Choreographers will make the effort to be understanding in accommodating unexpected situations, yet the ultimate responsibility for attendance lies with each dancer. Please note that illness is generally not an emergency. Dancers are expected to attend rehearsals unless the illness is of a severe nature. Please speak with your artistic director regarding all injury related absences.
- Schedules will be discussed and posted in advance. It is each member’s responsibility to know when and where you are having rehearsal. If you cannot fully commit to the rehearsal schedule, you cannot be in the company.
- If a dancer has one unexcused absence, the choreographer has the option of removing that dancer from the piece. If this happens repeatedly, the individual will be dismissed from the company. The artistic director must be informed of all cast changes in advance.
- Pieces will be assigned understudies (when possible) should a cast member need to be replaced for any reason.
- Arrive at least 15 minutes early to warm up, wear proper attire requested by the choreographer, and work quietly and efficiently. Dancers not giving this level of commitment will be dismissed.
- Extra chatter during rehearsals, or working on other projects/choreography is unprofessional and will not be allowed. Devote your energies to the choreography and the work at hand with the goal of furthering your technique, artistry and experience.

Professionalism and Collaboration

Dance Theatre represents the School of Theatre and Dance at Illinois State University. As a company member, you should consistently display a professional working attitude towards rehearsal, preparation for performances, dance faculty/guest artists, other company members and your peers within the School of Theatre and Dance. A positive and supportive group dynamic must be maintained - a positive atmosphere promotes growth. Final casting and programmatic decisions will be made in the best interest of the company by the artistic director, in consultation with all choreographers. Remember, being a member of the company and being cast in productions is not a right, but a privilege. Dance Theatre should be viewed as a professional experience for all those participating and not simply an extra-curricular activity. It is due to this mission that high standards of performance must be prioritized.

Avoid cliques and personality conflicts with other dancers. Make every effort to get to know all company members. Be concerned with your own abilities, and do not criticize others - help them! Above all, maintain the primary goal of working for the best possible production. The hope is that all Dance Theatre members find satisfaction and joy in their work with the company; however, this is not a "recreational experience". We urge all dancers to treat the rehearsal/class/touring/performance process with professionalism. See the Guidelines for Professional Decorum section for general guidelines for decorum in rehearsals and performances.

Apprentices and Understudies

Apprentice Company members are chosen based upon the belief that exposure and experience provides a training ground to develop to a higher level.

- Apprentice members function in exactly the same capacity as those selected for the full company.
- If a dancer is cast as an understudy, they are not guaranteed a performance opportunity, but they are encouraged to commit fully with the realization that they may be cast in the future based upon their improvement.
- Dancers designated as understudies should learn any and all aspects of the choreography during the rehearsal period. Each choreographer's interaction style with understudies will vary (ask your choreographer).
- During production weeks, the role of each understudy may differ depending on the needs of the choreographer and artistic director. Please be aware of your responsibilities during both the rehearsal and production process.

Concerts and Tech Weeks

Production Schedules for all shows should be strictly followed.

- Final tech schedules will be posted by the stage manager two weeks prior to the first day of tech, with all rehearsals, spacing, tech/light times, photo shoots, company classes, run-throughs, dress rehearsals, and performances being mandatory. A "general" schedule may also be found on the SOTD website.

- Each member must know their individual call times during production. If you cannot fully commit to the production schedule, you cannot be in the company.
- Rehearsal assistants and understudies are expected to follow the mandatory production schedule, and to speak with the choreographer(s) in advance about any needs or responsibilities for the production. Only understudies may be released during run-thru/dress rehearsals after their piece has performed (at the discretion of the choreographer). All other company members must stay to the completion of the run thru/dress rehearsal to obtain production and performance notes.

PRODUCTION GUIDELINES AND POLICIES

MainStage Production Schedules and Meetings

A master schedule of production deadlines will be developed by the production manager in consultation with the design faculty and the school director.

- The production staff must adhere to all deadlines.
- Permission to deviate from deadlines can only be granted in writing by the Head of the Design area in consultation with the production's director/choreographer.
- Student designers must contact their faculty advisor prior to asking for permission to deviate from the deadline.

Design/Production Meetings

Design and production meetings will be held on a weekly basis (at minimum) starting as scheduled by the production manager. The director or choreographer(s), designers and all required production staff are expected to attend these meetings. Faculty/staff advisors are expected to attend these meetings on a regular basis. See Design and Production Meeting Procedures for more information.

Mainstage Rehearsal Policies

Theatre Rehearsal Period

The standard rehearsal process is made up of thirty-two, four-hour rehearsal blocks. Conflicts may result in an altered schedule. Directors may petition the Production Committee for additional rehearsal time if a production has special needs and requirements.

Theatre Rehearsal Hours

Directors may schedule rehearsals Sunday through Thursday. The only exception to this may be the first production of each semester, when the rehearsal calendar is shorter. In these cases, the production manager in consultation with the production's director will create the rehearsal calendar.

Rehearsals should be scheduled Monday through Thursday between 6 and 11 pm and Sunday between 2 and 11 pm for a maximum of four hours per day. Except for the week the show opens, performing artists and stage managers will be given at least two days off per week. Every effort should be made to create a sustainable workload for other student production personnel as well.

Rehearsals in a performance space may not interfere with technical calls scheduled for any show.

The production manager, in conjunction with the production director and artistic team, will schedule one “ten out of twelve” day for the integration of technical elements for each production. For this rehearsal,

- Performing artists are expected to work no more than ten hours with the total length of day extending no more than twelve hours.
- Production personnel are expected to work no more than eleven hours with the total length of day extending no more than thirteen hours.

