

Oregon Straw Hat Players  
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### **Production Guidelines**

These guidelines were developed out of the rulebooks for professional theatre, negotiated by unions such as Actors Equity, the International Alliance of Theatrical Stage Employees (IATSE), and the American Federation of Musicians. OSHP feels strongly that those volunteering their time deserve the same level of treatment as those who are paid, and hopes that our volunteers aspire to the same level of professionalism as those who aspire to make theatre their livelihood.

Some of the guidelines are adjusted from professional theatre standards due to considerations particular to community theatre. Very occasionally, a professional guest artist may participate in an OSHP production. In that case, the requirements of that artist's contract will take precedence over these guidelines and the company will be informed in writing of the changes.

The guidelines exist to protect our members and to help ensure a smooth production process and a quality performance. They aren't very long—the Broadway rulebook runs 181 pages by comparison. We hope they are clear and reasonable, and help us all to understand our expectations.

#### 1. Duties of artists and staff

- (A) Artists and staff agree to be prompt at rehearsals or other calls, to be ready to work promptly at the announced call time, to respect the physical property of the production and the theatre; and to abide by all reasonable guidelines, rules, and regulations of OSHP, the Oregon School District, and production staff.
- (B) Actors agree to pay strict regard to make-up and dress; to perform Actor's services as reasonably directed to the best of Actor's ability; to properly care for Actor's costume and props; and to exercise care when required by the production to wear and use electronic equipment.
- (C) All artists and staff members involved in the actual running of a performance shall comply immediately with all instructions and cues given by the Stage Manager or an Assistant acting under the Stage Manager's direction.
- (D) OSHP expects actors to greet the audience in the lobby or other appropriate space following the performance. The greeting period need be no longer than 10 minutes following the end of the performance, and should not be longer than 20 minutes.

#### 2. Company Representatives

- (A) At the first full-company or other appropriate meeting, at least one company representative shall be elected.
- (B) Elections shall be conducted by the Stage Manager, and without the presence of the Director, Musical Director, Producer, Choreographer, and any Associates or Assistants to these positions..
- (C) For a large production, separate representatives may be elected as appropriate.
- (D) For a youth production, the Producer may dictate a minimum age for eligibility.
- (E) The representatives shall monitor and consult on compliance with these guidelines, and advocate for the company members they represent.

### 3. Health and Safety

- (A) Production staff shall take all measures possible to create an environment that is physically and personally safe.
- (B) At the earliest appropriate rehearsal the company shall receive an orientation to the facility being used, emphasizing safety issues as well as respect for and particular rules of the venue.
- (C) All staff and artists need to fill out a form detailing medical and emergency contacts, as well as medical conditions that OSHP needs to be aware of.
- (D) First-aid kits stocked with adequate supplies shall be available and easily accessible at all times whenever an artist or staff member is required to rehearse, work, dress, or perform.
- (E) No production staff member shall intentionally intimidate, harass, or humiliate any artist or staff member at any time, including, but not limited to, all communications in connection with artistic notes. However, it is understood that there is no intent to interfere with the Director's, Choreographer's, or other staff's ability to critique participants in connection with artistic notes.
- (F) No member of the company shall engage in any harassment or bullying, especially by the use of social networking Web sites.
- (G) Whenever firearms or other weapons are used in a production, there shall be a safety demonstration for the entire company, prior to the first use on stage, and such demonstrations shall be conducted by a qualified individual. Only weapons and firearms designed and intended for stage or sound effect use shall be employed, and only designated and trained staff or artists may handle them.
- (H) Stage fighting and stunts
  - (1) Equipment used in the performance of any stage fight and/or stunt shall be checked prior to each performance.
  - (2) A Fight Captain shall be assigned from the company and so identified in the production's program. The Fight Captain must be selected no later than the end of the first week of fight rehearsals.
  - (3) All Actors who participate in a fight shall run through the routine before each performance. Any exception to this guideline shall be at the express discretion of the Fight Captain.
  - (4) First aid information and equipment will be made available to the Fight Captain.
  - (5) The Fight Director, Choreographer, Stunt Coordinator and/or Fight Captain shall consult with artistic personnel appropriate under the circumstances to reasonably protect the Actors from injury.

### 4. Minors

- (A) Any minor participating in an OSHP production must have a letter on file signed by the minor's parent agreeing to the commitment of participation.
- (B) At the end of any rehearsal or work call production staff shall ensure that a responsible staff member remains on site until all minors have been transported off the premises.

### 5. Rehearsals, performances, and work sessions

- (A) The rehearsal/performance week shall run from Sunday through Saturday,.
- (B) There must be at least one full 24-hour day off during the week for the cast except for the week of a production's opening. Cast members may however be requested to assist with technical work during a day off.
- (C) All rehearsal time limits include actual rehearsal time, announcements, and the giving of notes. For dress rehearsals and performances they also include pre-curtain call times.

