The following will serve as artistic and production guidelines for the production operation of the Eldred Theater. It should also be made clear that this document is to be a set of guidelines, and therefore will allow for reasonable flexibility when circumstances warrant on a case-by-case basis, to be determined by the department chair/producing director and/or artistic director as the case may be.

I. **Overall Production Operations**
   Eldred Theater has traditionally produced four shows on an annual basis, with two in the fall semester and two in the spring semester of the academic year. Barring unforeseen staffing or budgetary limitations or expansions, this will continue.
   a. Eldred Theater productions serve a variety of purposes, but the primary purpose is to provide a laboratory situation for the faculty and students of the university, particularly those of the Department of Theater. To that end, all staff members involved will remember that it is important that a balance between production for creative research and for pedagogical growth is maintained, as both aspects are important.
   b. Eldred Theater will follow the basic principles of the theatrical profession, including how rehearsals and production operations are conducted and how performances are managed.
      i. Rehearsals will follow basic Actors’ Equity Association principles, including a six day maximum rehearsal week, a maximum four hour daily rehearsal call, and actor breaks at the appropriate times. Stage managers will be responsible for knowing these essential principles and ensuring their enforcement.
      ii. Production meetings will occur regularly and at minimum once per rehearsal period.
   c. Eldred Theater will require a brush-up rehearsal on the Thursday evening before the second weekend of performances. All actors, stage management personnel, and crew will be needed to attend, as required (at the discretion of the director and/or stage manager).

II. **Administration**
The Eldred Theater at Case Western Reserve University will be overseen by the chair of the Department of Theater, and, if desired by the chair, an artistic director appointed by the chair.
   a. The Chair/Producing Director will serve as the chief executive officer of the theater, with primary responsibility for overall operations, but especially in setting financial parameters such as budgets.
   b. The Artistic Director, if appointed, will serve as the chief artistic officer of the theater, responsible for all production operations, including director and designer assignments/hiring, and supervision of production operations. The artistic director will report to the producing director/chair.

III. **Guidelines for Directors**
While it is the desire to interfere as little as possible with the creative working process of each individual director, the department will ask that certain guidelines for operations are observed for all directors helming shows at Eldred Theater. These include:
   a. Working with stage management, directors will organize a reasonable working process, following standard Equity guidelines and production operations schedules, and also keeping students’ schedules and academic workloads in mind. To that end, the department will ask that rehearsals do not exceed four hours on a given rehearsal day, and no more than six days per week. Exceptions will be allowed for technical rehearsal weekend and the following week of tech/dress, and in extreme situations with the approval of the producing or artistic director(s).
   b. Directors will accommodate all reasonable publicity requests, including access to rehearsals for publicity photographs if requested by artistic management and/or department administration.
      i. This is includes preparation of a photo list of not more than 20 shots for archival purposes. These photographs will be taken in a special rehearsal following the first Sunday matinee performance unless otherwise arranged by the administration.
c. Directors will remember that part of their responsibility in an academic producing organization is to teach, and therefore an understanding of basic staging principles, acting styles and techniques, and production procedures and courtesies are expected in rehearsals and production.
d. Other than the aforementioned, directors will be given latitude to conceptualize and tell the story of their particular production without undue micromanagement.

IV. **Guidelines for Designers**
Designers assigned to production will work collaboratively with artistic administration, production directors, and theater technical staff to create and see through to completion an effective, affordable, and creative design product.

a. Directors and designers will collaborate to create all scenic, lighting, and costume elements.
b. Designers will discuss any design conflicts or impediments with the production director and technical directors first, and barring satisfactory solution, then with the artistic and/or producing directors.
c. Designers will keep the artistic and technical directors apprised of any issues surrounding designs being satisfactorily completed.
d. Designers will be expected to attend at least one design meeting with the director prior to the design due date. The designers are greatly encouraged to meet with the director more often. The director should have the opportunity to approve the design before it is turned into the technical director and costume shop manager (as appropriate per design area) on the due date.
e. Designers will be expected to attend production meetings in person or by phone. Every attempt is made to schedule weekly production meetings during the rehearsal period, and it is understood that these are difficult to schedule. The purpose of these meetings is to keep up to date on the needs of the production and is an opportunity for the guest designer to check progress on work, deal with petty cash or receipts for purchases, and schedule things such as costume fittings, paint time, or seeing rehearsals.
f. Designers will receive rehearsal reports from the stage manager. Besides the production meetings, this is the primary form of communication between the stage manager and director and the designers. Designers should read and respond to notes that pertain to them in a timely fashion.

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V. **Guidelines for Technical Director**
The technical director is responsible for overall operation of productions at Eldred Theater, including collaborating with the artistic director on production dates and timelines.

a. The technical director reports directly to and should collaborate with the production manager and/or resident designer(s) on organizing the builds, lighting hangs, and technical rehearsal schedules.
b. The technical director is charged with the maintenance of set pieces and properties.
c. The technical director is responsible for the supervision and staffing of all shop work-study positions.