The director, in conjunction with the production manager and the artistic team, may schedule additional hours during the week in which the show opens. Apart from the “ten out of twelve” day, no day will extend beyond six hours of rehearsal (including costume calls) and no student will be asked to stay beyond 11:30 p.m. All production personnel are expected to plan efficiently and to use these additional hours only when necessary.

For musicals/operas/opperettas, the production’s director and musical director, in conjunction with the production manager, may schedule a Sitzprobe, as long as performing artists who have classes during this time are not required to attend. A full evening rehearsal may be held on the same day as the Sitzprobe.

When stage combat and/or dangerous physical business is involved in a production, the stage manager will schedule a fight call at the beginning of all run-through rehearsals, technical rehearsals and performances. The length of the fight call will vary depending on the specific demands for the production, not to exceed 45 minutes. All artists directly involved in any fight scene must be present at the fight call. The fight call should be held on-stage under appropriate stage lighting, with all available fight-specific costume, set, and prop pieces. The fight director or fight captain will be present or will appoint a qualified representative to be present at all fight calls. The fight director, fight captain, or their representative will make all decisions regarding safety in these fights.

The stage manager will be responsible for having the rehearsal room(s) or theatre open and prepared for the performing artists ½ hour before the time of the call.

Dance Theatre Rehearsal Period

Rehearsals for Dance Theatre will be tailored to the needs of the specific choreographic works once a dancer is cast. The rehearsal season may be up to 15 weeks in length, with rehearsals for each work occurring two or three times per week. Guest Artist residencies fall outside of this general schedule and will increase the number of rehearsals a company member may be required to attend.

Dance Theatre Rehearsal Hours

Dance Theatre rehearsals are generally held during weekday evenings (anytime between 5:00pm-10:00 pm), Friday afternoons, and Saturday and Sundays. Rehearsals are highly dependent on studio space availability. Each Dance Theatre choreographer will be provided between 4-6 hours of rehearsal time per week. Dancers are not allowed to rehearse after 10:00 p.m.

Exceptions to this occur when guest artists are in residence. Dance Theatre faculty choreographers will put their rehearsal times on hold, to provide the needed studio space for the guest artist. Additionally, exceptions may be made in the case of dancer injury or an emergency situation (e.g.,

dancer becomes injured and understudy must go in). Extra rehearsals may be called in each of these situations.

Theatre Rehearsal Schedule

The directors, in consultation with their production staff, are responsible for planning the rehearsal schedule. Directors should make every attempt to call performing artists only when they are needed. Directors should attempt to ensure students have a 45-minute dinner break prior to their specific rehearsal call.

MainStage directors must check the production calendar for dates of designer run-throughs, dress, and technical rehearsals.

Stage managers and directors are encouraged to call appropriate breaks during rehearsals. Except during run-throughs of acts, each individual actor should be given a five-minute break after no more than fifty-five minutes or a ten-minute break after no more than eighty minutes. If a six-hour rehearsal is called a twenty-minute meal break must be scheduled at the mid-point of the rehearsal.

Rehearsals for school productions are open to School of Theatre and Dance faculty, staff, and students except certain rehearsals governed by the school's Policy on Nudity/Simulated Sexual Activity in Auditions, Rehearsals, and Performances (Appendix A) or otherwise posted by the director. Visitors should notify directors in advance of their desire to attend rehearsals.

Rehearsals and Class Attendance

Students and faculty participating in School of Theatre and Dance productions are expected to attend their scheduled classes. It is contrary to the School's philosophy and policy to attend an evening rehearsal after missing scheduled classes. Significant violations of this attendance policy may result in production program probation, as determined by the school director.

Nudity in Rehearsals and Productions

Nudity will not be permitted in any rehearsal or performance without the prior consent of the Production Committee and the school director.

Refer to Appendix A, Policy on Nudity/Simulated Sexual Activity in Auditions, Rehearsals, and Performances, for further information and instructions. Failure to follow the terms and conditions set forth in this document may result in the withdrawal of permission to use nudity in the production or the cancellation of the production at the discretion of the school director.

State of Illinois's Smoke-Free Campus Act

On July 1, 2015, in compliance with the State of Illinois's Smoke-Free Campus Act and other applicable state laws, Illinois State University became smoke-and tobacco-free. This new law prohibits smoking and the use of tobacco on campus property. Campus property includes buildings, grounds, parking lots, and vehicles that are owned or operated by state-supported institutions of higher education.

No smoking will be allowed in School of Theatre and Dance rehearsals or productions. All productions requiring smoking must simulate smoking in accordance with the State of Illinois' Smoke-Free Campus Act and University Policy 5.1.7, Smoke and Tobacco-Free Campus.

APPENDIX A: Policy on Nudity/Simulated Sexual Activity in Auditions, Rehearsals, and Performances

Nudity: Philosophy

The School of Theatre and Dance recognizes that nudity can be necessary and appropriate under certain, specific conditions when integral to the action or aesthetic of a production. As a publicly funded institution we recognize that our community is diverse, and that individuals hold divergent and sensitive moral and social concerns regarding public nudity.

Nudity makes a powerful statement. It is taboo-breaking whether presented as erotic, comic, spiritual, or dramatic. The School has an obligation to protect student artists from the use of nudity/simulated sexual activity that is not intrinsic to the effectiveness of the script and the production. Nudity will not be permitted in any rehearsal or performance without the prior consent of the Production Committee and the school director. The aim of this policy is:

- To create a safe process and space free of harassment, intimidation, or coercion that empowers student artists and nurtures risk-taking while protecting the rights of all.
- To empower student artists to assert their rights in a nurturing environment without fear of repercussions or reprisals.
- To establish and communicate commonly understood standards and practices for achieving the above stated goals.

