

THEATRE WEST, INC.



RULES AND REGULATIONS

(Revised – August 2024)

RULES AND REGULATIONS are separate from Theatre West's BY-LAWS although, in some places, they may overlap matters that are included in the BY-LAWS.

RULES AND REGULATIONS outline the traditional working rules of the organization. Theatre West members should familiarize themselves with the **RULES AND REGULATIONS**.

RULES AND REGULATIONS are not major policies and may be changed or added to from time to time by the Board of Directors without ratification by the general membership.

THEATRE WEST, INC.

RULES AND REGULATIONS

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ARTICLE I – WORKSHOPS

Section 1 ACTORS WORKSHOP

The Actors Workshop shall meet regularly at least one night each week, at a time and place to be determined by the ***Artistic*** Board of Directors. Exceptions may be made for holidays and special events.

Section 2 OTHER WORKSHOPS

Other workshops shall meet at a time and place to be agreed upon by the ***Artistic*** Board of Directors and that workshop's chairman.

Section 3 MEETINGS

Workshop meetings shall be used exclusively for the purpose of artistic development. Exceptions may be made for the nominations and elections for the ***Artistic*** Board of Directors, and for general announcements.

Section 4 NONPARTISAN ACTIVITIES

As per BY-LAWS, workshops shall not be used as a political platform (see Theatre West BY-LAWS, ARTICLE IV, Nonpartisan Activities)

Section 5 ATTENDANCE

- A. The workshops are the lifeblood of Theatre West. Active participation and attendance are privileges and obligations of membership.
- B. Acting Workshops may be attended only by members of Theatre West, except that observers may be invited with prior approval of the moderator but only if those who are scheduled to perform during that meeting are advised of and agree to the presence of the observer. Observers may not remain for critique. Moderator will alert workshop by email and/or before workshop that a guest observer will be present so individual artists can ask that observer not be present during their work.

Section 6 WORKSHOP CONDUCT

- A. To avoid competition in performances, it is our policy not to applaud after workshop work. Exceptions – after song and joke initiation of new members.
- B. Sometimes after musical work where applause is important to the presentation.
- C. Criticism should be concise, constructive, non-repetitive and limited to the specific areas in which the presenter has been working. The presenter may request a limitation of criticism. ***Criticism should not be directorial, i.e. avoid comments that include the staging of the work.***
- D. Members who are attending on a trial basis e.g. **Theatre Lab** Members, other approved observers, are not allowed to critique.
- E. Presenters may not use facility's technical equipment (e.g. light, sound and office equipment) without permission from the **Managing Director**.
- F. Anyone wanting to participate in workshops must sign up in advance online through the Member Page of the company website. Click on #1, select a date and follow prompts.

ARTICLE II – MEMBERSHIP

Section 1 CATEGORIES

Membership in Theatre West consists of the following categories:

A. PERFORMER MEMBERS

Performer members shall be those persons whose primary purpose for being a member shall be to perform. They are admitted to membership by audition and/or the written recommendation of three (3) dues paying members in good standing and approval of the **Artistic** Board of Directors. They shall have voting privileges and pay dues.

B. DIRECTOR/CHOREOGRAPHER MEMBERS

Director/Choreographer members shall be those persons whose **exclusive** purpose for being a member is to direct or choreograph. They are approved for membership by the **Artistic** Board of Directors. They shall have voting privileges and pay dues.

C. PLAYWRIGHT MEMBERS

Playwright members shall be those persons whose primary purpose for being a member is to write. Playwright is submitted to the **Artistic** Board of Directors for approval by the Writers Workshop play-reading committee. They shall have voting privileges and pay dues.

D. COMPOSER/MUSICIAN MEMBERS

Composer/Musician members shall be those persons whose **exclusive** purpose for being a member is to compose and/or support the activities of the theatre through their musical expertise. They are submitted to the **Artistic** Board of Directors for approval by the Musical **Theatre** Workshop moderator. They shall have no voting privileges and pay no dues.

E. TECHNICAL MEMBERS

Technical members shall be those persons whose **exclusive** purpose for being a member is to work on technical aspects of theatre production and operation. They are approved for membership by the **Artistic** Board of Directors. They shall have no voting privileges and pay no dues.

F. COMMUNITY MEMBERS

Community members shall be those persons whose **exclusive** purpose for being a member is to lend their business and community building expertise to the organization. They are approved for membership by the Board of Directors. They shall have no voting privileges and pay no dues.

