General Production Contract: Company Member

Terms and Conditions

I. Parties, Provisions, and Definitions

A. This contract is made between each member of the acting company, from here on referred to as a "company member" or as an "Actor," and the Theater Division of the University of Virginia's College at Wise for participation as a member of the Acting Company in the University of Virginia's College at Wise's production of _____
(Production Title)

B. This contract applies to both the contracted individual's position in the production and any production-based course credit that that individual may have registered for in conjunction with theatrical production named herein. Such courses include but are not limited to any and all practica, "Rehearsal Ensemble & Performance", any and all Seminars, and or "Performance Laboratory."

C. This terms and conditions of this contract apply to all aspects of the entire production process, throughout the entire production schedule, beginning on the date of signature and ending upon the completion of strike and the return of any production related materials for the Theater Division's production named herein.

D. The individual contracted herein may be referred to generally as a "member of the acting company" or member of the production team" as well as being referred to specifically by title or position as defined in this contract or by the phrase 'the contracted.' Specific titles and positions are conferred upon certain individuals for the purposes of the theatrical production named above. All terms and conditions of this contract apply regardless of the individual in a particular production position or any change therein.

E. All references to the production, performance, performances, production process, rehearsal, rehearsals, and the rehearsal process are for the production named above in this contract only.

II. Professional Responsibilities- Company Member

A. Preparations

1. Deadlines

a) The Script Deadline, the date by which actors are responsible to have sufficiently memorized the lines, cues, blocking, choreography, and/or music such that the he or she is able to work through rehearsal without a script is ***Insert Date***. All actors in the company are responsible for meeting this deadline.

b) The performance deadline, ***Insert Date***, is the point in the rehearsal process at which the lines, cues, blocking, choreography, and music are to be consistently performed to perfection, as defined by the script and rehearsal, is the point in the rehearsal process at which individual scenes are no longer worked in isolation and larger sections of the show (acts) are run concurrently. The actor should no longer be thinking about lines, etc., but rather playing through them in a consistent flow of action.

c) Actors who do not meet any of the deadlines described above, may be dismissed from the acting company and or have their performance grade significantly reduced.

d) The final stage of rehearsal and performance begin on the date of ***Insert Date***. No absences are permitted in the final stage of rehearsal and performance for any reason. Understudies are to be prepared to assume roles, with blocking and lines memorized, in the event of an emergency. Though highly unlikely, it is possible that in dire circumstances rehearsals could run past 11PM.

2. Physical

a) It is the Actor's responsibility to be ready and willing to engage physically and vocally demanding work at any time within a rehearsal. To that end, the actor is expected to maintain proper health, nutrition, hydration and sleep and to arrive at rehearsal warmed-up, in proper rehearsal attire, and ready to go. Rehearsing under the influence of drugs or alcohol is not safe oand consequently not allowed.

b) Proper rehearsal attire --comfortable and which allows the actor to move with complete freedom, without restriction, and which is conducive to intense physical work which may soil or damage it. Examples of such attire include sweats, athletic shorts, leotards, tights, and t-shirts, tennis shoes, ballet, character, and or Jazz Shoes. Jeans, flip-flops, heels (of any kind), sandals, and dress coats/blazers, are not appropriate rehearsal attire.

c) Appropriate physical interactions/contact: In professional rehearsal circumstances proper interpersonal boundaries must be maintained in order for actors to feel comfortable to interact dynamically. No actor should ever touch any part of another actor's anatomy which would be covered by a bikini unless it is a part of the script, it has been discussed and, when necessary, choreographed with the director, and both parties have consented to it previously.

d) Actors should maintain good physical and oral hygiene such that other company members will feel comfortable in intimate or dynamic personal interactions. Any concerns over this policy may be directed to the instructor.

3. Script Analysis

a) The actor is responsible for a significant understanding of the action, objective, and circumstance of his or character/s within the scene/s to be rehearsed in a given rehearsal.

b) To whatever extent the actor is unable to address these basic elements of the scene, he or she should come to rehearsal prepared to ask questions to develop his or her understanding.

B. Rehearsal and Performance

1. Ensemble

Crucial to the productivity of the rehearsal process as well as the dynamics of the performance is the cultivation of an ensemble among the company of actors and the production team. To that end the actor should endeavor to:

a) Maintain an environment where everyone feels free to explore, experiment, and take risks without fear of failure or ridicule. Support and, where possible, assist fellow actors in their efforts.

b) The actor should endeavor to keep an open mind and foster a willing attitude that allows for experimentation and exploration of the text and performance. Actors are subsequently expected to communicate when they don't understand something or are having difficulty making an interpretation work.

c) Any actor who's attitude within the rehearsal process is significantly disruptive to the progress or morale of the acting company will be dismissed from the company.

d) Throughout the early and middle stages of the production process, actors should strive to discover the most honest and compelling physical and vocal expression of their character's action and circumstances in rehearsal (as opposed to discussion). Show, don't tell.

e) The actor's discipline is to remain involved and engaged in rehearsal at all times even when not actively working. An actor should never "mark" through a rehearsal unless specifically instructed by the director or stage manager.

f) Listen! A successful actor's focus is ALWAYS external. It is never inward on the self, emotion, or the success of the performance. An actor's focus is directed toward the subject of or obstacle to his or her objective-usually another character on stage.