Nudity: Production Selection and Approval Process

Nudity will not be permitted in any rehearsal or performance without the prior consent of the Production Committee and the school director. **Student artists under the age of 18 will not be permitted to perform nude under any circumstances regardless of the student artist's willingness to do so.** See university policy 1.19, "Protection of Minors,"

<https://policy.illinoisstate.edu/conduct/1-19.shtml>.

Decisions regarding nudity in a theatre production must be reached during the season selection process and approved by the Production Committee and the school director. Decisions regarding nudity in a dance production must be reached prior to Dance Theatre auditions during the semester of the dance concert where nudity will be present.

- No director or student artist may be required to include nude scenes in a production or participate in a production that requires nudity.
- "Nudity" in this policy includes partial or full nudity.
 - Partial nudity is defined as bared buttocks, bared breasts, the use of garments that are transparent or provide minimal genital covering, or garments so loose that an actor might be unintentionally exposed.
 - Partial nudity does not include opaque underwear or other garments that provide as much covering as a bathing suit.
 - Full nudity is defined as complete frontal nudity exposing the performing artist's genitalia whether full frontal or full non-frontal, facing up or down stage in full light, partial light, silhouette, or darkness.
- If nudity is specified in a script submitted to the Production Committee and school director, the director of the proposed production must state whether they intend to stage the nudity as written and provide a rationale for that decision.
- If a director proposes the addition of nudity that is not called for in the script as written, they must provide a rationale when submitting the script that explains why the added nudity is necessary and intrinsic to the director's vision of the production.

- Proposals to retain scripted nudity or add additional nudity must state explicitly in the proposal to the Production Committee:
 - The degree of nudity (e.g. full frontal, full non-frontal, partial nudity, etc.).
 - The duration of exposure from a minimum to a maximum length of time.
 - The roles and genders of the student artists who will perform nude.
 - The physical action required of the performing artists performing nude (e.g. showering or bathing, being undressed by another performer, sharing a bed, changing clothes on stage, etc.).
 - Any physical contact between nude performing artists and others.
 - Any simulated sexual activity by a nude artist alone or with others.
 - The director's rationale for the use of nudity and for any simulated sexual activity between nude performing artists and others.

The Production Committee and the school director may:

- Agree to the nudity as proposed by the director/choreographer.
- Request a modified version of the proposed nudity acceptable to the Production Committee, the school director, and the director of the production.
- Deny the proposal.

If the Production Committee and the school director permits the inclusion of nudity it will do so according to the written description of the staging by the Production Committee and the director of the production. The School will then limit the cast and crew of the production to student artists who are 18 years of age or older. As this age restriction and agreement to either perform nude or be in a production including nudity requires advance planning, no nudity may be added during rehearsals. An exception may be made with the approval of the Chair of the Production Committee and the school director:

- If all company members are 18 years of age or older.
- If all company members consent to the addition.
- If there is time to assure that all crew members are 18 or older.
- If there is sufficient time to notify the potential audience.

Nudity: Audition and Crew Assignment Process

If production nudity is approved by the Production Committee and the school director, this decision will be announced prior to auditions. The audition form for the show will contain,

- A written description of the nudity approved by the Production Committee and the school director.
- A statement that no artist will be required to audition for, perform nude in, or work on a production containing nudity.
- Artists auditioning for a role requiring nudity must provide proof of age at the audition (e.g. state id card, driver's license, passport, birth certificate).
- A place for the student artist to either agree or decline to perform nude or participate in a production including nudity.

Student artists must not be pressured to audition for or accept a role in a production that involves nudity. Students may also decline a callback if the production in question involves nudity. Potential crew members will be advised in advance of nudity in productions and will not be required to work on a production containing nudity.

No nudity is allowed in the audition process. Performing artists willing to be cast in roles involving nudity shall not be required to audition nude.

Student artists are advised to consider very seriously the decision they may make to perform nude.

Nudity: Rehearsal Process

- The director and a stage manager must both be present during rehearsals of any performing artists working nude. The student/artist may also request a faculty member be present during these rehearsals.
- Student directors must have the school director, the Associate school director, the head of directing, the head of acting, or a faculty member requested by the student artists rehearsing nude at the first rehearsal of each instance of nudity in the production.
- Student artists may invite a faculty member to subsequent rehearsals at their discretion.
- The only persons allowed to be present while rehearsing nude scenes are those absolutely required. Except for run-throughs, cast and crew members not directly involved in nude scenes shall not be present in the rehearsal area. Performing artists on call will be provided a Green Room or designated area to wait in while the rehearsal is in progress.
- All entries to the rehearsal area will be locked or monitored by an assistant stationed outside each door to prevent anyone from entering.
- All rehearsals involving nudity will be conducted in a rehearsal space that allows for all windows, doors, or means of egress to be closed to public view.
- A comfortable temperature must always be maintained in the rehearsal space.
- Performing artists rehearsing nude scenes may bring robes to rehearsal space or robes must be supplied to them. The robes must be kept close at hand so performing artists can cover up during any pause in the rehearsal for notes, official breaks, or any other reason.
- Nude performing artists may not be photographed or have their images recorded at any time during rehearsal, tech, or performance.
- Nudity during technical rehearsals should be limited to when only required for cueing or tech runs. Flesh colored dance attire, swimwear, or robes may be worn when nudity is not required.
- Tech rehearsals requiring nudity should be closed to all but non-essential personnel. All guidelines regarding restricting access to rehearsal spaces apply.
- A comfortable temperature should be maintained in the theatre.
- The stage manager should remain vigilant in identifying and resolving potential physical or psychological hazards for nude artists.

