

Woodland Opera House

Production Standards and Practices

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Declaration of Purpose

The Woodland Opera House recognizes that the realm of arts thrives on risk, courage, vulnerability, and the wholehearted investment of our physical, emotional, and intellectual beings. As an organization, we hold dear our heritage of authenticity and audacity on our stage. It is our commitment to foster spaces that provide robust safety nets, upholding the essence of our craft while ensuring the best possible experience for our valued volunteers, followed by our esteemed audience and dedicated staff.

This document serves as a comprehensive guide to the production standards and practices at the Woodland Opera House. It is intended to govern the production processes specific to our organization. By adhering to these guidelines, we aim to create an environment that prioritizes the well-being of our volunteers, while also enhancing the experiences of our audience and staff. These standards and practices encompass production guidelines, professional conduct, safety protocols, scheduling and etiquette, skill training, mentoring, and volunteer practices.

About the Woodland Opera House

The mission statement of the Woodland Opera House is to preserve and operate the historic Woodland Opera House, a California State treasure, for the benefit of the region and to nurture performing arts.

At the Woodland Opera House, we believe in upholding the highest production standards. Our production standards encompass the following areas:

1. **Professional Conduct:** We maintain a culture of respect, inclusivity, and collaboration. All participants are expected to treat one another with dignity, professionalism, and fairness.
2. **Safety:** We prioritize the safety of our volunteers, staff, and audience members. We adhere to industry best practices to ensure a secure working environment throughout all stages of production.
3. **Scheduling and Etiquette:** We strive to establish clear and efficient communication channels to facilitate smooth scheduling processes. Additionally, we encourage punctuality, preparedness, and respect for everyone's time and commitments.

We value the contributions of our volunteers and recognize their integral role in the success of our productions. To ensure their engagement and satisfaction, we maintain the following practices:

1. **Clear Communication:** We strive to provide transparent and timely communication regarding production details, expectations, and any changes that may arise.
2. **Respect for Availability and Commitments:** We understand that our volunteers have diverse schedules and commitments. We make every effort to accommodate their availability and respect their commitments outside of Woodland Opera House.

3. Recognition and Appreciation: We express gratitude and acknowledge the invaluable contributions of our volunteers through various means, such as public recognition, appreciation events, and opportunities for growth and advancement within our organization.

The Woodland Opera House is committed to nurturing the talents and skills of our volunteers. We provide opportunities for skill training and mentoring to support their artistic growth and development. Through workshops, classes, and mentorship programs, we aim to foster an environment where individuals can expand their abilities and flourish as artists.

The Woodland Opera House Production Standards and Practices (WOHPSP) are voluntary and specific to our organization. By adopting this document, we declare our commitment to embody these principles through purposeful procedures. Participants collaborating with the Woodland Opera House endorse these intentions by familiarizing themselves with the document and adhering to its protocols and guidelines. We encourage ongoing feedback and open dialogue to continuously improve our practices and maintain the highest standards in all aspects of our productions.

Who are the Woodland Opera House Production Standards and Practices for?

Volunteer Actors and Crew. As the heart and soul of our productions, these standards provide guidance and expectations to ensure a safe and professional environment for all involved. It sets the stage for a positive experience and supports the growth and development of our talented actors and crew members.

Production Contractors. We extend the reach of these standards to production contractors, recognizing their crucial role in bringing our shows to life. By adhering to these practices, contractors can align their work with our values, ensuring a seamless collaboration and an outstanding end result.

Staff. Our dedicated staff members play a pivotal role in the success of Woodland Opera House. These standards and practices provide a framework for professional conduct, safety protocols, and clear communication, fostering a harmonious working environment and enabling our staff to excel in their roles.

Parents of Child Volunteers or Students. We understand the importance of parental involvement and support in a child's artistic journey. These standards serve as a valuable resource for parents, offering insights into professional behavior, boundaries, and expectations. By familiarizing themselves with these guidelines, parents can engage in meaningful conversations with their children and help them navigate the industry with confidence.

Other Theatre Companies. We welcome theater companies seeking to share best practices and establish a culture of professionalism and safety. These standards can serve as a reference point for discussions around safe working conditions, industry-specific topics such as sexual harassment prevention, and the overall well-being of artists and crew members.

Disclaimer

The Woodland Opera House Production Standards and Practices are designed to create a shared understanding of expectations and foster a supportive and inspiring environment for everyone involved in our productions. By embracing these guidelines, we can collectively raise the bar for excellence and create memorable theatrical experiences.

The Woodland Opera House Production Standards and Practices (WOHPSP) presented in this document are intended to serve as a set of guiding principles for members of the Woodland Opera House. They reflect our ongoing commitment to establishing standards within our theatre space, ensuring a safe and inclusive environment for all participants.

It is important to note that the WOHPSP is not a legally binding agreement and does not alter anyone's legal, employment, or contractual status within the Woodland Opera House. Instead, it provides a framework for our organization to demonstrate our dedication to applying identifiable, reproducible, and uniform standards, preventive measures, and resolution procedures.

By embracing the WOHPSP, we publicly communicate our intention to uphold these principles to our members, including actors, crew, production contractors, staff, and parents of volunteer children. It serves as a valuable resource to support conversations about professional behavior, boundaries, and expectations within our organization.

While the WOHPSP is specific to the Woodland Opera House, we may choose to incorporate these standards into our internal agreements or other relevant documents to give them additional legal weight within our organization.

Please remember that the WOHPSP is a voluntary framework designed to promote safety, professionalism, and shared best practices within the Woodland Opera House. As we gain experience and feedback, these standards may evolve and be further refined to better serve our community.

We appreciate your commitment to upholding the Woodland Opera House Production Standards and Practices and creating an environment where everyone can thrive and contribute to the magic of our theatrical productions.

Using This Document

Definitions

It is important to note that the WOHPSP are designed to be administered by producers. Throughout this document, sections are written from the perspective of the producer. For instance, phrases such as "We recognize our responsibility to..." can be understood as "We, the Woodland Opera House, recognize our responsibility to...". This approach ensures clarity and accountability in adhering to the WOHPSP within our organization.

These additional definitions further clarify the roles and responsibilities of key individuals involved in the Woodland Opera House productions, enhancing the understanding of their contributions to the overall theatrical experience.

Actor. An actor is an essential participant in a live theatrical production within the Woodland Opera House. They bring characters to life and contribute to the overall artistic experience on stage.

Casting Authority. A casting authority refers to an individual or individuals entrusted with the responsibility of selecting actors for a production within the Woodland Opera House. They play a crucial role in determining the cast and ensuring a fair and inclusive casting process.

Choreographer. The choreographer is responsible for creating and teaching the dance and movement sequences in a production. They work closely with the director to enhance the storytelling through choreography, ensuring that the actors' movements align with the overall vision of the production.