VI. **Guidelines for Other Artistic Personnel**
(e.g., vocal, acting and movement coaches; musical directors; choreographers, etc.). At the discretion or needs of the producing and/or artistic director, working in conjunction with the production’s director and other relevant personnel, other production support personnel may be employed in production. The artists will work out a work commitment with the artistic director and production director as needed and will fulfill the expectations of that commitment (the commitment may be in writing or verbally).

VII. **Guidelines for Stage Managers**
Each director will have the flexibility to expect certain functions of their stage manager in addition to these listed, but all stage managers will do the following when working on a show at Eldred.
a. Stage managers are expected to be the center of production communication, including making sure rehearsal/performance reports are done in a timely fashion, and sent out no later than early morning after the end of the evening rehearsalsshows to all relevant parties. These parties should include the producing and artistic directors, the director, technical director, designers, and administrative staff.
b. Create a contact list with all company members’ names/functions/numbers/emails, and with corrections completed by a week before rehearsals.
c. Work with the technical director to get the groundplan taped out at in the relevant rehearsal hall.
d. Make sure any script changes are kept up to date, and shared with relevant production personnel.
e. Keep rehearsals running on time as much as possible.
f. Be flexible to accept other reasonable duties as needed, and be thoughtful enough to anticipate the needs of the process that are unforeseen.
g. Be prepared to run photo-calls and brush-up rehearsals as required.
h. Treat actors and company members and designers with respect. Discretion is paramount and issues in the rehearsal hall should stay there, unless they are impacting the working process, health and safety of the artists, or the integrity of the production, in which case they should be discussed with the director, and/or barring satisfactory resolution, with the artistic or producing directors of the theater.

VIII. Guidelines for Actors
All actors performing at Eldred, whether student, staff, or outside guest, should be familiar with the following expectations:
a. Actors must maintain a professional demeanor and behavior at rehearsals with fellow students/actors, faculty, and staff; this includes being off-book at deadline, reviewing performance notes before the next rehearsal/performance, and being open to direction.
b. Actors should treat the rehearsal halls, dressing rooms, props and costumes with respect and care.
c. Actors are responsible for being punctual for rehearsals. If unable to be punctual, they must notify the stage manager in a timely manner and at least before the start of rehearsal.
d. Actors are responsible for being on-time to costume fittings and other scheduled events, such as photographic sessions, media interviews, etc. This is part of the academic and professional experience of being in a show and tardiness will not be tolerated.

IX. Guidelines for Crew
All crew members working at Eldred, whether student, staff, or outside guest, should be familiar with the follow expectations:
a. All crew members should work with the production coordinator/technical director, and/or shop foreman to arrange work dates and times.
b. Crew members should understand what their duties are and exercise them with diligence and commitment.
c. Crew members should come prepared for the evening and not bring outside conflicts into the rehearsal and production process.
d. Crew members should respect the actors’ process and not interfere with the artistic event; consequently, if the crew feels that they are being disrespected by the performers, they should alert the stage manager, technical director, shop foreman, and/or producing and artistic directors so that remedies may be taken.

X. Scheduling Issues/Prioritization
All production personnel should understand that production run dates are decided in advance, and that rehearsals can and will take up a great deal of time, so that conflicts of any sort (personal, familial, religious, or otherwise) must take a second place to working on the show. Opening
dates are fixed; they are limited by the semester calendar and the time needed to rehearse and produce the show.

a. Decisions about whether a personal event (for example, a wedding or fraternity/sorority rush), or a religious holiday, or a family vacation should take precedence over the show are the individual’s to make, but understand that the production will not work around your conflicts: you will need to work around the production’s schedule if you choose to participate. It is one of the many sacrifices we make as artists in theater. It is okay to not want to make that sacrifice, but it is not okay to expect that others can adjust for your needs or desires. This is not a out of an intent to limit or control the lives of our production team, but out of the simple demands of a tight schedule and limited options for dates, etc., when it comes to season planning due to the university calendar and semester schedule.

b. The only exception to this is for the reason you all are here: academic conflicts. In the case of the latter, it is hoped that this can be determined far in advance and worked around with the director, professor of the course, and/or director of undergraduate studies of the department.

c. Please also note that is department policy that majors and minors should make Eldred production their creative outlet priority. Outside work is only encouraged after shows are cast and staffed, and if at that point the student is not engaged.

XI. **Expectations, Redress or Concerns:**

a. Once this is received, it is assumed that the production team member will read this document thoroughly, and once that is done it is considered a binding agreement between the Department of Theater and the production personnel in question.

b. Please contact the department chair or artistic director if there are any questions or concerns about this document.