Simulated Sexual Activity

Simulated sexual activity will not be permitted in any rehearsal or performance without the prior consent of the Production Committee and the school director. "Simulated sexual activity" covered by this policy includes:

- Sexual conduct that simulates masturbation, heavy petting, open mouth kissing, oral sex, coitus, rape, attempted rape, or sexual assault whether clothed, nude, or partially nude.
- Any simulated sexual activity that goes beyond simple embracing, kissing, or caressing, (e.g. implied genital touching or touching the female breasts).
- Any artist may request an intimacy choreographer or a change in choreography if they feel uncomfortable with any staging that arises during the rehearsal process.

Decisions regarding simulated sexual activity in a production must be reached during the season selection process and approved by the Production Committee and the school director. **Student artists under the age of 18 will not be permitted to perform simulated sexual activity under any circumstances regardless of the student artist's willingness to do so.** See university policy 1.19, "Protection of Minors," <https://policy.illinoisstate.edu/conduct/1-19.shtml>.

- No director or student artist may be required to include simulated sexual contact scenes in a production or participate in a production that requires nudity.

- Whether the simulated sexual activity requires the student artists to perform nude, partially nude, or clothed, an intimacy or movement designer responsible for choreographing the simulated sexual activity will be designated during the production season selection process to assist in the staging of the scene. The intimacy choreographer may or may not be the production's director, so long as all the role of the intimacy choreographer is clearly defined and communicated to all artists.
- Prior to rehearsing scenes of simulated sexual activity all the artists (actors/dancers, director, intimacy choreographer, stage manager) should discuss the content and create consensus for rehearsal and performance practice, including:
 - Boundaries
 - Establishing a safe word (e.g. "stop")
 - Channels of communication for conflict resolution
- Student directors must have the school director, the Associate school director, the head of directing, the head of acting, or a faculty member requested by the student artists rehearsing simulated sexual activity, at the first rehearsal of each instance of simulated sexual activity in the production.
- Student artists may invite a faculty member to subsequent rehearsals at their discretion.
- The only persons allowed to be present while rehearsing simulated sexual activity scenes are those absolutely required. Except for run-throughs, cast and crew members not directly involved in these scenes shall not be present in the rehearsal area. Artists on call will be provided a Green Room or designated area to wait in while the rehearsal is in progress.
- Additional rehearsals may be opened with the agreement of the artists, director, intimacy choreographer, and artists involved in consultation with the Production Committee and the director of the school.
- All entries to the rehearsal area will be monitored by an assistant stationed outside each door to prevent anyone from entering.
- All rehearsals involving simulated sexual activity will be conducted in a rehearsal space that allows for all windows, doors, or means of egress to be closed to public view.
- Artists rehearsing simulated sexual activity scenes while nude may either bring robes to the rehearsal space or robes must be supplied to them by stage management. The robes must be kept close at hand so artists can cover up during any pause in the rehearsal for notes, official breaks, or any other reason.
- Student artists may decline to perform any simulated sexual activity that is added after the audition disclosure or that results in unwanted physical contact.
- The stage manager should remain vigilant in identifying and resolving potential physical or psychological hazards for artists performing nudity or simulated sexual activity.

Nudity/Simulated Sexual Activity: Performance Process

The production stage manager is responsible for maintaining the integrity of the production during the performance run. Any nudity/simulated sexual activity should maintain the agreed upon choreography once a show is in production. The production stage manager should,

- Coordinate with the house manager to ensure that the audience is aware that the production includes scenes involving nudity or simulated sexual activity.
- Communicate with all artists involved in performing scenes with nudity or simulated sexual activity before and after each performance to ensure that the choreography is maintained, and consensus, boundaries, and channels of communication have been respected.

Actors should,

- Maintain agreed-upon choreography throughout the performance period. If choreography is altered the actors should notify the production stage manager immediately.

- Alert the production stage manager and their scene partners if they are ill (sore throat, strep, cold sores, etc.), and alternate choreography should be designed for sick days.

If something happens during the run of the performance that makes the artists feel unsafe, the nudity/simulated sexual activity can be altered in consultation with the director and intimacy designer.

APPENDIX B: Policy on Staging Violence in Auditions, Rehearsal, and Performance

The School of Theatre and Dance is committed to promoting safety for artists performing on-stage violence in all auditions, rehearsals, and performances including MainStage productions, MFA directing projects, RSO productions, and classroom projects.

It is unacceptable for artists to routinely risk or experience pain, bruising, or injury from performing simulated violence. The School supports thorough preparation and planning to reduce the risks of performing onstage violence and to create a safe environment that promotes artistic integrity in the creation and performance of simulated violent physical conflict.

Onstage Violence Defined

Onstage violence includes unarmed techniques such as,

- Restraining, holding, or grabbing another actor
- Grappling, shoving, slapping, hair pulling, or falling
- Comedic physical action involving any of the above
- Performing a complex fight sequence involving simulated punches, kicks, or other blows
- Incorporating theatrical weapons in choreographed fight sequences, including:
 - Knives, swords, daggers, spears, or other edged weapons
 - Sticks, clubs, quarter staves
 - Found weapons, furniture, or props
 - Theatrical firearms, blank-firing or non-firing

Season Selection

When considering titles in the season selection process the Production Committee will determine the demands of violence design presented by each proposed production, including,

- The number and complexity of acts of violence.
- The availability of appropriate theatrical weapons in the school armory.
- Budget considerations for the purchase, rental, maintenance and repair of appropriate stage combat-worthy weapons to adequately arm the production if necessary.
- The availability of student artists with training in the style of violence required.
- Coordination of academic programming to provide training prior to the start of production rehearsals as needed if possible.
- Creation of additional rehearsal time if necessary to ensure that the violence design can be safely conceived, choreographed, taught, rehearsed, and performed.
- Availability of a professional assistant director to design or supervise the violence design engaged early in the pre-production process and included in all design and production meetings.

