

Theatre UCF Standards

As of 1.7.19

It is the intent of the Theatre department administration faculty and to provide a clear and simple set of policies that guide rehearsals and classrooms to insure a safe and comfortable space for learning. These guidelines are based on the Chicago Theatre Standards and have been adapted for the University of Central Florida. These standards will be in effect for all learning environments under the auspices of the UCF Theatre program, to include classes and rehearsals. Providing a safe and welcoming environment is intrinsic to learning.

"Arts environments require risk, courage, vulnerability, and investment of our physical, emotional and intellectual selves. We seek to nurture spaces with strong safety nets that support that ethos without compromising a visceral and authentic experience for artists and audiences in our learning environment and for our artists and audiences.

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Concern Resolution Path (CRP)

<p>Classroom Work:</p> <p>1) Instructor</p> <p>2) Michael Wainstein (Director of SPA)</p> <p>3) Nancy Stanlick (Associate Dean, CAH)</p> <p>4) Title Nine or Other appropriate University Office</p>	<p>Participation Classes (Undergraduate)</p> <p>1) Assignment Supervisor (Director, Shop Manager, Advisor, etc)</p> <p>1A) Instructor of Record</p> <p>1B) Artistic Director or Director of Production</p> <p>2) Michael Wainstein (Director of SPA)</p> <p>3) Nancy Stanlick (Associate Dean, CAH)</p> <p>4) Title Nine or Other appropriate University Office</p>
<p>Grade Appeals</p> <p>Follow the standard path in the University Handbook. This Concern Resolution Path (CRP) does not deal with Grade Appeals.</p>	<p>Participation Classes (Graduate)</p> <p>1) Assignment Supervisor (Director, Shop Manager, Advisor, etc)</p> <p>1A) Area Coordinator or Graduate Coordinator</p> <p>1B) Artistic Director or Director of Production</p> <p>2) Michael Wainstein (Director of SPA)</p> <p>3) Nancy Stanlick (Associate Dean, CAH)</p> <p>4) Title Nine or Other appropriate University Office</p>

Communication

- The CRP will be verbally explained at the All Theatre Meeting and will be available in the “UCF Standards” document. The document will be referred to in every Theatre Department syllabus.
- A copy will be posted on the Theatre UCF website.

Recordkeeping/ Reporting - When a student has identified that they have a concern, the Faculty or Staff member, will keep confidential notes about the concern, except for when the concern relates to any matter that is covered under the mandatory reporting required of UCF employees.

Under UCF’s *Policy 2-004.1 Prohibition of Discrimination, Harassment, and Related Interpersonal Violence*, all **responsible employees** who witness or receive a disclosure of sex-based discrimination, sexual harassment, sexual assault, relationship violence or stalking from a student must immediately report such observation or disclosure to the Title IX Coordinator located in the Office of Institutional Equity (“Title IX Report”).

- The CRP is a tool to help create communication pathways to prevent and resolve issues, not create divisions. To that end, nothing in the CTS encourages firing or marginalizing participants for mistakes, a momentary loss of temper, an argument (whether artistic or personal), a single unintentional injury, etc. The CRP is designed to provide pathways to

respond to events, behavior, and conditions that create reasonably understood *unsafe* conditions, not *uncomfortable* situations. The function and goal of the CRP should be discussed at the first rehearsal.

- Some of the individuals on the CRP will change with each class, and it should be updated for each school year. .
- All individuals listed on the CRP should understand their role in resolving concerns, the process for recording concerns, and the process for reporting those concerns to others on the path.
- Creating and using a Concern Resolution Path can assist with recordkeeping.
- The individuals listed on the CRP should be provided with resources and/or training in conflict resolution.

Auditions

The Goal

To help prospective participants make informed decisions about proposed productions' requirements and expectations. We seek to communicate what we expect of our participants and what those participants may expect of us. For the purpose of this section, auditions may constitute interviews, readings, presentations of prepared pieces, improvisation, singing, movement, or similar activities involved in a casting process.

The Standard

Audition Notices, Audition Disclosure forms, and Signage at Auditions

We intend to include the following information at or before auditions:

- Any role that depicts a character with a specifically stated disability;
- The nature of the activity to be performed at the audition (i.e., sides from the play, choreography, improvisation, monologue, etc.);
- Any potential stage combat, feats of physical daring, nudity, partial nudity, sexual content, violent content, or other reasonably-understood high-risk activities;
- An assertion that prospective participants can decline auditions without fear of losing future audition invitations; For BFA actors and musical theatre majors who are required to audition, an assertion that they can come forward to discuss concerns with the director without the fear of reprisal or penalty.
- Disclosure if the audition will be recorded;
- The names of the director, choreographer of each production, and the current Artistic Director

Auditions

- We intend to provide a safe space for the audition including:
 - A smoke-free environment.
 - A reasonably clean space with sufficient lighting and safe temperature.
 - A safe surface for dance or fight calls, if applicable.
- Required materials (scripts and sides) should be provided at the audition.
- We will not ask prospective participants to perform violence or sexual contact as part of the audition without disclosing this expectation in the audition notice or invitation.
- Any physical contact required for an audition should be disclosed and choreographed. Actors should not be asked to improvise violent or sexual contact.