G. THEATRE LAB MEMBERS

Theatre Lab members shall be those persons who are performers of varying degrees of experience who wish to continue their education through the **Theatre Lab** program. **Lab members** are admitted through the acceptance by the **Theatre Lab** Program Director and approved by the **Artistic** Board of Directors. They shall have no voting privileges and pay minimal dues.

H. CONTRIBUTING MEMBERS

Contributing members shall be those persons whose artistic contribution are so unique and continuous that they shall have voting privileges and pay no dues. They are approved for membership by the Board of Directors.

I. HONORARY MEMBERS

Honorary Members will be those persons (a) who have made an artistic contribution, unique and continuous, to the Corporation, or (b) whose interests and talents are or have been beneficial to the Corporation. No Honorary Members will be required to pay dues.

- a. Those Honorary Members who previously were members of the Corporation and paid dues and had voting privileges will continue to have voting privileges as Honorary Members.
- b. Those Honorary Members who previously were either non-members of the Corporation or members without voting privileges will, as Honorary Members, have no voting privileges.

J. ALUMNI MEMBERS

Alumni members are former active members of Theatre West. They will have no voting privileges and pay no dues. They are given special consideration if applying to be readmitted to membership:

- a. They need only make their request for re-admittance in writing. At that time, the Artistic Board must vote to approve their re-admission to membership.
- b. They do not need to audition or obtain letters of recommendation from other active members.

- c. They will be required to pay any delinquent dues they owe from their previous period of membership. At the time of their readmission, they will also be required to pay the initiation fee plus their first month's dues.

Section 2 Crossover Rights

Any voting member is welcome and encouraged to participate in any and all workshops and disciplines. Non-voting and non-dues paying crossovers require prior approval by the Board of Directors to cross over into another discipline.

Section 3 Responsibilities of Membership

- a. Attendance at the annual meeting is highly encouraged.
- b. It is expected that members will participate in at least one scheduled work-party during a given year.
- c. All members are expected to donate 24 hours of time per calendar year to serve on committees, house staff, backstage staff, office staff, and cleaning crew and shall donate a minimum of \$50 towards the donations of supplies to keep concession and cleaning supplies stocked.
Volunteer hours shall be tracked quarterly, and members who fall delinquent in hours will be contacted by office staff and are at risk of losing status as a member in good standing. If a member opts not to donate any time, they may make an annual tax-deductible cash contribution of **\$400**.
- d. ***A member in good standing is an individual who regularly attends workshops, and is current with volunteer hours and dues.***

Section 4 Suggestions and Complaints

- a. Members with suggestions, complaints, or problems should present their remarks in writing to the **Artistic** Board of Directors Ombudsman, who will relay them to the Board. The **Artistic** Board of Directors will consider the matter and present an appropriate response.
- b. Members wishing to appear before the **Artistic** Board of Directors may apply to the Chairperson to be placed on the agenda of a regularly scheduled meeting.

ARTICLE III – DUES

Section 1 INITIATION FEE

- a. New members must pay an initiation fee of \$100 plus first month's dues.
- b. After acceptance for membership, a new member has three (3) months to activate membership by paying initiation fee and first month's dues.
- c. **Theatre Lab members** achieving full membership need not pay an initiation fee.

Section 2 MONTHLY DUES

- a. Monthly dues are **\$60.00**. They are expected to be paid promptly at the beginning of each month.
- b. Dues may be paid a year in advance for \$600.00.
- c. In cases of extreme hardship, work trade may be arranged with the permission of the **Managing Director** who will report to the Board.

Section 3 DELINQUENT DUES

- a. Members will receive a written warning after two (2) month's delinquency in dues.
- b. Members will be put on suspension after three (3) month's delinquency and lose privileges of attending workshops, use of the facilities for rehearsal, voting privileges, participating in productions and other activities.
- c. Termination of membership may occur after a delinquency of five (5) months (see Theatre West BY-LAWS, ARTICLE X, Section 5)
- d. Failure to complete volunteer hours and donation obligations will result in loss of good membership status.

Section 4 LEAVE OF ABSENCE

- a. Members may take a leave of absence for as long as desired at half dues (\$30.00) and may return to active status at any time. A minimum of three (3) months at full dues must pass before another leave of absence may be taken. Previous dues must be up to date when taking a leave of absence.
- b. Members on leave forego the privileges of attending workshop, use of the facilities for rehearsal, voting privileges and participating in productions.