Fight Director

A professional fight director accredited by a recognized industry organization or union, must be engaged for any project that includes staged violence, unarmed or armed, including simulated sexual violence, domestic abuse, duels, or battles whether comedic, dramatic, realistic or stylized. These organizations include:

- The Society of American Fight Directors (SAFD)
- Stage Directors and Choreographers Society (SDC)
- Dueling Arts International (DAI)
- Fight Directors Canada (FDC)

- The British Academy of Stage and Screen Combat (BASSC)
- The British Academy of Dramatic Combat (BADC)
- The Society of Australian Fight Directors (SAFD)
- Stage Combat Germany
- Nordic Stage Fight Society

Students may not be engaged as fight directors unless closely supervised by a professional fight director acting as a mentor and safety consultant.

Auditions

At the time of the auditions, performing artists must be notified about,

- The nature of the onstage violence (unarmed, armed, comedic, graphic, domestic, sexual)
- The roles that will perform simulated physical violence
- The name, experience, and role of the professional fight director (direct or supervisory)

Audition forms must include provision for artists to note any preexisting injuries, conditions, or concerns that should be taken into consideration by the fight director when designing the violence.

Artists may be called for stage combat callbacks conducted by the professional fight director to determine physical capability, level of experience or training, and aptitude for learning the required techniques in the rehearsal time allotted.

Rehearsals

The fight director should be introduced to the company at the initial rehearsal with the other designers to participate in the designer presentations. To promote and ensure safety and aesthetic integrity in the rehearsal process,

- Adequate time must be given to design, choreograph, teach, rehearse, and coach all acts of staged violence.
- The fight director, in consultation with the production stage manager, will select a fight captain from the company to ensure that the integrity of the choreography is maintained throughout the rehearsal process. The fight captain should,
 - Be an actor with experience and training in the stage combat arts.
 - Preferably have limited involvement in most of the violence to allow outside observation of most of the fights.
 - Communicate with the production stage manager and fight director regarding any problems or changes in the fight choreography during the course of the rehearsals.
- The fight captain will communicate any issues with fight design to the production stage manager or fight director.
- Fight choreography must be recorded (in notation or digital recording) as a tool to help maintain performance integrity.
- A fight call must be held prior to any rehearsal requiring the artists to perform fight choreography or, if a fight call is not possible, the rehearsal run must be performed at a slow fight call speed.
- Fight calls must be held prior to any run or performance in a well-lit space free of distraction and disruptions.
- Rehearsal reports must include notes to the fight director regarding any adjustments required to the fight design due to problems or injury.
- All weapons, props, or furniture integral to fight choreography must be carefully maintained, inspected, and repaired to protect the artists, the audience, and the integrity of the violence design.

- Weapons may only be handled by the artist using them or back stage personnel assigned to manage them.

Performance

The production stage manager and fight captain will collaborate to ensure that the safety and aesthetics of the fight design is maintained throughout the performance schedule.

- Fight calls must be held prior to half hour before every show and should take place in the performance space free of distractions or disruptions.
- On two-show days the fight call must be held prior to the first show. A second fight call should be called only if safety concerns arise from the first performance.
- Performance reports must include the violence design noting any issues, injuries, or incidents that arise and remedial action taken.
- Changes in the fight direction should be approved by the fight director prior to implementation when possible.
- Artists should report any inappropriate or unsafe changes or issues in the performance of the violence design to the production stage manager or fight captain immediately following the performance in which they occur.
- The production stage manager and fight captain should communicate regularly to ensure the safety and integrity of the fight design throughout the run of the show.

APPENDIX C: Policy on Theatrical Firearm Safety in Rehearsal and Performance

The School of Theatre and Dance is committed to promoting safety for artists performing in productions using theatrical firearms whether blank-firing or non-firing replicas. The State of Illinois has some of the most restrictive firearm laws in the United States. All state and local ordinances regarding the use of firearms will apply if a blank-firing or non-firing replica is taken outside of the rehearsal or performance space and used in a manner that suggests it is a real firearm.

The University's Concealed Carry and Prohibited Weapons Policy (5.5.1) states,

“All weapons, including but not limited to a concealed firearm/handgun are prohibited on any University property unless all provisions of a firearms exception above are met, the weapon is used for a specially authorized purpose of instruction, research, and service approved in writing by the Chief of Police, or the weapon is authorized for use by an employee in the ordinary course of employment (e.g. an on duty law enforcement officer).”

See the full policy here:

<http://policy.illinoisstate.edu/healthsafety/general/5.1.1Concealed%20Carry.shtml>

Theatrical Firearms Defined

- **Rubber Replica Guns:** These props are made from dense black or blue rubber from the mold of an actual gun and have no moving parts. Black rubber prop guns look exactly like real firearms. Blue rubber guns are often used in firearm safety training. Whenever possible rubber or dummy weapons should be used on stage as they are the safest available alternative.
- **Non-Firing Replica:** These are realistic looking replicas made from blueprints of real guns often with metal and wood construction with moving parts. They look and feel like a real gun but cannot chamber or fire a blank or real round as they lack firing pins. Some Non-Firing Replicas may be able to simulate loading with dummy loads for dramatic purposes.
- **Blank-Firing Theatrical Firearms:** These are firearms built to chamber and fire a blank round. A blank round is a shell that does not contain a projectile (bullet). Generally, these are built from blueprints or real guns but modified to chamber a blank round, usually 8mm, and ported so that the gasses released from firing do not come out of the end of the barrel which is plugged and painted orange at the muzzle. These firearms usually port to the side or top of the barrel. They come in four basic types: the revolver and semi-automatic hand gun style, automatic sub-machine pistols, and the long gun.
 - **Revolver:** The revolver has a cylinder that holds the blank rounds and rotates to bring them under the firing pin. This is a good choice for use on stage as the blank loads can be varied from primer, half-load, and full-load.
 - **Semi-automatic Pistol:** This theatrical firearm holds blank rounds in a magazine in the grip, and when fired, uses a slide powered by expanding gases to chamber the next round. This has the effect of ejecting the spent shell from the firearm onto the stage and care must be taken to ensure the safety of the artists and the audience. Semi-automatic Pistols can only be fired using full 8 or 9 mm loads to operate the slide and are not recommended for most productions.
 - **Automatic sub-machine pistols:** These blank firing submachine pistols can be set to fire either semi or full-automatic and must use full 9mm loads to operate the firearm and are not recommended for most productions.
 - **Long guns:** The most common is a blank-firing replica of a Winchester 1894 .30-30 western style rifle, one of the most popular hunting rifles of all time. It features a reliable lever action and fires full load 8mm blank rounds. Most long guns available are non-firing replicas.