- We will not ask prospective participants to disrobe at an audition. (See the Sexual Content and Nudity standard.)
- Auditions should not be recorded unless specified in the notice or invitation. If recordings are made, there will be written assurance that the recording will be used privately among casting authorities and destroyed/deleted after the completion of casting.
- We will endeavor to make reasonable accommodations to facilitate access, such as allowing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.
- Full scripts are provided at the Theatre UCF secretary's desk.

Choreography: Nudity, Violence, Movement, and Physical Theatre

The Goal

Some forms of theatre and styles of movement carry with them a greater risk of harm than others, and the goal of this section is to outline considerations specific to these forms of higher-risk theatre, including onstage violence, sexual choreography and nudity, and physical theatre. These forms share many of the same considerations, while some considerations are form-specific. The shared considerations also apply to other forms of physical theatre, including dance and other forms of choreography, and this section may serve as a guide for these forms as well.

The Standard

In audition notices, auditions, classes, agreements, understudy preparation, rehearsals, tech, and performances, we intend to create a safe and respectful atmosphere for all participants. We believe that communication, safety, respect, accountability, artistic freedom, collaborative integrity, and personal discipline are the cornerstones of this atmosphere.

Equipment, Weapons, and Specialized Costumes

All specialized equipment and costumes should be:

- Suitable for the required choreography;
- Installed by a qualified rigger, if applicable;
- Inspected/maintained by a trained technician before each use;
- Inspected by any actors who use the equipment before each use.
- Handled only by those required to do so.

Preproduction and Auditions

- Any production that includes weapons, hand-to-hand combat, sexual violence, specialized movement techniques, or any similar high-risk activity will be choreographed by a qualified Faculty, Guest, or student with qualified supervision.
 - This designer/choreographer may or may not be the production's director or an actor in the production, so long as the role is clearly communicated to all participants.
- At the time of audition, prospective participants should be notified about:
 - The nature of any specialized movement or physical theatre (i.e. weapons, physical combat, sexual violence, tumbling, aerial acrobatics, dance, yoga, etc.) acknowledging that concepts may change;

- At the time of audition, prospective participants are encouraged to share any information that would be important to the choreography, movement, and physical theatre.

Rehearsal

- The designer/choreographer should be introduced to the cast at the first rehearsal, or as soon thereafter as possible.
- Actors should be properly warmed up prior to rehearsing physical choreography.
- Adequate time should be given to teach, rehearse, and adjust all choreography or movement techniques.
- Time should be allocated at the end of rehearsal for cooling down, asking questions, and voicing concerns.
- Before work starts the actors, director, choreographer, and stage manager should agree to the requirements of the planned activity (kiss, slap, dance, etc.). Participants are then responsible for staying within those agreed-upon boundaries.
- An Intimacy/ Fight/ and or Dance captain (typically a cast member with experience in the form of physical theatre being taught) should be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally. The captain should be empowered to notify the stage manager or designer/choreographer of any issues with the choreography.
- Choreography should be recorded (in writing or on video, if appropriate) so that performers and captains have a reference for maintaining the choreography.
- Appropriate Fight, Dance, or Intimacy Calls will be conducted before running the show. Calls should be conducted in a distraction-free, appropriately lit space.
- Actors should communicate any injury, discomfort, or fatigue experienced before, during, and after rehearsals.
- The director/choreographer and actors should agree on a vocabulary of safety (i.e., the word "bail" could be used to abandon a movement mid-execution).
- Regular rehearsal reports should be sent to the designer/choreographer and should include notes to the designer/choreographer if any adjustments need to be made to the choreography, or if any problems develop.

Performance

- Appropriate Fight, Dance, or Intimacy Calls will be conducted calls should occur before every show, and should take place in a focused environment free of interruptions or distractions.
- Performance reports should include the designers/choreographers, noting any issues that arise and any actor injuries (whether related to the choreography or not).
- Performers should have a communication plan with the stage manager to report (on the day it occurs) any inappropriate or potentially unsafe changes in the performance of choreography and/or use of equipment or weapons.
- If any choreography is altered during performance, actors should notify the Director, stage manager and/or Intimacy captain as soon as possible.

Specific Considerations: Violence

The Goal

Onstage violence can be a shove, a slap, the use of weapons, elaborate fight sequences, sexual violence and more. We believe that performers should not incur pain, bruises, or other injury

while enacting violence. Our intention is to prepare for and mitigate the risks of onstage violence to create a safe space in which to take artistic risks.

Implementation Notes

- It can be helpful to assign a fight captain who is not involved in the fight choreography, so that the fight captain has the opportunity to observe the choreography from the outside (off-stage during performances, if possible).
- The stage manager should have a good line of sight to any fight choreography so that they can monitor and discuss any changes during the run of the show.