- c. The rules for delinquent dues apply (see ARTICLE III, Section 3)

Section 5 READMISSION TO MEMBERSHIP

- a. Any alumni member wishing to be readmitted after termination or resignation must apply to the ***Artistic*** Board of Directors. Any delinquent dues incurred prior to termination must be paid up.

NOTE: Any change in the amount of Theatre West membership dues is subject to a referendum vote by the membership.

ARTICLE IV – REHEARSALS

Section 1 USE OF FACILITIES

- a. Rehearsal spaces are for the use of active Theatre West members only. Any other use must be approved by the ***Artistic*** Board of Directors.
- b. Smoking is not allowed anywhere in the theatre building.
- c. Costumes, props and equipment are for the use of Theatre West members only and cannot be taken from the premises without prior approval of the ***Managing Director, Artistic Board of Directors, or Technical Director.***

Section 2 TIME LIMITS

There shall be a daily three (3) hour rehearsal limit in the theatre or rehearsal room(s) regardless of the number of persons involved. On the day of the Actor Workshop, the limit shall be two (2) hours. Total weekly rehearsal time may not exceed nine (9) hours on the stage. If rehearsal space is available, however, this rule may not apply.

Section 3 CALENDAR

A rehearsal calendar is accessible online through the Member page of the Theatre West website. Rehearsal times may be reserved on a first come, first served basis, except as otherwise provided. Members may reserve rehearsal space no more than three (3) weeks in advance. Mainstage productions are an exception.

Section 4 REHEARSAL PRIORITIES

- a. Those performing on a given Actors Workshop night shall have priority on that day's rehearsal schedule.
- b. Productions scheduled to open for the public shall have rehearsal time priority for a period of seven (7) days prior to its opening, except the day of the Actors Workshop.
- c. Priority rehearsal participants are encouraged to sign up early. Any "bumping" of signers must be done five (5) days prior to rehearsal, unless a real emergency exists. Moderator must notify those who are bumped when notified of requested change and no later than prior to start of workshop. The **Managing Director** will have final say in the solving of unresolved scheduling disputes.
- d. On occasions when it is in Theatre West's best interest to rent the theatre for non-Theatre West activities, members may be required to give up rehearsal space.

Section 5 REHEARSAL DISPLACEMENT

If a regularly scheduled workshop(s) excluding the Actors Workshop, which may not be displaced, is forced to meet at a place other than its normal meeting place because of production priority, any consequent cost incurred by the displacement shall be reimbursed by the production's budget account.

Section 6 CLEAN UP

- a. Facilities must be cleaned up after each rehearsal period. Strike of rehearsal props and furniture to designated off-stage areas must be completed by the end of scheduled rehearsal time.
- b. Props, furniture and costumes for workshop scenes in progress should be labeled and stored out of the way. When a project is over they should be returned to prop loft or costume room. Personal property should be removed from the theatre. Any personal property left behind becomes the property of the theatre to either keep or throw away.
- c. Procedure for closing theatre and regulating heat/air conditioning as posted on the office door, back of lobby door and thermostat must be followed.

Section 7 PARKING

- a. Parking is prohibited, at all times, in the lot adjacent to the theatre.
- b. Carport is to be used for loading and unloading only.
- c. Parking in the Panasonic lot across the street **requires a fee**.

Section 8 LOSS OF REHEARSAL PRIVILEGES

Failure to abide by rehearsal rules may result in the loss of rehearsal privileges.

ARTICLE V – PRODUCTION

Section 1 SUBMISSIONS

Written proposals for the production shall be submitted to the **Artistic** Board of Directors **along with a feasibility report**.

Section 2 APPROVAL

- a. The **Artistic** Board of Directors shall have the power to initiate or approve projects and productions.
- b. Any production wishing to change a major element of a production (i.e. actors, director, producer, or radical script change) when that production has been previously approved with that element as part of an approved package, that production must seek and obtain new approval by the **Artistic** Board of Directors.
- c. Once approved, the project or production will be closely monitored by the **Artistic** Board of Directors. Should the **Artistic** Board feel the project or production is not achieving a level of artistic excellence representative of Theatre West, the **Artistic** Board of Directors reserves the right to cancel or postpone the project or production at any time.
- d. No project will be approved without producer, director, signed contract(s), marketing plan, and proposed budget in place.

Section 3 PRODUCTION PRIORITIES

Projects that have been rehearsed and developed in the workshops shall deserve special attention and be given priority over other projects. Theatre West level of artistic excellence must always be maintained.