Safety Rules for the use of Theatrical Firearms

State and federal safety laws must always be followed. The University's Concealed Carry and Prohibited Weapons Policy (5.1.1) must be observed at all times. See

<https://policy.illinoisstate.edu/health-safety/general/5.1.1Concealed%20Carry.shtml>.

Real firearms or live ammunition are never allowed in the theatre or rehearsal space. Use rubber, non-firing replicas or dummy firearms whenever possible, or a recorded sound effect instead. Only a professional fight director or qualified expert may stage violence involving the use of theatrical firearms.

- Always use the smallest blank load possible to achieve the desired effect. The larger the load, the greater the danger. Blanks are extremely dangerous. Even though they do not fire projectiles (bullets) out of the gun barrel they still have a powerful blast and can maim or kill.
- Always treat all theatrical firearms whether rubber, non-firing replicas, dummy prop weapons, or blank-firing theatrical firearms as if they are loaded, lethal weapons.
 - Do not engage in horseplay or unauthorized use of theatrical firearms or any weapons.
 - Never fight or struggle over a loaded blank-firing theatrical firearm.
 - When using a blank-firing theatrical firearm in rehearsal without blank loads, always breach (open) the gun and show that it is unloaded.
 - Never pass a theatrical firearm casually from one person to another.
 - When receiving a theatrical firearm from an artist or authorized crew member, say, "thank you" when you have a secure grip on the weapon. If you are handing off the weapon, reply "You're welcome" to acknowledge that they have control of the weapon prior to releasing your control.
 - Check the firearm every time you take possession of it.
 - Never leave a theatrical firearm randomly on a prop table, back stage, or in a dressing room.
 - Never rehearse with a theatrical firearm in a space where the rehearsal can be seen by passersby through windows or open doorways. Never remove a theatrical firearm from the rehearsal or performance space, or take a firearm out into the house during technical rehearsals. All theatrical firearms must be stored backstage in a secure, supervised location when not in use.
- Only artists who are assigned to use or handle the theatrical firearm may handle it.
 - Unless being used in rehearsal or performance, theatrical firearms must be properly secured by a property master or gun wrangler.
 - When exiting stage following the use of a theatrical firearm, immediately hand the firearm to the property master, armorer, weapon wrangler, or assigned crew member as instructed for secure storage.
 - Never attempt to adjust, modify, or repair a theatrical firearm yourself. If a firearm jams or malfunctions, corrections shall be made only by a qualified person.
 - All loading of theatrical firearms must be done by the property master, armorer, gun wrangler, or experienced persons working under their direct supervision.
 - Never load the firearm until just before it is intended to be used. When a scene is completed the property master, gun wrangler, or qualified crew member shall unload the firearm. All firearms must be cleaned, inspected, and inventoried after each performance.
 - All theatrical firearms must be stored after each performance in a steel security gun safe. Blank loads must be stored in a separate locked storage unit.
- The property master, armorer, or professional/faculty fight director must carefully train the artists in the safe use of any theatrical firearm prior to using any theatrical firearms in rehearsal or performance.
 - The production stage manager should coordinate and be present at the training session along with all artists who handle and fire the firearms or are on stage or near where the firearms are being used.

Artists must be honest about their level of training and experience in the use of theatrical firearms: do not overstate your qualifications.

- If you are the intended target of a gunshot, make sure that the person firing at you has followed all these safety procedures. Immediately inform the production stage manager of any safety violations or concerns.
 - All artists must have access to appropriate hearing protection when near a discharging blank-firing theatrical firearm.
 - When discharging a theatrical blank-firing firearm offstage to simulate a shot onstage, it should never be pointed towards curtains, props, or other flammables, and never discharged towards offstage personnel. Individuals firing offstage firearms should wear ear and eye protection and ensure that the weapon is pointed in a safe, predetermined firing land.
 - If you are required to wear exploding blood squibs, make sure that there is a protective bullet-proof vest or other solid protection between you and the blast pocket. Squibs can only be used under the supervision of a qualified expert, professional pyro-technician.
 - Never point a blank-firing theatrical firearm directly at anyone including yourself and the audience. Always cheat the shot by aiming to the right or left of the target character in carefully determined firing lanes. If asked to point and shoot directly at a living target, consult with the property master, armorer, fight director, or production stage manager for the prescribed safety procedures.
 - Do not cock, put your finger on the trigger, or otherwise ready a theatrical firearm for discharge until the weapon is pointed safely in the firing lane at the moment of discharge.
 - Know where the safety is on the firearm and use it.
 - Use protective shields for all off-stage artists within proximity to any shots fired.
 - If using a blank firing theatrical firearm with an open barrel check it every time you take possession of it. Before each use make sure the firearm has been test fired off-stage and ask to test fire it yourself. Watch the prop master, armorer, or gun wrangler check the cylinders and/or barrel to be sure no foreign object or dummy bullet has become lodged inside.
 - If the director, fight director, props master, armorer, or gun wrangler shouts “Put the gun down,” place the firearm gently on the ground with the barrel pointing in a safe direction and step away from the weapon.