Specific Considerations: Sexual Content and Nudity

The Goal

Sexual Content and Nudity (SC/N) require careful consideration as early as the season selection process. Artists in scenes with SC/N take great personal risk, and our goal is to allow them to take that risk in an environment that is as safe, supportive, and comfortable as possible. SC/N should only be included in a production when it can be done responsibly and according to the following recommendations. We seek to replicate the conditions, detail and documentation and accountability traditionally employed for fight choreography for scenes with sexual choreography.

Preproduction and Auditions

- SC/N should not be required or requested at any audition.
- Actors performing nude must be a UCF student or at least 18 years old, and should provide proof of age at the audition.
- Actors who will be asked to perform SC/N as part of the production should confirm consent to performing SC/N at the time of audition.

Rehearsal

- Prior to rehearsing scenes with SC/N, the actors, understudies, director, choreographer, and stage manager should discuss the content and create consent for the rehearsal. Participants should build consent and discuss boundaries before rehearsing scenes with SC/N. A safe word (such as “hold”) should be established for SC/N rehearsals.
- Initial SC/N rehearsals should be closed, such that only participants involved in the scene are present. SC/N rehearsals should be opened after agreement by the stage manager, director, and actors, and understudies involved. The stage manager should be present at all rehearsals where SC/N is rehearsed.
- Stage managers should document the terms of consent and details of sexual choreography should be documented.
- Actors performing nude scenes should be allowed to have and wear robes or other coverings when not rehearsing.
- Actors should have the option to decline SC/N elements added after audition disclosure.
- Nude actors should not be photographed or recorded on video at any time during rehearsal, tech, or performance.

Tech

- Nudity during technical rehearsals should be limited to those times when it is absolutely necessary. Flesh-colored clothing or a robe may be worn when nudity is not required.
- Technical rehearsals should be closed to visitors during scenes with SC/N.
- The stage manager should be vigilant in identifying and resolving potential physical hazards for nude actors, such as splinters and rough edges.

Performance

- Only participants whose presence is required should be present in the wings or in any backstage space with a view of the stage. Gawkers should be dispatched.

Consent

We believe that building consent among participants is an important part of creating an atmosphere of trust and communication. We intend to recognize the following practices when building consent among participants:

- A consent-building conversation should specify the range of contact that is acceptable (e.g., anything but bikini area is within the range, or kissing is always closed mouth, etc.).
- The boundaries may change over the rehearsal process, either narrowing or broadening, but any change to the boundaries should be discussed and agreed upon during the rehearsal.
- Potential boundary violations or any other concerns should be brought up at each rehearsal and performance.
- The agreed-upon structure of intimate contact should be maintained once a show is in production.
- Actors should inform the stage manager and their scene partner(s) if they are sick (sore throat, cold sore, etc.), and alternate choreography should be defined for sick days.

Requires Disclosure

- SC/N should be disclosed in notices and invitations and at auditions.
- Precast actors or hired designers should be made aware of SC/N prior to accepting their roles.
- Designers should receive disclosure of SC/N and known design requirements.

Things to Consider for Future Implementation Explore It Further

- Discussions around sensitive requirements and how they will be handled should begin during pre-production meetings.
- Full Scripts are provided at the Theatre Secretary's Desk. In audition disclosures, we will provide language such as the following: "Please read the script closely and confirm that you are comfortable working with this material. Feel welcome to bring questions about content to the audition process. Your level of comfort with the content of this script will not impact your casting consideration for future productions."
- Backstage areas and dressing rooms should provide reasonable accommodations for modesty/privacy.

Specific Considerations: High-Risk Physical Theatre***The Goal***

High-risk physical theatre uses performance techniques that carry with them a greater chance of injury than traditional theatre practices. This includes but is not limited to acrobatics, tumbling, performing on silks or other equipment, and performing in motorized set pieces. This type of work should not be undertaken without the extra attention, equipment, and precaution needed to do so safely.

Ways to handle uncomfortable comments or actions in real time

We'd like to recommend a system of "Ouch" and "Oops." For instance:

Speaker A is trying too hard to be funny and makes a thoughtless remark. Speaker B says something like "Wait, or Hold, or Ouch!" This cues Speaker A to realize that the funny remark was hurtful. Speaker A says "Oops or Sorry" to indicate recognition and regret. Then the Instructor or Faculty supervisor will facilitate any discussion that is required to resolve the moment.

Please note that anyone in the room can call "Ouch." It does not have to come from the person who is the focus of the potentially hurtful remark. Any questions or discussions?

Thank you. May I ask that we pledge to each other that we will work together to promote an environment where it feels safe to speak up -- and that we will welcome any reminder to maintain a positive and respectful room. If you so pledge, please say "I do."

Thank you. If an experience ever feels larger than an Ouch-Oops moment, please know that concerns about harassment, safety, or a negative environment may be reported through several channels. Please see the Concern Resolution Path.