Costume Designer. The costume designer plays a key role in creating the visual appearance of the characters in the production. They collaborate closely with the director and other designers to design and select costumes that reflect the personalities, time period, and overall aesthetic of the production. The costume designer may also oversee costume construction, fittings, and maintenance.

Creative Team. The creative team consists of the non-performing members of the production. This can include the director, any designers, and administrators at the Woodland Opera House.

Director. The director is a key creative role within the Woodland Opera House production team. They are responsible for guiding and shaping the artistic vision of the production, working closely with the actors and production staff to bring the script to life on stage.

Executive Director. The Executive Director is the artistic and administrative lead of the Woodland Opera House. They are responsible for the artistic decisions for the company as well as various planning and implementation tasks. They serve as the final point of contact for concerns within each production.

Fight Director. A fight director is a specialized role within the Woodland Opera House production team that focuses on choreographing and ensuring the safety of fight scenes. They collaborate with the director, actors, and stage crew to develop realistic and safe stage combat sequences.

Intimacy Director. An intimacy Director is responsible for creating and overseeing intimate or sensitive scenes in a production. They work closely with the director, actors, and stage management to establish clear boundaries, consent, and communication protocols, ensuring a safe and respectful environment for all involved.

Lighting Designer. The lighting designer is responsible for designing and executing the lighting elements of the production. They collaborate with the director and other designers to establish the mood, atmosphere, and focus on stage through the strategic use of lighting fixtures, colors, and effects.

Music Director. The music director plays a crucial role in musical productions at the Woodland Opera House. They are responsible for overseeing the vocal and instrumental elements of the performance, including casting and rehearsing the musical ensemble, guiding the interpretation of the music, and ensuring cohesive musical performances.

Non-Equity Deputy. The Non-Equity Deputy (NED) serves as a confidential liaison and reporting channel between participants, stage management, and others involved in the Concern Resolution Path. The NED does not determine right or wrong or solve problems directly, but rather ensures open lines of communication. The NED should be selected by the participants of each production by the end of the first week of rehearsals and, whenever possible, should not be an employee of the Woodland Opera House.

Producer. The Producer is the person or organization responsible for overseeing and organizing the theatrical undertaking that results in one or more public performances at the Woodland Opera House. They take on administrative, creative, and supportive roles to bring the production to fruition. At the Woodland Opera House, the producer role is typically filled by the Executive Director.

Prop Designer. The prop designer is responsible for selecting, creating, and managing the props used in the production. They work closely with the director, scenic designer, and other production team members to ensure that the props align with the overall artistic vision and enhance the storytelling.

Scenic Designer. The scenic designer is a crucial member of the production team responsible for creating the visual environment of the production. They collaborate with the director and other designers to develop the overall look and feel of the sets, including the placement of scenery, backdrops, props, and other visual elements.

Sound Designer. The sound designer is responsible for creating and implementing the audio elements of the production. They work closely with the director and technical team to design and execute sound effects, music, and other auditory components, ensuring they enhance the storytelling and overall theatrical experience.

Stage Manager. The stage manager is a vital member of the production team who oversees the logistical and organizational aspects of the theatrical production. They collaborate closely with the director, actors, and technical crew to ensure smooth rehearsals and performances.

Stage Crew. The stage crew consists of the dedicated individuals who work behind the scenes to bring the production to life. They handle set construction, props, lighting, sound, and other technical aspects of the show, working closely with the director, stage manager, and other production team members to ensure smooth transitions and technical execution.

Volunteer Supervisor. A volunteer supervisor is responsible for overseeing and coordinating the efforts of volunteers involved in the production process. They work closely with volunteers, providing guidance, support, and ensuring their integration into the overall production team.

We/Our. In the context of the Woodland Opera House, "We" or "Our" represents the collective identity of the organization and its members involved in the production process. It encompasses actors, designers, directors, production staff, box office staff, board members, volunteers, donors, and anyone contributing to the work of the theatre.

The Role of the Stage Manager in WOHPSP

The Stage Manager (SM) plays a crucial role in the execution of the Woodland Opera House Production Standards and Practices (WOHPSP) within a single production. As the primary communication conduit between participants, producer, actors, and director, the SM's responsibilities within the WOHPSP aim to complement their expertise and authority as a leader and advocate throughout the production.

The Stage Manager's responsibilities regarding the WOHPSP are as follows:

1. Familiarity with the WOHPSP:
 - Read and become familiar with the Woodland Opera House Production Standards and Practices (WOHPSP).
 - Understand and adhere to the published Concern Resolution Path (CRP) of the theatre.
 2. Consent and Documentation:
 - Ensure that consent is discussed and obtained for scenes involving sexual content, nudity, staged violence, the participation of minors, or any other aspect that reasonably requires consent from participants.
 - Document relevant specifics related to consent and any other necessary permissions.
 - Be present for rehearsals involving the aforementioned aspects to oversee and ensure compliance with the obtained consent and permissions.
 3. Non-Equity Deputy (NED):
 - Facilitate the selection of the Non-Equity Deputy (NED) during the first week of rehearsal or orientation.
 - Include the NED in the safety walk on the first day of technical rehearsals before actors take the stage.
 - Work with and maintain open communication with the NED, particularly regarding any raised concerns.
-

Standards

Auditions

The Goal

The goal of the audition process is to provide prospective participants with the necessary information to make informed decisions about the requirements and expectations of proposed productions. It is our aim to effectively communicate what we expect from our participants and what they can expect from us. Auditions may involve various activities such as interviews, readings, prepared pieces, improvisation, singing, movement, or other casting-related processes.

The Standard

Audition Notices and Invitations

In order to ensure transparency and clarity, audition notices and invitations will include the following information:

- Roles that are currently open for audition, as well as roles that have already been cast.
- Any role that involves a character with a specifically stated disability.
- The nature of the activities to be performed during the audition, which may include sides from the play, choreography, improvisation, monologues, or other relevant elements.
- Any potential high-risk activities such as stage combat, feats of physical daring, nudity, partial nudity, sexual content, or other activities that are reasonably understood to carry a higher risk.
- A statement assuring prospective participants that they can decline auditions without fear of losing future audition invitations.
- Disclosure if the audition will be recorded.
- The names of the director, casting authority, and producer.

Auditions

To ensure a safe and conducive environment for auditions, the following standards will be upheld:

- Auditions will take place in a smoke-free environment.
- The audition space will be reasonably clean, well-lit, and maintained at a safe temperature.
- If applicable, a safe surface will be provided for dance or fight calls.