2. Practices and Procedures

a) The director, stage manager or technical director are the only people who should stop the 'action' in rehearsal. Actors should continue performing in spite of mistakes, missed lines, blocking, or side coaching until instructed to hold, freeze, etc.

b) The Stage Manager's job is to organize and facilitate the progress of rehearsals. It is the stage manager's job to keep things moving forward since actors (and directors) often have a tendency to get side-tracked. Requests to stop, continue, or quiet down should be respected as a helpful suggestion that allows us to achieve a great deal more through the rehearsal process.

c) An actor is expected to maintain a vocal clarity and volume that can be heard and understood by the whole audience. If you are in doubt about your ability to do this healthfully, speak with the director at the earliest possible time.

d) The actor is not allowed to eat food, smoke, or leave the on-stage or backstage area at any time when in costume. This includes after performances.

e) Actors are to sign in on the call board upon arrival at performances, tech rehearsals and dress rehearsals.

f) Actors are responsible for their own entrances, exits, cues, costume changes, property setting and striking, etc. unless told otherwise by the stage manager.

g) Theater etiquette suggests that offstage actors are not to be seen by any member of the audience before, during, or after the performance. Actors are expected to remain in the dressing room for 10 minutes after the curtain call before entering public spaces.

h) Theater etiquette suggests that gifts given to other members of the cast or anyone involved in the production team should be done out of public view-before or well after a performance is over and the audience has left the building.

i) Each actor is responsible for maintaining his or her script. In certain productions, as notified by the stage manager or director, actors will be required to return their rented scripts, free of any markings, and in a condition similar to that in which they were received.

j) Actor's cell phones are not permitted in the rehearsal room or theater under any circumstances. The Stage Manager will make accommodations to secure actors cell phones at the actor's request. Actors may give out the Stage Manager's cell phone number, with his or her approval, but only in the event of an emergency.

k) An actor is never to handle, use, or play with the props or costumes of another actor. Prop-weaponry is never to be used or played with at any time other than for rehearsals and performances.

l) The Division of Theater extends two complimentary tickets to each actor (and crew member) involved in a production. In order to be used, those tickets must be reserved prior to production week, during the scheduled period on the Production Calendar labeled "Ticket Reservations." All reservations must be picked up by 15 minutes prior the performance's advertised start time. It is the actor's responsibility to inform any individuals for whom they have reserved tickets of the pre-show time deadline for pick-up. Tickets that are not picked up in time will be given away to any potential audience members who are present and waiting for available tickets.

m) The Division of Theater allows actors and crew members to reserve 'paid' tickets in advance of performance dates for family members or significant others traveling from out of town. These reservations are not for local individuals or students with the ability to obtain tickets for themselves. Said reservations must be reserved prior to production week, during the scheduled period on the Production Calendar labeled "Ticket Reservations." All reservations must be picked up by 15 minutes prior the performance's advertised start time. It is the actor's responsibility to inform any individuals for whom they have reserved tickets of the pre-show time deadline for pick-up. Tickets that are not picked up in time will be given away to any potential audience members who are present and waiting for available tickets.

3. Tech Work/Crew Responsibilities

a) Actors will be required to schedule and fulfill technical/crew work during scheduled daytime shop hours as a part of their participation and contribution to the overall production. Actors are required to schedule (in advance) and serve 3 hours of tech/crew work each week of the rehearsal/production process in advance of tech week.

b.) Actor's will generally have complete or partial responsibility (depending on volunteer help) for making and maintaining (but not designing) their own costume/s and/or props. Mentoring will be provided for actors who request assistance or information in the construction, fabrication or assembly of costumes or props. Deadlines for costume and prop completion can be found on the production calendar. Actor's will not be responsible for any costs associated with construction or acquisition of any costume or prop and should not make any purchases to that end without consulting the Technical Director.

b) Actors who do not meet the expectations made of them for technical work assignments or crew responsibilities may be dismissed from the acting company.

III. Professional Expectations

A. Attitude

1. Maintain a positive and constructive attitude toward the production process and all involved.
2. Be patient with the collaboration and production process.
3. Look for ways to make the production process work better or more successfully and do what you can to take responsibility for that.

B. Communication

1. Maintain an open line of communication with all members of the production team.
2. Communicate updates, changes, additions, subtractions, etc. appropriately—generally in production or design meetings.
3. Address all production problems, concerns, etc. through the stage manager immediately.
4. Work to resolve conflicts quickly and professionally with the individual/s concerned. If you feel unable to address the conflict with the individual/s yourself, seek out an appropriate mediator with production responsibilities in the chain of command above all parties concerned.
5. Work to fully consider the implications that all the decisions made throughout the production process have for your individual position and work. Present all relevant questions to that end to the appropriate people.