Section 4 ACTORS' EQUITY ASSOCIATION

All Theatre West productions shall be presented in compliance with rules of Actors' Equity Association where they apply.

Section 5 PROJECT INITIATOR

The initiator of a project approved for production may not be removed from a project without a written or verbal communication, presented to the **Artistic** Board of Directors for its approval, prior to either removal or replacement, outlining circumstances surrounding the situation and/or problem.

Section 6 CASTING POLICIES

- a. Theatre West's policy is to cast only its members in the various productions. The **Artistic** Board of Directors shall carefully study a production's capacity to cast from within the membership before granting its final approval.
- b. Exceptions to this policy may be made only if, after careful consideration and an exhaustive search, the **Artistic** Board of Directors agree that a role cannot be properly cast from within the membership. **No non-member shall audition for a role prior the approval of the Artistic Board of Directors.**
- c. **Theatre Lab** members shall receive priority over non-members but must receive permission from the **Theatre Lab** Program Director and the **Artistic** Board of Directors.
- d. All actors performing in any Theatre West production must be on active status **as a member in good standing.**

Section 7 PERFORMANCE DISPLACEMENT OF WORKSHOPS

If production activities need to displace any workshop, excluding the Actors Workshop which may not be displaced, permission must be granted by the **Artistic** Board of Directors and any consequent costs incurred by the displacement shall be reimbursed by the production's budget account.

Section 8 COMPLIMENTARY TICKET POLICY

- a. Members participating in a Theatre West production, produced by Theatre West, shall receive a minimum of one (1) complimentary ticket per weekend and unlimited bona-fide industry complimentary tickets for all performances (subject to availability). Complimentary tickets do not accrue.
- b. All other active Theatre West members and Associates shall be allowed one (1) complimentary ticket to all performances produced by Theatre West (subject to availability).
- c. These exclude special benefits, fund-raisers, rentals and productions produced under an AEA contract.

Section 9 SUBSIDIARY RIGHTS AGREEMENT (should no contract exist)

- a. Initiators of original work presented for the first time and produced by Theatre West, must sign a Subsidiary Rights Agreement.
- b. Any publication or future stage production of a play first produced at Theatre West shall display the credit line: "Originally Presented at Theatre West".
- c. Examples of these agreements are on file in the business office.

ARTICLE VI – PRODUCERS (See Producers' Manual)

Section 1 DUTIES

The producer, whether the initiator of a project or recruited by the initiator, insures the ***Artistic*** Board of Directors that all details of production including, but not limited to: casting, staffing, publicity, design and its execution, box office, house management, ushering and all other areas of production will be handled with the utmost of excellence. It is also the responsibility of the producer to oversee the appearance of the theatre, and guarantee that the premises are ready to receive guests at all performances. The ***Artistic*** Board of Directors entrusts the reputation of the theatre to the producer ***and, therefore, has an obligation to oversee that person(s)'s work.***

Section 2 BUDGET

Producers for all Theater West productions must prepare a detailed financial budget for approval by the ***Artistic*** Board of Directors (use budget template in producers manual.) Upon approval, the producer shall, in good conscience, stay within the limits of the production budget allocations and retain detailed and accurate records of expenditures, including the preparation of weekly box office reports and final production report for the ***Artistic*** Board of Directors. See producers manual for sample timeline.

Section 3 ACTORS' EQUITY ASSOCIATION AND THEATRE WEST

- a. The producer must comply with the rules of the AEA, where applicable, and retain the spirit and quality standards of Theatre West throughout the production.
- b. *In all programs, an asterisk shall designate the names of performers who are active members of a union linked to The Associated Actors and Artistes of America.*

Section 4 MEDIA, PRESS AND PUBLICITY

- a. Only mainstage productions are open for review by newspapers, radio, television and trade publications. Workshop productions with limited runs are not open for review.
- b. Producers shall present graphic design, press releases and any other promotional materials that will represent the production, for approval by the ***Artistic*** Board of Directors.
- c. Advertising, promotions and marketing of all Theatre West productions shall emphasize the company rather than individuals. No performer shall be “starred” for internal marketing. However, cast with recognition within the industry can be promoted in external press releases and marketing. Exceptions may be granted for fund-raisers.
- d. The producer must present Theatre West professionally to the press in all areas of releases and publicity.
- e. Individuals may not use the Theatre West logo or name in any advertising or mailing without prior approval by the ***Artistic*** Board of Directors ***or its agents***. The content of any personal mailing ***or social media posting*** connected with a production at Theatre West **must** have the approval of the ***Artistic*** Board of Directors.