- Prospective participants will not be asked to attend more than three (3) audition calls for a single production.
- Audition calls will not exceed three (3) hours and will conclude no later than 11 pm.
- Required materials such as scripts and sides will be provided at the audition.
- Prospective participants will not be asked to perform violence or sexual contact unless this expectation has been clearly disclosed in the audition notice or invitation.
- Any physical contact required for an audition will be disclosed and choreographed. Actors will not be asked to improvise violent or sexual contact.
- Prospective participants will not be asked to disrobe at auditions (See the Sexual Content and Nudity standard).
- We request that all auditioners take personal responsibility for their own safety and the safety of those around them and refrain from unnecessary physical feats that may put themselves or others at risk.
- The casting authority will confirm with each prospective participant that they have reviewed the provided materials and are aware of the requirements outlined in the audition notice or invitation.
- Auditions will not be recorded unless specified in the notice or invitation. If recordings are made, written assurance will be provided that the recordings will be used privately among casting authorities and destroyed/deleted after the completion of casting.
- Reasonable accommodations will be made to facilitate access for individuals with disabilities, such as allowing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.
- Clear disclosures, as outlined in the Sample Audition Disclosure Form, will be posted at all auditions and callbacks.
- Prospective participants will not be charged a fee to audition, with the exception of productions and audition experiences that are related to educational programming.
- Prospective participants may decline audition invitations or casting offers without fear of losing future opportunities, and they will not be asked to explain their reasons.

Requires Disclosure

The following information requires disclosure during the audition process:

- If scenes of violence, sexual content, or other choreography will be a part of the audition.
- Whether or not understudies will be engaged for the production.
- The individuals present in the audition room.
- If the audition will be recorded.

- If known, the schedule for callbacks.
- Providing the names of the production's design team, including choreographers.
- Including the producer's inclusivity policy, if applicable, with audition notices or invitations.
- Once casting is complete, notifying those who were not cast.

Implementation Notes

To ensure consistency and efficiency during the audition process, the following implementation notes should be considered:

- Creating a template email for audition notices and invitations can help ensure that important information is not omitted.
 - Displaying an Audition Disclosure Form prominently at all auditions can streamline communication and disclosure.
 - Engaging the Casting Authorities in meetings and conversations to share necessary information well in advance will allow for the preparation of accurate audition disclosures.
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Understudies

The Goal

The goal of this standard is to ensure that understudies are adequately prepared, included, and informed throughout the production process. By implementing these guidelines, we aim to enable understudies to fulfill their crucial role and be ready to step in when needed.

The Standard

Engaging understudies is strongly encouraged, and the following guidelines will help facilitate their effectiveness and productivity during a production:

- Understudies should have a written agreement that clearly outlines expectations and compensation.
- Understudies should be introduced to the NED (Non-Equity Deputy) and have the CRP (Conflict Resolution Pathway) explained to them.

Requires Disclosure

The following information must be disclosed regarding understudies during the production:

- Whether understudies will be engaged for the production (to be disclosed at auditions).

- Any special skills required for the roles covered by understudies, such as dialects, combat, singing, sexual content, nudity, etc.
- The support and resources that understudies will receive, such as working with a dialect coach, choreographers, etc.
- The specific role(s) the understudy is expected to cover.
- A general rehearsal schedule, indicating when understudies are welcome to observe rehearsals.
- If a put-in rehearsal will be scheduled, given sufficient advance notice.
- Information regarding costumes, including whether costumes will be provided, if understudies will wear the costumes of the actors they are covering, or if understudies are expected to supply their own costumes.
- If an actor leaves a production, whether the understudy will replace that actor or if the role will be recast.
- The complimentary ticket policy for understudies.

Implementation Notes

To ensure the readiness and availability of understudies, consider the following implementation notes:

- Understudies should be present at the performance venue at least 30 minutes before each performance. Alternatively, they should be within a 30-minute travel radius on performance days to provide flexibility while maintaining the production's integrity.
- Establish a specific date by which understudies are expected to be off-book and performance-ready. Define a policy for instances when understudies might need to go on before that date. Determine whether they will perform with a script or if the performance will be canceled.
- Allow understudies to shadow the actors they are covering during performances.
- Permit understudies to observe rehearsals where special skills, such as dialects or choreography, are being taught.

Basic Health and Safety

The Goal

Our goal is to ensure that auditions, rehearsals, and performances are conducted in spaces and with processes that prioritize the physical safety of all participants. By implementing comprehensive health and safety measures, we aim to prevent injuries, address potential hazards, and respond promptly to medical events.

The Standard

To maintain a safe environment at all times, we will make health and safety a regular topic at production meetings. We are committed to preventing injuries, identifying and resolving unsafe or unhealthy situations, and seeking necessary medical attention when required. The following provisions will be made to promote basic health and safety practices:

- Provision of toilets and sinks equipped with soap, towels, or hand dryers.
- Access to drinking water or disclosure of its unavailability.
- Woodland Opera House, 340 2nd Street – For rehearsals, drinking fountains are available near the box office. For performances, the creative team will provide drinking water.
- Theatre and Dance Annex, 520 Court Street – Drinking fountains are available near the restrooms
- 4th Street Rehearsal Space, 415 4th Street – Water cooler is available in the shop by the restroom
- Maintaining a reasonable working temperature, ensuring protection from inclement weather or unsafe temperatures when working outdoors.
- Adequate lighting appropriate for the tasks being carried out.
- Rehearsal spaces that are reasonably clean and well-maintained.
- Clear floors and traffic routes, free from obstructions and tripping hazards.
- Functional fire extinguishers that are not expired.
- Availability of a well-stocked first-aid kit.
- An insurance policy that covers on-site injuries.
- Implementation of a costume maintenance and laundry plan.

During the first rehearsal and first tech day with actors, a safety walk conducted by the Stage Manager (SM) and Non-Equity Deputy (NED) should cover the following:

- Identifying fire exit locations.
- Locating first-aid kits.
- Outlining emergency procedures, including contact information for local police stations and the nearest emergency room.
- Identifying potential tripping or safety hazards in rehearsal and constructed stage settings.
- Indicating restroom locations.
- Assessing scenic units, stage floor surfaces, and special effects.

- Identifying areas requiring glow tape for visibility, with performers given the opportunity to request additional glow tape.

If any unsafe conditions are discovered, they should be immediately reported to the Stage Manager, who will maintain a record of concerns and their resolution. The Stage Manager's responsibilities also include:

- Documenting accident, incident, and first-aid reports as provided by the Opera House.
- Maintaining a checklist of first rehearsal and first tech rehearsal walk-throughs.

Requires Disclosure

If any aspect of this standard cannot be achieved due to the nature of the rehearsal or performance space, it must be disclosed to all prospective and active participants. For example, if a rehearsal or performance space is outdoors, participants should be notified in advance so they can wear appropriate shoes and clothing for the weather and surface (e.g., grass, asphalt). Similarly, if the theater cannot provide, maintain, or launder costumes, this information should be disclosed at the time of audition.

Further Exploration

To further enhance health and safety practices, we will consider the following measures:

- Ensuring rehearsal and performance spaces comply with the building and fire codes of the City of Woodland.
- Providing first aid and CPR training for staff within the organization.
- Regular professional inspections of fire extinguishers.
- Requiring certification or professional training for individuals leading participants in physical warm-ups, yoga, or other physical activities.

