

## THE POLICY ON PERFORMER PRODUCTION HOURS

The goal of the committee has been to formulate a new policy that would apply to all performers irrespective of student/practicum status and that would be viewed in a positive light whereby the production hours expected of performers are looked upon as an aid to the entire department in our process for completing our production work on time and in a constructive environment. We encourage everyone to start calling the hours **PRODUCTION HOURS** rather than shop hours or work hours because we believe that the latter sends the wrong messages. This policy is intended to eliminate the need for basing acting practicum grades on the fulfillment of production hours.

### POLICY

- Step I At the beginning of the rehearsal schedule (usually at the initial read-through) members of the design/tech staff will meet with the cast to schedule times that each performer will work. The weekly number of hours will be determined by dividing the total number of hours by the number of weeks available. (Production requirements and mounting time will be the determining factors in setting the date of completion, which would normally be the Friday or Monday prior to the first technical rehearsal. This will be determined by the area head in consultation with the director in advance of the beginning of rehearsals.) Performers with special circumstances which may preclude their accumulating needed hours in the normal manner will be encouraged and expected to notify the appropriate area head at sign-up in time to work out alternative arrangements. Anyone who, after committing to shop dates, finds that they must reschedule any dates must make those arrangements with the area head before the original commitment date(s).
- Step II. Should any performers be in arrears at the end of the first week, they will receive a warning that should they continue to be behind in their hours at the end of the second week they will be dropped from the production.
- Step III. Should any performers be in arrears at the end of the second week they will automatically be dropped from the production and any hours that have accrued will be forfeited. The number of hours expected of a replacement performer will be determined through consultation between the director, the area head and the performer. All other performers will be expected to continue fulfilling their production hours as scheduled so that they will be finished on time.
- Step IV. In the event that someone fails to fulfill his/her commitment after the initial two-week period has ended, several alternatives may occur. In the event that the person has already been cast in a subsequent production both the performer and the director should recognize that the performer enters that production under the following conditions: (1) that during the initial two-week period the performer is expected to schedule and fulfill the regular commitment as well as any hours carried over from the first production and (2) that the performer will be expected to schedule and complete penalty hours equal to the number carried over from the first production on top of the balance of the hours remaining on the second production. (If at the end of the second production the performer is still in arrears, he/she will be placed in a "non-castable" category until all production and penalty hours have been completed.) In the event that the person has NOT been cast in a subsequent production he/she will be expected to schedule and complete the regular hours and the penalty hours prior to being cast in another production.