Section 5 PRODUCTION LIAISON

- a. The **Artistic** Board of Directors will appoint an active member **or Artistic Board member** to act as liaison to each production.
- b. ***The liaison shall occasionally observe rehearsals and report to the Artistic Board on the production's progress.***

Section 6 SET DESIGN

- a. Set design for all production must take into account the use of the space for workshops and other productions and activities. Large obstructive set elements must be removable. The producer must present design for approval by the **Artistic** Board of Directors prior to construction.
- b. Existing or donated set elements, curtains, furniture and other properties belonging to the theatre may not be altered in any way without prior approval by the **Artistic** Board of Directors.
- c. All production elements must be struck from the theatre no later than 6:00 p.m. the Monday following final performances, ***unless prior arrangements have been made with the Artistic Board.***

ARTICLE VII – CHILDREN'S THEATRE AND EDUCATION PROGRAM

Section 1 MEMBERSHIP

Any actor cast in a children's theatre production or hired to work in the education program must be a member of the company. Partial membership rates are available at half the normal dues. Partial memberships do not give access to workshops, free rehearsal space, voting rights, or the option to be cast in mainstage productions.

ARTICLE VIII – PERSONNEL AND STAFF

Section 1 ARTISTIC DIRECTOR

The Artistic Board of Directors, at its discretion, shall appoint, or hire, an Artistic Director after approval of the membership by referendum vote.

Section 2 STAFF

Staff is hired and managed by ***Managing Director*** with ***Artistic*** Board approval. Staff is responsible to ***the Managing Director***.

ADDENDUM I – GUIDE TO ACTORS WORKSHOP

FOR MEMBERS DOING WORK IN ACTORS WORKSHOP

If you wish to present work on Monday night, you must register online. Please include title, author, cast, director (if one), and accurate length of piece. Please announce, or have the Moderator announce, before you work, the title of the play, its author, and any necessary explanation of what has gone on before. Work will be scheduled no more than three (3) weeks in advance. Try to formulate, in your mind, what you are looking or working for, and what help you need before Monday, so that you will be more able to state it clearly for those who will be commenting.

Work should be no longer than twenty (20) minutes in length. Exceptions will be granted if time is available. Lengthy pieces that have been previously seen in the workshop may be asked to go later in the evening.

It is your privilege to ask for NO criticism, if you honestly feel it would not be helpful at that stage of your work.

Please do not comment on or answer criticism. No “cross talk” is allowed.

If you need to cancel, please contact the ***Workshop Moderator***, calendar manager or office as soon as possible. Please sign up ONLY when you are sure you are going to work.

Barring professional work or illness, realize that you have a responsibility to attend ***workshops weekly***, and to bring in work on a regular basis.

Although it is recommended that work be rehearsed and off book, you may use the Workshop to develop your work through ALL stages, including work-in-progress.

FOR MEMBERS IN ATTENDANCE

When giving critique, common courtesy is expected, e.g. arrive on time, remain seated and quiet during scene work and critique. The lobby is off-limits, except during breaks. Speak only if you feel you can really be helpful.

Be as brief and unrepetitive as possible (it is not necessary to comment on every performance in the scene – only those about which you have something helpful to say.)

It is not necessary to be complimentary; it is necessary to be supportive and HONEST. Comment only on area requested by the actor(s).

Please do not make directorial comments unless they are specifically asked for. ***Do not attempt to block or restage the scene or monologue being presented.***

Do not answer or comment on other criticism.

In order to prevent a competitive atmosphere in the workshop it is our policy not to applaud after scene work. Exceptions: After song and joke initiation of new members, and sometimes after musical work, where applause is important to the presentation.

Please respect the right of the Moderator to limit the time period of criticism, or to stop or cut short your critique if he or she feels you are deviating from any of the above guidelines.

RESPONSIBILITIES OF THE ACTORS WORKSHOP MODERATOR

There will be no such thing as “no work” on Monday nights. The Moderator will keep on top of the schedule, find out what work will be done and, if there is none scheduled or if the work has been canceled, will plan an interesting reading, other theatre activities, a speaker or exercises.

The Moderator will try to be familiar with the material the members are working on and notify scheduled participants of any change of order.

The moderator is responsible for supplying a qualified substitute ***from an Artistic Board approved list*** should the Moderator be absent.

The Moderator has the responsibility to conduct Monday nights with fairness and honesty, and try to make them orderly but stimulating. ***The Moderator*** will work to make ***all*** criticism and summation honest, concise and supportive – remembering that the first responsibility is to the person(s) working on stage, before making a critique from the audience.