Audience and Front of House

The Goal

At the Historic Woodland Opera House, we are committed to creating an exceptional audience experience that aligns with a three-tier model. Our primary focus is on ensuring the safety of our audience, followed by providing exceptional customer service, and finally, aiming to surprise and delight our patrons with innovative and delightful audience-centered processes.

The Standard

We have defined our standards and practices to prioritize the three-tier experience model as follows.

Preproduction

During the preproduction phase, we will emphasize the importance of safety measures in all aspects of audience engagement. This includes training our staff on emergency protocols, ensuring proper signage, and implementing effective crowd management strategies. By prioritizing safety, we lay the foundation for a secure and enjoyable experience for our audience.

Preview Performances

While preview performances are not explicitly tied to the performance three-tier model, we acknowledge their value in refining our service and surprise-and-delight elements. Preview performances provide an opportunity to gather feedback from the audience and make necessary adjustments to enhance the overall experience.

Performances

For every performance at the Historic Woodland Opera House, we will uphold the three-tier experience model in the following ways:

1. **Safety:** We will maintain and regularly review our safety protocols and emergency plans, ensuring they are up to date and effectively communicated to our staff and audience members. In the event of an emergency, our well-trained staff will respond promptly and guide the audience to safety.
2. **Service:** Our front of house staff will be trained to deliver exceptional customer service, providing assistance, answering questions, and addressing any concerns raised by our patrons. We will strive to create a welcoming and accommodating environment that exceeds customer expectations.
3. **Surprise and Delight:** In line with our commitment to innovation, we will continuously explore new ways to enhance the overall audience experience. This may include unique pre-show activities, interactive elements, or special surprises that elevate the theatrical experience and leave our audience feeling delighted and captivated.

By aligning our practices with the three-tier experience model, we aim to create an unforgettable and enjoyable journey for every audience member at the Historic Woodland Opera House.

Dressing Rooms

The Goal

Performers require a dedicated and secure space to prepare for their performances. Our goal is to provide dressing rooms that prioritize safety, respect, and privacy for artists whenever possible.

The Standard

To ensure a conducive environment for performers' preparation, we have established the following standards for dressing rooms:

1. **Privacy and Concentration:** Regardless of the size of the space, we recognize the importance of privacy and concentration when preparing for a performance. All individuals utilizing the dressing rooms should uphold these values and contribute to fostering a safe and supportive environment for artists.
2. **Separate Accommodations for Minors:** Children under the age of 18 should be given separate dressing room accommodations whenever possible, to ensure their safety and comfort.
3. **Respect for Modesty:** Reasonable accommodations should be made to respect the modesty of each individual. Designated spaces should be provided for participants to change clothes and prepare for their performance, referred to as dressing rooms, even if they are not entire rooms.
4. **Restricted Access:** Non-actors, with the exception of the Stage Manager and wardrobe staff, should not be permitted in the dressing room from 30 minutes before the performance begins until 30 minutes after the performance ends. If access cannot be completely restricted, communication between dressing room inhabitants and those who need to pass through is encouraged to establish the least intrusive way to share the space.
5. **Clothing Rack and Hangers:** Where costumes are used, a clothing rack and hangers should be provided to facilitate the organization and care of costumes.
6. **Consent for Recording and Posting:** Recording, by any means, and posting of any recordings or photos online, should not be permitted in the dressing room without the prior consent of all individuals present.
7. **Respect for Preferences:** Reasonable accommodations should be made to respect the preferences of all participants sharing a dressing room, particularly regarding discussions of reviews or potential audience members.
8. **Considerate Behavior:** Inhabitants of dressing rooms should respect the property and personhood of fellow inhabitants by limiting engagement in activities such as talking on phones, playing music (without consulting dressing room mates), or any other disruptive behavior.
9. **Food Policy:** No food is allowed in the green room or dressing rooms.
10. **Aerosols:** No hairsprays including those with aerosols are allowed in the green room or dressing rooms.
11. **Scents:** No perfumes or scented products should be used in the green room or dressing room.
12. **Personal Belongings:** Dressing room spaces should accommodate a reasonable amount of participants' personal belongings.
13. **Inclusivity:** Where separate dressing and restrooms are available for men and women, actors should be allowed to occupy the dressing room in accordance with their gender identification, ensuring inclusivity and respect. For any other accommodations, please discuss with your stage manager.

Any concerns related to the dressing rooms should be resolved through direct communication between the inhabitants, with the consultation of the designated Non-Equity Deputy (NED), or according to the prescribed concern resolution path.

Choreography: Nudity, Intimacy, Violence, High-Risk Movement, and Physical Theatre

The Goal

The goal of this section is to establish guidelines and considerations for rehearsals and performances involving high-risk physical theatre, including choreography with nudity, violence, movement, and physicality. These guidelines prioritize safety, communication, respect, and accountability for all participants involved.

The Standard

To ensure a safe and respectful atmosphere for all participants involved in high-risk physical theatre, the following standards should be followed during rehearsals and performances:

Preproduction and Auditions

1. **Engagement of Designer/Choreographer:** For productions involving weapons, hand-to-hand combat, sexual violence, specialized movement techniques, or any similar high-risk activity, a qualified designer or choreographer should be engaged. This individual may or may not be the production's director or an actor in the production, but their role should be clearly communicated to all participants. They should be involved early in the production process and included in production and design meetings whenever feasible.
2. **Notification to Prospective Participants:** During auditions, prospective participants should be informed about the nature of any specialized movement or physical theatre involved, acknowledging that concepts may change. If possible, the name and professional experience of the designer/choreographer should also be provided.
3. **Physical Abilities and Limitations:** Prospective participants should be asked to provide accurate descriptions of their physical abilities and any limitations or injuries that may affect their involvement in the choreography.

Rehearsal

4. **Introduction of Designer/Choreographer:** The designer/choreographer should be introduced to the cast at the first rehearsal or as soon as possible thereafter.
5. **Choreography Schedule:** A schedule should be established and followed to rehearse all choreography. Sufficient time should be allocated for stretching, warm-ups, teaching, rehearsal, adjustment, cooldowns, and addressing questions and concerns.

6. **Agreed-upon Boundaries:** Before rehearsals begin, the actors, director, choreographer, and stage manager should agree on the requirements and boundaries of planned activities (e.g., kissing, slapping, dancing). Participants are responsible for staying within these agreed-upon boundaries.
7. **Choreography Captain:** A choreography captain, typically a cast member with experience in the form of physical theatre being taught, should be selected. The captain is responsible for ensuring the rehearsal and maintenance of the choreography and should be empowered to notify the stage manager or designer/choreographer of any issues.
8. **Documentation of Choreography:** Choreography should be recorded in writing or on video, if appropriate, to provide performers and captains with a reference for maintaining the choreography.
9. **Injury and Fatigue Communication:** Actors should communicate any injuries, discomfort, or fatigue experienced before, during, and after rehearsals.
10. **Breaks and Safety Vocabulary:** A 10-minute break should be provided after every 80 minutes of physical work. A vocabulary of safety should be established, allowing participants to communicate concerns or abandon a movement if necessary.
11. **Rehearsal Reports:** Regular rehearsal reports should be sent to the designer/choreographer, including notes on any necessary adjustments to the choreography or problems that arise.
12. **Comfortable Working Environment:** The rehearsal space should maintain a comfortable temperature suitable for the nature of the choreography, considering factors such as nudity or highly physical activity.