If you are in a production where shots are to be fired and these safety rules are not being followed immediately notify the production stage manager and the school director.

APPENDIX D: Policy on High-Risk Physical Theatre

Philosophy

The School of Theatre and Dance recognizes that high-risk physical theatre may be appropriate under certain conditions when integral to the action or aesthetic. We are dedicated to creating a safe rehearsal and performance space for artists performing high-risk activities. High-risk physical theatre uses performance techniques that create a greater risk of physical injury than traditional theatre practices. These techniques may include:

- Acrobatics and tumbling
- Aerial silk dancing
- Circus skills (e.g. fire-breathing, stilt walking, trapeze work, etc.)
- Hanging, flying, or wire work
- Automated scenery

Facilities

The following equipment should be provided in all rehearsal and performance spaces in which high-risk physical theatre is rehearsed or performed:

- First-aid kit including cold packs
- Accident report forms
- Water
- Telephone for emergencies
- Adequate on and offstage lighting
- Temperature control
- Ventilation
- Space for warm-ups
- Floors and surfaces that are clean, well maintained, and appropriate for the activity
- Gymnastic mats, crash pads, padded and/or glow-taped corners and hazards
- Padding for artists (knee, elbow, wrist, etc.)

Acrobatic Equipment and Costumes

All specialized equipment and costumes used for high-risk physical theatre should be:

- Suitable for the required movement/choreography
- Installed by a certified rigger
- Inspected/maintained by a trained technician before each use
- Inspected by any artists who use the equipment before each use

Auditions and Rehearsals

All high-risk physical theatre must be staged and supervised by qualified professional technicians/experts. No high-risk physical theatre may be staged unless,

- A movement and/or circus director/choreographer is present at auditions and rehearsals
- An accurate description of expectations of artists is provided at auditions
- Artists will be asked to provide accurate descriptions of their physical abilities and limitations/injuries on the audition form
- A production stage manager and/or movement captain should record all choreography either by digital recording or written notation
- Time must be allocated for stretching and warming up before any rehearsals involving high-risk physical theatre

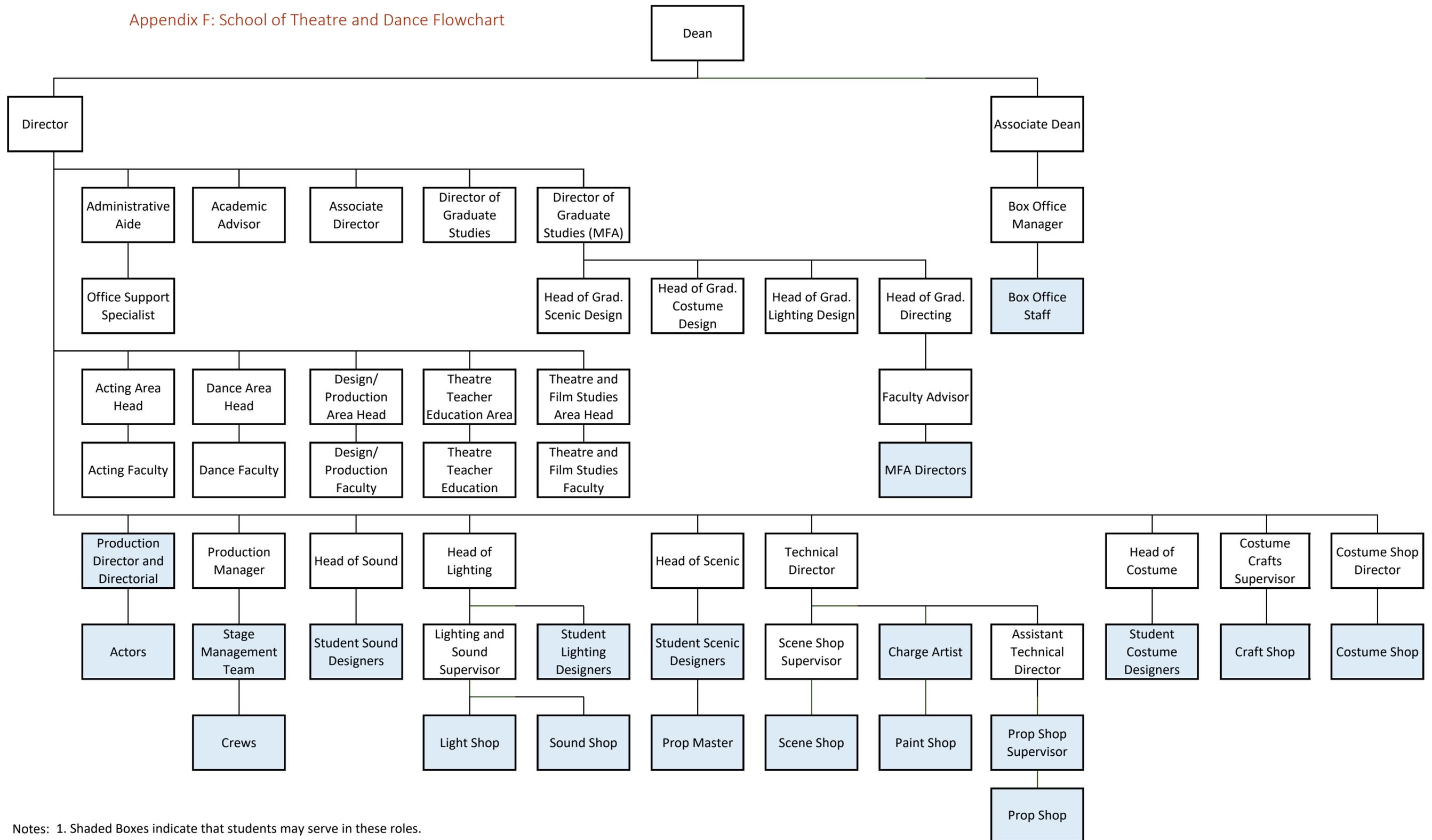
- Time must be allocated at the end of any rehearsals involving high-risk physical theatre for cooling down, asking questions, and voicing concerns
- The director/choreographer should communicate expectations before any new piece of choreography is introduced
- Artists must communicate any injury, discomfort, or fatigue experienced before, during, and after rehearsals
- The director/choreographer and artists must agree on a safe word (e.g. “hold,” “bail,” or “abort” could be used to abandon a technique or trick mid-execution)