ADDENDUM II – THEATRE WEST *THEATRE LAB*

METHOD OF PAYMENT

Actors wishing to be part of the ***Theatre Lab*** Program will be interviewed and approved by the Director of the ***Theatre Lab*** Program. Young actors may be recommended by current Theatre West members, or may come from the outside community. The ***Artistic*** Board of Directors will approve admittance of ***Theatre Lab*** members.

PROGRAM BENEFITS FOR *THEATRE LAB MEMBERS*

A weekly acting class tending to their need and development as actors. Could be comprised of scene work, improvisation, or any other activities designed by the Program Director and approved by the ***Artistic*** Board of Directors.

Access to all of the various workshops: Writers Workshop, Musical ***Theatre***, Shakespeare and Monday Night Workshop (with restrictions – see “Workshops” RULES GOVERNING ***THEATRE LAB MEMBERS***).

THEATRE LAB MEMBER RESPONSIBILITIES

Attending a weekly ***Theatre Lab*** Program class and fulfilling acting assignments (outside work, conflicting with classes can excuse lack of attendance with permission of the Program Director – see “Leave of Absence” RULES GOVERNING ASSOCIATES.)

Participation in the weekly general cleaning of the Theatre.

Theatre Lab members shall utilize work-trade in lieu of paying ***full*** dues. This shall be accomplished by giving an additional six (6) hours per month in various technical, office work, clean up, production work or use of skills that may be helpful to the theatre. Total work trade contribution, including weekly cleaning, shall equal ***six (6)*** hours per month.

RULES GOVERNING *THEATRE LAB MEMBERS*

WORKSHOPS:

Theatre Lab Members may participate in all workshops fully, with the exception of Actors Workshop. They may perform scenes in the Actors Workshop with the approval of the Director of the ***Theatre Lab*** Program. They may not take part in the critique at Workshops.

PRODUCTION:

They may audition for productions, but will only be cast if no regular member is available or suitable. (See RULES AND REGULATIONS, ARTICLE V, Section 6).

TERMS:

Length of membership in the **Theatre Lab** Program shall be no more than two (2) years, *unless the Artistic Board approves an exception.*

At the end of two years, with the approve of the Program Director, Theatre Lab members may become full members of the Company.

Theatre Lab members shall keep current in the work-trade obligations. Failure to satisfy work obligations will result in suspension from the program.

Theatre Lab members may audition for regular membership when auditions are held but would be advised to seek the opinion of the Program Director as to their readiness.

Theatre Lab members should be advised that admittance to this program does in no way guarantee admittance to full company membership and should not be used as a means to that end.

No **Theatre Lab member** owing dues shall be considered for full membership.

LEAVE OF ABSENCE:

If outside commitments require, **Theatre Lab** members may, with the permission of the Program Director, take a Leave of Absence from the program for no more than a total of three (3) months out of a calendar year. If necessary, this work can be completed in advance or, made up upon the return of the **Theatre Lab member**.

RULES GOVERNING REGULAR MEMBERS AS TO THE ASSOCIATES PROGRAM WORKSHOPS:

Regular members may, and are encouraged to, take part in the **Theatre Lab** Program, as teachers, scene partners in the **Theatre Lab** workshop, and in any other way helpful to the **Lab member's** development.

Regular members may use **Theatre Lab** members in Actors Workshop scenes with the permission of the **Artistic** Board of Directors and only if no regular member is available or suitable.

PRODUCTION:

Producers and directors of Theatre West productions may audition ***Theatre Lab*** members but may cast them only with the permission of the ***Theatre Lab*** Program Director and the approval of the ***Artistic*** Board of Directors and when no other member is available or suitable. (See RULES AND REGULATIONS – ARTICLE V, Section 6).

RESPONSIBILITIES AND RULES FOR THE THEATRE LAB PROGRAM DIRECTOR

The Director of the ***Theatre Lab*** Program is appointed by the ***Artistic*** Board of Directors and is answerable to it. Any intended program must be discussed with the ***Artistic*** Board of Directors and have its approval.

Exceptions to rules and disciplinary action should be brought to the attention of the ***Artistic*** Board of Directors and have its approval.

The Director may invite other members of Theatre West, or, at times, non-members, to assist in the approved program, as teachers, directors, scene partners, lecturers, etc... The ***Artistic*** Board of Directors will have final approval to such changes and additions to the program.

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END