

Guidelines for Campus Productions
Theater Department, Skidmore College
March 2023

Adapted from:

The Dramatists' Legal Defense Fund, *Dramatic Changes: A Toolkit for Producing Stage Works on College Campuses in Turbulent Times* (2022), <https://thedldf.org/>

- All faculty directed Seminar productions will have a student rep, elected by the students. The student rep is modeled on the Equity Cast rep position. The election will be facilitated by the stage manager, without faculty input or presence. The cast rep acts as an additional liaison and resource for student concerns, and may be called upon to communicate questions and/or concerns to the SM, the director, and/or the Chair of the department. Please see the “Student Representatives in the Theater Department” document for additional information, roles, and responsibilities. (see here: <https://docs.google.com/document/d/13V4zq3No6qGwXuAywmJgujEVjc9ve7poaBBb2P6pmiY/edit?usp=sharing>)
- Each production will have an open and evolving “Community Agreement” for the rehearsal process to which each artists agrees, commits, and contributes. The basis for this community agreement is provided by the college in the form of syllabus language (<https://www.skidmore.edu/adofsaa/policies/index.php>). The team, including design and production, will convene at the first production seminar meeting to review the college language and to collectively create a list of community expectations together.

A sample of a community agreement can be found at the end of this document.

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- Each Seminar production (TH250) will have a syllabus, based on the model TH250 syllabus, that will serve as a guide for all participants in the project, whether the participant is enrolled for credit or not. The syllabus will include college provided language regarding policies, guidelines, and resources in relation to Title IX and mandated reporting, EDIA, Religious Observances, Disability Accommodations, and Academic Integrity, (<https://www.skidmore.edu/osaa/>), as well as departmental expectations and practices regarding EDIA (<https://theater.skidmore.edu/about/>) and

consent-based practices

(<https://theater.skidmore.edu/department-policies-and-protocols/>).

If the production is not a course, the team will be provided this information and expectations by their faculty advisor. The project shall still be governed by these practices and policies.

- There will be student representation in the season selection process. Student reps to the Season Selection Committee are selected by the Chair of the Committee and the Chair of the Department, in consultation with the faculty. There are at least two reps, of different class years and, ideally, representing distinct areas of expertise. The student reps fulfill an active role in the committee and the selection process. They also serve as resources for student-to-student information about the committee's process, considerations, and selections. (Please note, we also have student reps to department meetings, as well as search committees.)
- Artists' pronouns and name clarifications will be respected and used, including respecting any changes of self-identification that the artist may wish to make during the process
- If directors, choreographers, or designers are guests from outside of the university's community or the department, the Chair will provide the guest with college and departmental information, as noted above, as well as clear, written expectations for their role in production. The Chair will match the guest with a faculty peer mentor in their area, as well. Guest directors, designers, and choreographers will meet with the Chair of the Department, as well as their faculty peer mentor, before the project begins to review and clarify all information and expectations. Ongoing check-ins with Chair and faculty peer mentor will be scheduled.
- Each production will seriously consider creating and/or implementing public dramaturgy opportunities, activities, or events that can engage our communities in the themes and topics of the play. The director, assistant director, and dramaturg will take the lead on this work, in co-ordination (as applicable) with Theater Management.

Please note: this document is intended to be a guide that is responsive to changing needs and cultures. As such, the department agrees to review the document regularly, and revise as/if needed. This document was first drafted and agreed upon by the Theater faculty and staff, including student reps, in Spring 2023.

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### **\*Sample Community Agreement**

We ask everyone working with or participating in the XXX ensemble to abide by these community agreements:

- Call people what they wish to be called (names and pronouns)
- Acknowledge the impact of your words and actions
- Respect physical and emotional boundaries and consent
- Take space/make space in meetings, gatherings, and in the rehearsal room, so that all collaborators have equitable opportunities to participate