- (D) Publicity photo calls, costume fittings, and similar activities are not included in any rehearsal time limits, however reasonable break times must be observed. Any archive photo call on stage *is* included in rehearsal/performance limits.
- (E) For most productions 15 hours of rehearsal per week should be sufficient. Rehearsal time is limited to a total of 24 hours per week except for the week of a production's opening, when rehearsal plus call and performance time is limited to a total of 32 hours. The intention to rehearse more than 20 hours per week should be included in a production's audition notice.
- (F) Evening and Sunday rehearsals should normally be planned to last three hours, unless longer rehearsals are demanded by the needs of the production and/or are balanced with appropriate time off. No evening or Sunday rehearsal may extend beyond five hours in duration under any circumstances, except as stated in (I) below.
  - (1) The limit normally begins at the announced time for the start of rehearsal.
  - (2) If the start is delayed due to tardiness of artists or staff, the limit may begin at the time useful work is able to proceed. Production staff shall make all reasonable effort to begin on time.
- (G) Saturday rehearsals may extend up to seven hours. There must be an adequate meal break after no more than three-and-one-half hours.
- (H) Weekend work sessions may extend throughout the day. The work supervisor shall ensure that all participants take adequate rest and meal breaks.
- (I) Dress rehearsals during the final week of rehearsals and performances may not extend beyond a total of five and one-half hours including call time, run of the show, notes, and greeting the audience.
- (J) Within any midnight-to-midnight 24-hour period, the total time between the start of the first required call and the end of the last may not exceed 12 hours.
- (K) On days of two performances or two rehearsals, or when there is a rehearsal on a performance day, there should be a minimum one-and-one-half hour break between the end of the first activity and the first call time for the second. If there is less time, OSHP shall coordinate an on-site meal, which may include requests that the company bring food to share.
- (L) During rehearsals prior to dress rehearsals, there shall be a break of five minutes after not more than 60 minutes or 10 minutes after not more than 90 minutes. At the end of a rehearsal a notes session of no more than 20 minutes shall be allowed without taking a break. Breaks are not required during dress rehearsals, however, any intermissions planned shall run at least for the intended duration.
- (M) The production staff shall honor all potential conflicts with rehearsals or work calls registered at the time of auditions or staff sign-ups. Additional conflicts may also be registered prior to the official offering and acceptance of a role or staff position, though if excessive they may result in the withdrawing of an offer. Production staff shall make reasonable efforts to accommodate conflicts registered subsequently, and should devise a method to record those conflicts distinctly from those registered in advance. Records of conflicts may be used in future casting or staffing decisions.
- (N) A Stage Manager or Assistant Stage Manager must be present at every rehearsal. A coaching session involving no more than three actors and one director is exempt from this requirement. Any production staff member may act as a member of stage management staff when not fulfilling other duties.
- (O) Whenever a rehearsal time limit or break requirement is reached the Stage Manager or designee shall immediately interrupt the rehearsal and enforce the requirement.
- (P) Efficient scheduling
  - (1) Production staff should make every effort to schedule rehearsals so that artists' time is

used efficiently. The Stage Manager should keep records of times when people are called but not used and periodically consult with the Director and other staff members to improve scheduling.

(2) Under no circumstances should an artist be called, required to wait through the majority of a rehearsal, then be released without being used.

(Q) Subject to the Director's artistic discretion, every onstage performing member of the company shall be entitled and required to participate in the curtain call at the conclusion of each performance.

## 6. Billing

### (A) Playbill or Program

(1) A free program shall be proffered to every patron prior to patron's arrival at patron's seat. Such program shall contain a listing of all artists and staff involved in the production together with their named part(s) or function.

(2) The order of listings in the program shall follow a reasonable order which production staff can explain to artists and staff on request.

(3) Each artist and staff member shall have reasonable opportunity to review a proof of the program and offer corrections or feedback to the production staff.

(4) In the event that there are errors or omissions in the printed program, upon receipt of notice of such an omission or error, within 24 hours OSHP will place in the program a photocopied or printed slip or post a prominent notice in the lobby correcting the omission or error.

### (B) Understudies or Replacements

(1) When an understudy or substitute takes the place of an Actor whose part listed in the program is a specifically identifiable character or where such an Actor is replaced by another then announcement shall be made by any two of the following methods:

(a) By public address system or from the stage immediately prior to the performance.

(b) By a program insert

(c) By a notice prominently placed in the lobby.

(2) When a performance of a musical is conducted by someone other than the artist listed in the program an announcement shall be made by a notice prominently placed in the lobby.

### (C) Lobby Photographs

(1) If any photographs of artists or staff are displayed in the lobby, production staff will attempt to include a reasonable representation of all participants.

(2) If any individuals are identified by name in connection with a photograph, production staff will attempt to identify all those appearing in photographs at least once.

## 7. Callboard

(A) An official callboard shall be maintained at rehearsal sites and backstage in the theatre, on which up-to-date information for artists and staff members shall be maintained, including:

(1) Calls and schedules

(2) Emergency contacts

(3) Health and safety information

(4) Sign-in sheets for actors and crew (normally waived for orchestra)

(5) Other notices of interest and importance

(B) All artists and staff members are responsible for being aware of the information posted on the callboard.