Performance

13. **Choreography Calls:** Choreography calls should occur before every show in a focused environment free of interruptions or distractions.
14. **Performance Reports:** Performance reports should include the designers/choreographers, noting any issues that arise and any actor injuries, whether related to the choreography or not.
15. **Communication Plan with Stage Manager:** Performers should have a communication plan with the stage manager to report any inappropriate or potentially unsafe changes in the performance of choreography, use of equipment, or weapons on the day they occur.
16. **Maintaining Choreography and Consent:** The stage manager should check in before and after performances with each actor involved in the choreography, confirming that the choreography is maintained and consent/boundaries have not been overlooked.
17. **Altered Choreography:** If any choreography is altered during a performance, actors should notify the stage manager and/or NED as soon as possible.

By adhering to these standards, we aim to create a safe and respectful environment that supports the artistic integrity and physical well-being of all participants in high-risk physical theatre productions.

Specific Considerations: Violence in Theatre

The Goal

In theatrical productions, violence on stage can manifest in various forms, including physical altercations, the use of weapons, elaborate fight sequences, and sexual violence. However, it is our belief that performers should not routinely experience pain, bruises, or injuries while enacting violence. Our goal is to prepare for and mitigate the risks associated with onstage violence, creating a safe environment that allows for artistic exploration and expression.

Implementation Notes

To effectively address violence in theatre, the following implementation notes should be considered:

1. **Assignment of Fight Captain:** It can be beneficial to designate a fight captain who is not directly involved in the fight choreography. This allows the fight captain to observe the choreography from an external perspective, providing valuable insights and oversight. During performances, if possible, the fight captain should be positioned off-stage to maintain a comprehensive view of the fight sequences.
2. **Line of Sight for Stage Manager:** The stage manager should have a clear line of sight to any fight choreography. This enables them to closely monitor the performances and engage in discussions regarding any necessary changes or adjustments that may arise during the show's run.

By implementing these measures, we aim to ensure the safety of performers involved in violent scenes while creating an environment that fosters artistic exploration and risk-taking.

Specific Considerations: Intimacy: Sexual Content and Nudity in Theatre

The Goal

Sexual content and nudity (SC/N) in theatre require careful consideration, starting from the season selection process. Actors involved in scenes with SC/N take significant personal risks, and our goal is to provide them with a safe, supportive, and comfortable environment to navigate those risks. SC/N should only be included in a production when it can be approached responsibly, following the recommendations outlined below. We aim to establish a framework that mirrors the conditions, attention to detail, documentation, and accountability traditionally employed for fight choreography when dealing with scenes involving sexual choreography.

The Standard

Preproduction and Auditions

- SC/N should not be required or requested during any audition.
- Actors performing nude must be at least 18 years old and should provide proof of age during auditions.

- Actors who may be asked to perform SC/N as part of the production should confirm their consent to performing SC/N at the time of audition.

Rehearsal

- Prior to rehearsing scenes with SC/N, the actors, director, intimacy director, and stage manager should have a discussion to establish consent and boundaries for the rehearsal. Participants should engage in consent-building conversations and define boundaries before rehearsing scenes involving SC/N. A safe word (such as "hold") should be established for SC/N rehearsals.
- Initial SC/N rehearsals should be closed, allowing only the participants involved in the scene to be present. SC/N rehearsals may be opened after agreement by the stage manager, intimacy director, and actors involved. The stage manager should be present at all rehearsals involving SC/N.
- Stage managers should document the terms of consent and the details of sexual choreography.
- Actors performing nude scenes should be provided with and allowed to wear robes or other coverings when not actively rehearsing.
- Actors should have the option to decline the inclusion of SC/N elements added after the initial audition disclosure.
- Nude actors should not be photographed or recorded on video at any time during rehearsals, technical rehearsals, or performances.

Tech

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

Performance

- Only participants whose presence is necessary should be present in the wings or any backstage space with a view of the stage. Efforts should be made to prevent gawkers from being present.

Consent

We believe that building consent among participants is crucial in creating an atmosphere of trust and effective communication. The following practices should be recognized when establishing consent among participants:

- Consent-building conversations should clearly specify the acceptable range of physical contact (e.g., anything except the bikini area is within the range, closed-mouth kissing only, etc.).

- Boundaries may evolve during the rehearsal process, either narrowing or expanding, but any changes should be discussed and agreed upon before rehearsals.
- There should be an opportunity to discuss potential boundary violations at the end of each rehearsal and performance.
- The agreed-upon structure of intimate contact should be maintained once the show is in production.
- Actors should inform the stage manager and their scene partner(s) if they are sick (e.g., sore throat, cold sore), and alternative choreography should be defined for such situations.

Disclosure

- SC/N should be disclosed in notices, invitations, and during auditions.
- Pre-cast actors or hired designers should be made aware of the SC/N requirements before accepting their roles.
- Designers should receive disclosure of SC/N and any known design requirements.

Further Exploration

- When sexual choreography is required, prospective participants can be auditioned using nonsexual choreography to assess their physical control.
- Discussions about sensitive requirements and how they will be handled should commence during preproduction meetings.
- Intimacy directors should be engaged for the production and included in pre-production meetings.
- The producer should establish standardized communication and protocols with directors regarding SC/N requirements.
- If a full script is provided to prospective participants, language similar to the following should be included: "Please read the script carefully and confirm your comfort level in working with this material. Feel free to bring any content-related questions to the audition process. Your comfort level with the script's content will not impact your casting consideration for future productions."
- Robes should be provided and regularly laundered for all actors who will appear nude.
- Actors, directors, and intimacy directors should have equal status in devising SC/N scenes.
- A time limit for rehearsing SC/N should be established and communicated.
- Backstage areas and dressing rooms should provide reasonable accommodations for modesty and privacy.

By adhering to these considerations and practices, we aim to create an environment that respects the boundaries and well-being of actors involved in scenes with sexual content and nudity.

Specific Considerations: High-Risk Physical Theatre

The Goal

High-risk physical theatre encompasses performance techniques that involve a higher likelihood of injury compared to traditional theatre practices. These techniques may include acrobatics, tumbling, performing on silks or other equipment, and working with motorized set pieces. It is essential to approach such work with extra attention, specialized equipment, and precautionary measures in order to ensure safety. The primary goal when engaging in high-risk physical theatre is to prioritize the safety and well-being of the performers. This requires implementing the necessary measures to mitigate the risks associated with these performance techniques.