C. Positional Organization (see full sized diagram)

D. Scheduling-

All obligations described below with respect to scheduling are based on the production and or rehearsal schedule/s included as a part of this document, on the following page

1. Availability

a) All members of the company and production team are expected to attend any and all scheduled meetings, rehearsals, appointments, or work calls that do not conflict with the availability listed on your Audition Application or in discussion with the director/stage manager. In the event that any accommodations are made, please be sure to have those in writing with a copy for yourself & the stage manager or director.
b) In committing to be a part of this production, you are committing to attend all rehearsals and technical crew calls that are scheduled. If new opportunities or commitments arise, you are expected to work them around the provided production schedule that you have committed to. Accept in extraordinary emergency cases, changes to availability cannot be accommodated.
c) Maintain accurate and up-to-date information regarding your availability with the Stage Manager or Technical Director at all times.
d) Members of the cast and production team are not allowed to pledge in the same semester that they are involved in a theater production.

2. Emergency Absences

a) If an emergency occurs and you have to miss a rehearsal for which you have been scheduled, notify the stage manager or director as soon as reasonably possible.
b) Repeated absences, determined at the discretion of a representative of the division of theater, may lead to the dismissal of an individual from his or her position and/or the failure of that individual in a production related course, practica, or seminar.

3. Deadlines & Promptness

a) All members of the company and production team are expected to be punctual to all meetings, rehearsals, appointments, or work calls
b) All work is to be completed promptly based on all schedules and deadlines communicated in writing or verbally.
c) Company and Production team members are responsible for meeting all deadlines relevant to their position as defined in the production/rehearsal schedule or agreed upon in the production meetings, design meetings, rehearsals, or any other portion of the production process.
d) Repeated or excessive lateness, determined at the discretion of a representative of the division of theater, may lead to the dismissal of an individual from his or her position and/or the failure of that individual in a production related course, practica, or seminar.

4. Tech Week

a) 'Tech-Week' is the period of time in which the technical elements-set, lights, sound, costume, etc.-are coordinated with the performance. It is usually the last 6-10 rehearsals.
b) It is best to maximize your availability during tech week to help facilitate any last-minute work which needs to be done or to accommodate the needs of your school work and late rehearsals.
c) No member of the company/crew may be absent from any production-related obligation scheduled on the production calendar or in a meeting, including availability conflicts 'on-file.'
d) It is the responsibility of all members of the production team/company to eliminate any obligations which conflict with rehearsals, meetings, appointments or work-calls during tech week.
e) All crew and company members are eligible for 2 complimentary tickets over the course of the show's run. Those tickets must be reserved through the stage-manager or director a week prior to opening or as indicated on the production calendar. Late reservations may not be accommodated. Additionally, company/crew members may reserve tickets for guests traveling a significant distance to see the performance. Those reservations must be made at the same time as the comp ticket reservations.

5. Strike

a) Strike is the dismantling of the set and the restoration of the theater building, facilities, materials and equipment to the condition and/or situation of their routine operation.
b) Strike will commence upon completion of the final performance unless otherwise stated on the rehearsal schedule.
c) All members of the production team and company are expected to attend strike without exception.
d) Unless extraordinary circumstances are verified, any actor who does not attend strike will fail any course based on the production and will jeopardize his or her participation in future theater productions.

6. Rehearsal/Production Schedule

The Rehearsal Schedule is Attached to this document as an Appendix II or disseminated separately.

IV. Evaluation

A. Evaluations

1. Students registered for credit through a production practicum will be evaluated twice over the course of the production project. Ideally, one evaluation will occur toward the middle of the process and the other will occur at the end.
2. Evaluation will be based on the expectations and responsibilities laid out in this contract and well as those laid out in the Rehearsal/Performance Evaluation Rubric found in Appendix I.
3. Reasonable efforts will be made to share the evaluations with students at appropriate times.
4. Students should feel free to speak with the director/instructor at any appropriate time, in private, over the course of the rehearsal calendar about his or her curricular performance or about any question he or she has about grade-related expectations.
5. Evaluations may additionally incorporate use of rubric tailored to the specifics of a particular course instead of or in addition to any. When possible, every effort will be made to share the rubric template with the students to whom it applies.

B. Weight of Grades

Grades will be evenly weighted in an assessment of the student's fulfillment of professional responsibilities and expectations laid out in this document.

C. Failure and/or removal from Position

Certain conditions may cause a student to fail a production based course outright and/or be dismissed from the acting company. These include but are not limited to the following:

1. The student's negative attitude is significantly detrimental to the rehearsal/production process and the others involved in that process.
2. Repeated absence.
3. Repeated lateness.
4. Repeated inability to perform required tasks/responsibilities adequately.
5. Failure to meet the expectations outlined in this contract.

IV. Signatures

I, hereby certify that I have read and understand all the responsibilities and expectations described in the "General Production Contract: Company Member" contract provided for this production as listed above and I accept full responsibility for meeting those community expectations to the best of my ability. I further certify that I understand the potential consequences of not meeting with those expectations and responsibilities and will voluntarily remove myself from the production if I am unable to uphold my part.

Signature of individual performer: _____ Date _____

Signature of Production Director: _____ Date _____

Signature of Advisor/Supervisor: _____ Date _____