Appendix E: General Duties for Entire Production Process

	Costume	MH	Scenic	Prop	Light	Sound	TD	CSM	SM	DIR	Perf
Attend all meetings with advisor	X	X	X	X	X	X			X	X	
Attend all design/production meetings. Take Notes	X	X	X	X	X	X	X	S	X	X	
Attend rehearsals scheduled	X	X	X	X	X	X	S	S	X	X	X
Maintain constant contact with area, provide regular updates	X	X	X	X	X	X	X	X	X	X	
<u>PRIOR TO FIRST MEETING</u>											
Read script	X	X	X	X	X	X			X	X	
Research/Analyze	X	S	X	S	X	X			X	X	
Meet with advisor regarding deadlines & schedules	X	X	X	X	X	X	S	S	X	X	
Schedule regular meetings with Advisor	X	X	X	X	X	X	S	S	X	X	
Build show binder (different for each area of production)	X	X	X	X	X	X			X	X	
<u>WEEK 1: MEANING AND SIGNIFICANCE</u>											
Prepare for initial conversations	X	S	X	S	X	X				X	
Review calendar, budgets, labor, space & limitations w/team							X	X			
<u>WEEK 2: THE WORLD OF THE PLAY</u>											
Prepare to share evocative and factual research	X		X		X	X			X	X	
<u>WEEK 3: TECHNICAL DEMANDS/VISUAL EXPLORATION</u>											
Present collages, rough silhouettes/ground plans, possible sounds	X		X		X	X					
Provide team with a rough rehearsal schedule									X	X	
<u>WEEK 4: PRELIMINARY DESIGN PRESENTATIONS</u>											
Present evidence of design progress (different for each area)	X	S	X	S	X	X			X	X	
<u>WEEK 5: REFINEMENT OF DESIGNS</u>											
Refine ideas, develop color palette, work toward Final Designs	X		X		X	X			X	X	
Preliminary Fly Meeting			X	S	X	X	X		X	X	
Preliminary Budget	X		X								
<u>WEEK 6: FINAL DESIGN PRESENTATIONS</u>											
Present collages, rough silhouettes, examples of possibilities		X	X						X		
Present final designs (different for each area)	X		X						X	X	
Renderings/drawings for all major furniture pieces				X							
<u>WEEK 7: BUDGET & SHOP PREPARATION</u>											
Create work lists and plan for purchase/pull/build	X		X								
Second Fly Meeting			X		X	X	X		X	X	
Final Budget	X		X				X	X			
Preliminary Cue List to Director					X	X				X	
Begin drafting light/sound plots					X	X				X	

	Costume	MH	Scenic	Prop	Light	Sound	TD	CSM	SM	DIR	Perf
WEEK 8: PRE-PRODUCTION #1											
Final Design Presentations		X							X	X	
Final Scenic Drawings due (no further major design modifications)			X								
Plan for Design Execution						X					
Lighting Key Diagrams due to advisor					X						
WEEK 9: PRE-PRODUCTION #2											
Plot/Section, equipment/atmospheric requests due to advisor					X						
Wireless mic meeting (if appropriate)	X	X				X					
Continue to prepare for entrance to Shops	X	X	X	X	X	X	X	X			
WEEK 10: PRODUCTION BEGINS											
Build/rehearsal begins	X	X	X	X			X	X			X
Designer presentations/First read thru			X		X	X			X	X	X
Final prop List due			X	X					X	X	X
Cue List Due						X					
Final construction drawings due							X				
WEEK 11: PRODUCTION MEETING #1											
Plot approval deadline					X						
WEEK 12: PRODUCTION MEETING #2											
Paint calls begin			X								
Final technical paperwork due to advisor					X	X					
Plot Preliminary Meeting					X		X				
WEEK 13: PRODUCTION MEETING #3											
Designer run	X	X	X	X	X	X	X		X	X	X
Determine cable paths and special lighting requirements for SM/Run Crew					X	X	X		X		
Hang begins					X						
WEEK 14: PRODUCTION MEETING #4											
Quick change/Shift plots and meetings	X	X	X						X	X	
ME Meets with SM to determine Run Light Requirements					X				X		
Finalized plan for design execution						X			X	X	
Headset/Running light meeting					X	X			X	X	
WEEK 15: PRODUCTION MEETING #5											
Prop Deadline (No major prop changes after this time)			X	X					X	X	X

Appendix F: School of Theatre and Dance Flowchart



- Notes: 1. Shaded Boxes indicate that students may serve in these roles.
 2. Media designers could be supervised by the Heads of Lighting, Sound, or Scenic.
 3. See breakout charts for Directing and Dance.

Illinois State University School of Theatre and Dance

Campus Box 5700

Normal, IL 61790-5700

Department Office: (309) 438-8783

Box Office: (309) 438-2535

stage manager's Office: (309) 438-2499

Fax: (309) 438-5806