The Standard

The following considerations and precautions should be taken into account:

1. **Professional Training:** Performers involved in high-risk physical theatre should possess appropriate training and expertise in the specific techniques they will be performing. This includes comprehensive knowledge of the required skills, proper body mechanics, and conditioning.
2. **Qualified Instruction:** It is crucial to work with qualified instructors or coaches who have extensive experience in high-risk physical theatre. These professionals can provide guidance, supervision, and proper technique instruction to minimize the risk of injury.
3. **Physical Preparation:** Performers should engage in regular physical conditioning and maintenance to ensure they are in optimal shape for the demands of high-risk physical theatre. This may involve strength training, flexibility exercises, and targeted conditioning for specific techniques.
4. **Safety Equipment:** Appropriate safety equipment, such as crash mats, harnesses, spotting belts, or protective padding, should be utilized when necessary. Performers should be trained in the proper use of this equipment and ensure it is in good condition before each rehearsal or performance.
5. **Risk Assessment and Planning:** Before engaging in high-risk physical theatre, a thorough risk assessment should be conducted. This involves evaluating the specific techniques, equipment, and performance environment to identify potential hazards. Based on this assessment, a detailed plan should be developed to address and mitigate these risks effectively.
6. **Rehearsal and Training Protocols:** During rehearsals and training sessions, a structured approach should be followed to gradually introduce and refine high-risk physical techniques. Performers should progress at a pace that allows for proper skill development and minimizes the risk of injury. Warm-up exercises and cooldown routines should be incorporated to prevent strains or muscle imbalances.
7. **Supervision and Monitoring:** Trained personnel, such as coaches, directors, or stage managers, should be present during rehearsals and performances to provide supervision and ensure safety protocols are

followed. They should be knowledgeable about the specific techniques being performed and be prepared to intervene if necessary.

8. Open Communication: Establishing open lines of communication among performers, instructors, and production staff is vital. Performers should feel comfortable reporting any concerns, injuries, or issues related to the high-risk physical theatre. Promptly addressing these matters can help prevent further harm and promote a supportive and safe environment.

By adhering to these considerations and taking the necessary precautions, high-risk physical theatre can be pursued with a focus on safety and the well-being of the performers involved.

Sexual Harassment in the Theatre: Understanding, Prevention, and Recourse

The Goal

The goal is to gain a comprehensive understanding of sexual harassment within the theatre, establish protocols to prevent it, and outline avenues for recourse when incidents occur. We acknowledge that sexual harassment can take place during rehearsals, performances, and outside the theatre involving participants, staff, board members, and audience members. We recognize that theatre environments can sometimes blur the line between chemistry, artistic freedom, and harassment. Our belief is that participants can fearlessly engage "in the moment" of theatrical material while upholding choreography, the safety of fellow participants, and agreed-upon boundaries.

The Standard

Clear and mutually agreed-upon boundaries should be established among all participants involved, both during rehearsals and performances, particularly in scenes involving violence, sex, intimate contact, abuse, or gestures of intimacy.

According to the U.S. Equal Employment Opportunity Commission (EEOC), sexual harassment is described as follows:

It is unlawful to harass a person (an applicant or employee) because of that person's sex or gender. Harassment can include "sexual harassment" or unwelcome sexual advances, requests for sexual favors, and other verbal or physical harassment of a sexual nature.

Harassment does not have to be of a sexual nature, however, and can include offensive remarks about a person's sex or gender. For example, it is illegal to harass a man by making offensive comments about men in general.

Both victim and the harasser can be either a woman or a man, and the victim and harasser can be the same sex or gender.

Although the law doesn't prohibit simple teasing, offhand comments, or isolated incidents that are not very serious, harassment is illegal when it is so frequent or severe that it creates a hostile or offensive work environment or when it results in an adverse employment decision (such as the victim being fired or demoted).

The harasser can be the victim's supervisor, a supervisor in another area, a co-worker, or someone who is not an employee of the employer, such as a client or customer.

The EEOC specifically covers "employees" and not contractors or volunteers. Thus, this standard aims to provide a definition of sexual harassment in the theatrical workplace that includes participants not covered by EEOC laws and regulations. It also seeks to foster an understanding of the unique dynamics and sensitivities within a theatrical workplace.

Sexual Harassment in the Theatrical Workplace

In a theatrical context, harassment can be defined as one or a series of comments or conduct of a gender-related or sexual nature that falls outside the boundaries of consent or production content and is known or should reasonably be known to be unwelcome, offensive, intimidating, hostile, or inappropriate. It is worth noting that productions that involve higher emotional or sexual risks require increased diligence from all members of the production and artistic staff to foster an environment of emotional safety.

Sexual harassment includes, but is not limited to:

1. Unwelcome remarks, jokes, innuendos, or taunts about a person's body, attire, gender, or sexual orientation outside the boundaries of consent or production content.
2. Negative stereotyping based on race, gender, gender identity, religion, color, national origin, ancestry, marital status, sexual orientation, ability, or other protected statuses outside the boundaries of consent or production content.
3. Any unwanted or inappropriate physical contact, such as touching, kissing, massaging, patting, hugging, or pinching, outside the boundaries of consent or production content.
4. Unwanted inquiries or comments about a person's sex life or sexual preferences outside the boundaries of consent or production content.
5. Leering, whistling, or other suggestive or insulting sounds outside the boundaries of consent or production content.
6. Inappropriate comments about clothing, physical characteristics, or activities outside the boundaries of consent or production content.
7. Displaying materials, articles, or graffiti of a sexually oriented nature outside the boundaries of consent or production content.
8. Requests or demands for sexual favors, accompanied by promises of rewards or threats of punishment, outside the boundaries of consent or production content.
9. Attempting to engage in sexual behaviors offstage that are choreographed for the stage.

10. Disregarding a naked actor's physical boundaries and privacy backstage or in the dressing room, or not respecting those boundaries.
11. Failing to observe the dressing room standards outlined in this document intentionally.
12. Inviting an actor to rehearse sexual content outside of scheduled rehearsals.
13. Repeatedly suggesting or inviting sexual relationships beyond the stage.
14. Using sexually explicit, violent, threatening, or offensive language from a production in offstage discourse.
15. Improvising sexual content without expressed consent.

Participants have the right to be free from:

1. Sexual solicitation or advances made by a person in a position of power outside production content.
2. Reprisal or threats of reprisal for rejecting a sexual solicitation or advance from a person in a position of power outside production content.

Any of the behaviors outlined here have the potential to create a negative environment for individuals or groups. It is important to note that a person does not have to be a direct target to be adversely affected by a negative environment. We understand that creative spaces are not always emotionally sterile, and they can embrace bawdiness, profanity, vulgarity, and challenges. We assert that establishing consent and maintaining an environment that allows for addressing clear boundary violations can enhance our ability to create challenging and fearless work.

