

Code of Ethics for Theatre

andrea

Part of great tradition of the theatre is a code of ethics which belongs to every worker on the legitimate stage. This code, while tacit, has been observed throughout the centuries and will continue long after us. It is neither superstition, nor dogma, nor a statue enforced by law. It is an attitude toward craftsmanship, a respect for associates and a dedication toward the audience. This code outlines a self-discipline which, far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose. The result is perfection which encompasses all that is meant by "Good Theatre."

The Show Must Go On! I shall never miss a performance.

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I shall play every performance with energy, enthusiasm and to the best of my ability, regardless of how small the role, the size of audience, or how large my personal problems.

I shall forego all social activities which interfere with rehearsals or scheduled work at the theatre.

I shall always be on time.

I shall never miss an entrance or cause a curtain to be late by my failure to be ready.

I shall never leave the theatre building or stage area until I have completed my performance. Curtain calls are a part of the show.

I shall remember that my aim is to create illusion, therefore, I will not destroy that illusion by appearing in costume and make-up off stage or outside the theatre.

I shall not allow the comments of friends, relatives or critics to change any phase of my work without proper consultation.

I shall not change lines, business, lights, properties, settings, costumes or any phase of the production without consultation with and permission from the director or producer or their agents, and I shall inform all people concerned.

I shall always accept the production staff's advice in the spirit in which it is given, for they can see the production as whole and my work from the front of the house.

I shall look upon the production as a collective effort demanding my utmost cooperation, hence I will forego the gratification of ego for the demands of the play.

I shall be patient and avoid temperamental outbursts, as they create tension and serve no useful purpose.

I shall respect the play and the playwright, remembering that "a work of art is not a work of art until it is finished."

I shall not condemn a play while it is in rehearsal.

I shall never blame others, who have worked with me on the production, for my own failure.

I will never make negative comments about another artist's work from jealousy or an urge to increase my own prestige.

I shall inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.

I shall not spread rumor or gossip which is malicious and tends to reflect discredit on my show, the theatre, or any personnel connected with them; either to people inside or outside the group

I shall handle stage properties and costumes with care, for I know they part of the tools of my business and are a vital part of the physical production.

I shall follow rules of courtesy, deportment and common decency applicable in all walks of life (and especially in a business in close contact with the public) when I am in the theatre, and I shall observe the rules and regulation of any specific theatre where I work.

I shall never lose my enthusiasm for the theatre because of disappointments. They are the lessons by which I learn, and they are a part of show business.

I shall direct my efforts in such a manner that when I leave it, the theatre will be a better institution for my have labored there.

Based on a 1945 Code of Ethics for Theatre Workers written by Kathleen Freeman. This list is a compilation of adaptations done by Associated Theatrical Contractors and many other theatres.

Anna Lee

Jeffrey

Jalome

Debra

Tree Parris, Noemie

Kathie

Steph

Nancy

Samuel

Victoria

Marna

Valerie

Rosalie

Cher

Wendy, Salome

G. Salgado

Low

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Dominic

Wendy

Jeremie

Esther