Concerns related to sexual harassment should be taken seriously and addressed promptly. It is reasonable to utilize Concern Resolution Pathways as a reporting mechanism and provide support to those who come forward with complaints. The following steps can help prevent and address sexual harassment in the theatrical workplace:

1. **Encourage Open Communication:** Foster an environment that encourages open communication and respectful dialogue about boundaries, consent, and concerns related to sexual harassment. Encourage participants to speak up if they witness or experience any form of harassment.
2. **Confidentiality and Non-Retaliation:** Assure individuals who report incidents of sexual harassment that their complaints will be handled confidentially to the extent possible. Implement measures to protect individuals from retaliation for reporting harassment.
3. **Thoroughly Investigate Complaints:** Promptly and thoroughly investigate all complaints of sexual harassment. The investigation should be conducted in a fair, impartial, and confidential manner. Involve appropriate personnel, such as human resources professionals or legal advisors, if necessary.
4. **Take Appropriate Action:** If an investigation substantiates a complaint of sexual harassment, take appropriate disciplinary action against the harasser, which may include reprimand, suspension, termination, or legal action, depending on the severity of the offense and applicable laws.

5. Regular Review and Update: Regularly review and update policies and procedures related to sexual harassment to ensure they remain effective and aligned with best practices. Solicit feedback from participants and make necessary adjustments as needed.

Conclusion

Sexual harassment in the theatre is a serious issue that requires a proactive and comprehensive approach. By establishing clear policies, promoting open communication, and taking appropriate action, our theatre can create a safe and inclusive environment for all participants. It is essential to prioritize the well-being and dignity of every individual involved in the theatrical process and foster a culture of respect and professionalism.

Diversity, Inclusion, and Representation in Theatre

The Goal

The goal is to foster diversity, inclusion, and representation in theatre, while creating respectful, safe, and equitable environments. This includes addressing challenging content and working with diverse groups of participants, particularly when producing culturally sensitive work.

The Standard

We are committed to the following principles for all participants involved in our productions:

1. Informed Auditions: Prospective participants have the right to inquire about how their cultural identity will be used within the production, especially in devised works where there is no script at the time of audition. These inquiries will receive thoughtful responses and will be kept confidential.
2. Declining Casting Offers: Participants have the right to decline casting offers if they feel uncomfortable with production elements that relate to their identity. They should not fear reprisal or the loss of future opportunities. Participants are not obligated to explain their reasons for declining an offer.
3. Diversity and Inclusion: Whenever possible, we strive to consider diversity and inclusion in both casting and assembling production and design teams. For culturally specific work, we actively seek production personnel who can authentically speak to that cultural experience.
4. Addressing Concerns: During the rehearsal process, participants are encouraged to voice concerns if they feel uncomfortable with the use of their cultural identity. This may include costume pieces, staging, accents, or makeup that could be deemed culturally demeaning or misrepresentative. Such elements should be disclosed at the time of audition or casting.
5. Consent Building: When staging scenes involving cultural violence or other culturally charged narratives and language, we follow the practice of consent building outlined in the Sexual Content and Nudity standard. Such performances are disclosed during auditions, and the associated emotional risks are acknowledged throughout the process.

6. Concern Resolution Pathway: We strive to address concerns with generosity and humility, providing channels for participants to raise and resolve issues through the Concern Resolution Pathway outlined in our document.

Practices

Production Structure

All productions mounted at the Woodland Opera House will contain the following elements:

Production meetings

Select creative team members will be asked to attend meetings for the planning, implementation, and evaluation of production elements.

Auditions

All productions will offer auditions to the general public for the purpose of casting the roles as assigned in the script.

Callbacks

All productions will offer callbacks to select actors who were present at auditions for the purpose of seeing additional work to better cast the production.

Production Orientation

After casting is completed but before rehearsals begin, the creative team will conduct a production orientation for the cast and crew of the production.

Creating a script for production orientations can ensure that all essential points are covered. This script should be delivered by one or more representatives of the WOHSPS Team, such as the Executive Director, Stage Manager (SM), Director, or assigned company member.

Here are some of the most important things to communicate during the Production Orientation:

- Explain the rationale behind adopting the WOHSPS. Share with the company why it is important for the Woodland Opera House to adhere to these standards and practices. Please refer to the [Declaration of Purpose](#), for language surrounding our rationale.
- Distribute the Concern Resolution Path (CRP). The CRP outlines the communication pathways for resolving concerns before they escalate. It informs participants whom to contact if issues arise, promotes the prevention of unsafe practices, and provides guidance for mentoring individuals who violate boundaries. The CRP, along with the Non-Equity Deputy, is designed to offer confidential reporting channels that support and protect everyone involved, including those who raise concerns. Emphasize the importance of using the CRP to address issues peacefully, rather than engaging in gossip or creating a divisive environment of "heroes and villains." Remember that gray areas can exist in theatrical productions, where physical and emotional harm can occur without any malicious intent. Encourage the use of the CRP to mentor participants and foster a positive and safe environment.

- Discuss the role of the Non-Equity Deputy (NED). The NED should be selected by the participants of each production by the end of the first week of rehearsals and, whenever possible, should not be an employee of the Woodland Opera House. Further details about the NED can be found in the dedicated section of this document.
- Highlight sections of the WOHPSP that are particularly relevant to the production. If the production involves high-risk elements such as sexual content, fights, or nudity, suggest that participants read those specific sections of the document. This will help them understand that safety protocols have been incorporated into the planning process for the production.
- Inform the company that while hard copies of the entire document are not required to be distributed, they can access and read the complete WOHPSP on Basecamp.

By addressing these points during the Production Orientation, the Woodland Opera House ensures a shared understanding and commitment to the WOHPSP among all participants, fostering a safe and inclusive environment for theatrical work.

Rehearsals

There will be a period of time in which the cast and select members of the creative team will meet to practice and conceptualize the production.

Load-in

A day where sets, props, and other pieces are moved into the theatre venue for installation.

Paper Tech

Select creative team members and designers meet to run through the technical aspects of the production, discussing what cues will be necessary and what must be done during wet tech.

Dry Tech

Select creative team members and designers meet to implement the cues of the production and practice the technical aspects of the production without actors.

Wet Tech

The first rehearsal that includes both technical elements and actors.

Cue-to-cue

Can be run during Dry Tech or Wet Tech, the cue-to-cue is a rehearsal of the technical aspects of the production where each cue is tested in order to ensure effectiveness.

Performances

Including any preview, opening, and closing performances, the production will be staged and available to the public for viewing.

Strike

Typically on or after the final day of performances, creative team members, actors, and community volunteers meet to disassemble the set of the production, move props and costumes into storage, and generally prepare the venue for the next production to move-in.

WOHSPS Concern Resolution Path

The Goal

The goal of the WOHSPS Concern Resolution Path (CRP) is to establish a documented communication pathway for addressing issues within a production or organization. The CRP aims to inform participants about the appropriate steps to take and the individuals to contact when dealing with serious concerns. It also aims to alleviate fears of retaliation for reporting safety issues, harassment, or other significant concerns.

The Standard

The CRP should be printed and distributed to all participants and discussed on the first day of rehearsal. It is important to clearly communicate that the producer is committed to resolving concerns promptly, before they pose a risk to participants or the production, and before they escalate.

What is the Concern Resolution Path?

The CRP provides a written, clear, and transparent list of procedures for addressing concerns. It also includes a list of designated individuals who should be contacted when addressing a concern. The CRP emphasizes the commitment to prioritize reported concerns and establish a reasonable timeline for resolution.

Structure

Level One: Many concerns can be resolved through direct conversation between the parties involved. Participants should be encouraged to discuss challenges and concerns openly and respectfully to prevent further escalation.

Level Two: The following individuals have been granted authority and trust to determine whether a concern can be resolved at this level or if it needs to be escalated. All concerns should be reported to Level Three, even if no immediate action is required. Concerns should be escalated in the following order.

- 1 Non-Equity Deputy
- 2 Stage Manager
- 3 Production Coordinator
- 4 Director

Level Three: These individuals are considered the final level of the path and have the authority to resolve issues that have not been resolved at previous levels. It is strongly advised for them to consult with each other and consider any legal or other implications before making decisions.

- 1 Executive Director
- 2 Executive Board Members

Communication

The CRP should be verbally explained and provided in writing during the first rehearsal, either digitally or in print. It should include the names, titles, and contact information of all individuals listed on the CRP. A copy of the CRP should be posted or made readily available in rehearsal and performance spaces. Participants should be encouraged to report their concerns in writing for recordkeeping purposes.

Recordkeeping

The producer should maintain personnel files that include reported concerns. These files should be kept confidential and accessible only to the individual(s) responsible for maintaining them.

Legal Remedies

The WOHSPS does not replace legal advice or action in the event of civil or criminal misconduct or liability. Participants can report violations of civil rights to the appropriate authorities, such as the California Attorney General.

Implementation Notes

Producers should complete a CRP for each production, including the names and contact information of individuals serving on the path. The CRP can be adapted to reflect the specific staffing structure of the theatre.

The CRP is designed to establish communication pathways to prevent and resolve issues, rather than create divisions. It should be made clear during the first rehearsal that the CRP does not encourage firing or marginalizing participants for mistakes, momentary lapses of temper, artistic or personal arguments, or

unintentional injuries. The CRP is meant to address events, behaviors, and conditions that create reasonably understood unsafe conditions, rather than merely uncomfortable situations.

Some individuals on the CRP may change with each production, and the CRP should be updated accordingly. All individuals listed on the CRP should understand their roles in resolving concerns, the process for recording concerns, and the procedure for reporting those concerns to others on the path. Providing resources and/or training in conflict resolution to individuals listed on the CRP can be beneficial. The use of a Concern Resolution Path facilitates recordkeeping for future reference.

Sample Forms

Sample Concern Resolution Path

Creating a safe and comfortable environment for all members of our team is important to this company. We take concerns seriously and seek to address issues in a sensitive and timely manner.

The following individuals are available to help you resolve any concerns or issues that may arise. We encourage concerns of Level 2 and above to be made in writing when possible.

Level 1

If you feel comfortable doing so, we encourage you to first directly address your concern with the individual(s) involved. This helps foster an honest and open community and is often the fastest path to a resolution.

Level 2

If you are not comfortable directly addressing the individual(s) involved, or if no resolution can be agreed upon, your next points of contact can be any of the following:

NAME: _____
TITLE: Stage Manager
EMAIL: _____
PHONE: _____

NAME: _____
TITLE: Director
EMAIL: _____
PHONE: _____

NAME: Confidential – Please share privately
TITLE: Non-Equity Deputy
EMAIL:
PHONE:

Level 3

If an issue has not been resolved through Levels 1 and 2, or if you are an individual named in Level 2 who needs assistance to resolve the issue, your next points of contact can be any of the following people. The contacts at this level may consult with each other and review any legal or other implications of any decision.

NAME: _____
TITLE: Executive Director
EMAIL: _____
PHONE: _____

NAME: _____
TITLE: Board Member
EMAIL: _____
PHONE: _____

Incident Report



REPORTED BY:

DATE OF REPORT:

TITLE/ROLE:

INCIDENT TYPE:

DATE OF INCIDENT:

LOCATION:

SPECIFIC AREA OF LOCATION:

INCIDENT DESCRIPTION

NAME/ROLE/CONTACT OF PARTIES INVOLVED

- 1.
- 2.
- 3.

NAME/ROLE/CONTACT OF WITNESSES

- 1.
- 2.
- 3.

POLICE REPORT FILED? Y / N

PRECINCT:

REPORTING OFFICER:

PHONE:

FOLLOW UP ACTION

RECEIVED BY:

SIGNATURE:

DATE:

Accident/Injury Report



**WOODLAND
OPERA HOUSE**

REPORTED BY:

DATE OF REPORT:

TITLE/ROLE:

NAME OF AFFECTED PARTY:

TITLE/ROLE:

DATE OF ACCIDENT:

TIME OF ACCIDENT:

LOCATION OF ACCIDENT:

AREA OF ACCIDENT/INJURY				R	L		R	L
HEAD		PELVIS/GROIN		SHOULDER			BUTTOCKS	
FACE		LIPS		ARM PIT			HIP	
NECK		TEETH		UPPER ARM			THIGH	
UPPER BACK		TONGUE		LOWER ARM			LOWER LEG	
LOWER BACK		NOSE		ELBOW			KNEE	
CHEST		FINGERS		WRIST			ANKLE	
ABDOMEN		TOES		HAND			EYES	
OTHER:							EARS	

ACCIDENT INFORMATION	
ACCIDENT DESCRIPTION	
TASKS LEADING TO ACCIDENT	
WITNESS(ES) NAME AND CONTACT	

RECEIVED BY:

SIGNATURE:

DATE:



Rehearsal Report

SHOWNAME

Rehearsal Report #:

Date:

SCHEDULED TIME: ACTUAL START TIME: END TIME:	DIRECTOR: REPORT BY: LOCATION:
DISTRIBUTION LIST:	
IN ATTENDANCE: ABSENT: LATE:	

SCHEDULE	
TODAY IN REHEARSAL:	NEXT REHEARSAL: Location: Time: Called:

NOTES
GENERAL:

SCHEDULING:

SCENIC/TECHNICAL DIRECTION:

PROPS:

COSTUMES:

DRAMATURGY:

ELECTRICS:

LIGHTING:

SOUND:

FACILITIES:

PROJECTIONS:

SCRIPT UPDATES:

PRODUCTION MANAGEMENT:

MISCELLANEOUS: