



The Society of American Fight Directors

POLICIES AND PROCEDURES

REVISED: (1/30/12)

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1.0 Membership

1.01 Any individual who has an interest in stage combat, supports the statement of purpose (Bylaws Article II) and wishes to join the Society may do so by paying the current dues and/or fees as per Bylaws Article III, section 1(3).

1.02 There are eight levels of membership within the Society of American Fight Directors; six of which have voting privileges, two of which do not. All members in good standing receive all SAFD publications, including but not limited to THE FIGHT MASTER and THE CUTTING EDGE and other privileges delineated by specific membership classification. Individuals wishing to join the Society for the first time may do so on the SAFD website at the reduced rate of \$30. Membership dues cover one calendar year from join date. Membership shall be paid in January of each year (for those joining prior to 2012) or on the anniversary of the original join date (for those joining after 2011) or as stipulated by the highest membership classification. Annual membership dues shall be \$55 for any SAFD member living outside the United States. Membership dues and/or exemptions may be granted at the discretion of the Governing Body. Honorary, Emeritus and/or current members of the Governing Body are exempt from annual dues. Past Presidents are also exempt from both annual dues and renewal fees.

I. **Friend.** Any individual who has an interest in stage combat, supports the statement of purpose (Bylaws Article II) and has paid annual dues. A friend may hold no other concurrent membership level within the Society.

II. **Organization.** Any organization, including but not limited to educational institutions, businesses, libraries, associations, etc. who have paid annual dues. Organization is a non-voting classification.

III. **Actor/Combatant.** Any individual who is in support of the Society, has passed the Actor/Combatant Skills Proficiency Test (SPT), met and/or maintained currency in the Actor/Combatant discipline testing requirements (see section 2.01 - 2.03) and who has paid annual dues. This status is maintained through successful completion of the Actor/Combatant Skills Proficiency Renewal test (see Section 2.04).

A. **Advanced Actor/Combatant.** Any Actor/Combatant who meets the requirements for Advanced Status (see section 2.02) can apply for this membership classification. This status is renewed by continuing to meet the requirements for Advanced Actor/Combatant set forth in Section 2.04

IV. **Certified Teacher.** Any individual who has successfully fulfilled the requirements of Certified Teacher as established and published by the Governing Body (see section 2.05, I&II) and is in support of and has engaged in continued active service to the Society. These individuals are endorsed by the Society to teach stage combat and may teach the SAFD Skills Proficiency Test. This status is maintained through successful completion of the Certified Teacher renewal process (see Section 2.05, III-VIII).

V. **Fight Director.** Any individual who has successfully fulfilled the requirements of Fight Director as established and published by the Governing Body (see Section 2.06, I&II) and is in support of and has engaged in continued active service to the Society. These individuals are endorsed by the Society to direct and/or choreograph incidents of physical violence. This status is maintained through successful completion of the Fight Director renewal process (see Section 2.06, III-IX).

VI. **Fight Master.** Any individual who has successfully fulfilled the requirements of Fight Master as established and published by the Governing Body (see Section 2.07) and has been awarded this status through recognition by the

College of Fight Masters. Individuals must be in support of and have engaged in continued active service to the

Society. These individuals have been awarded this status (inclusion in the College of Fight Masters) for having demonstrated the highest level of professional experience as teachers and directors of physical violence in the entertainment industry. The Society sanctions these individuals to adjudicate Skills Proficiency Tests, to serve as Master Teachers at any SAFD sanctioned workshop and to serve in the College of Fight Masters, an Advisory Board to the Governing Body of the Society.

VII. **Emeritus.** Certified Teachers, Fight Directors and Fight Masters who no longer hold active status within the Society who have been awarded this title by the Governing Body and the College of Fight Masters for their lifetime contribution to the art of stage combat and the Society. Individuals holding this status are exempt from all dues and fees. Emeritus is a non-voting classification.

VIII. **Honorary.** Any individual who has been awarded this title by the Governing Body in recognition of their contribution to the Society or the field of combative arts. Honorary is a non-voting classification excepting honorary members who are currently active members in good standing of the Society. Active honorary members retain all the rights, responsibilities and privileges of their current rank.

1.03 It is the responsibility of the member to confirm and maintain their status. Failure to pay dues terminates membership in the Society. Failure to meet all currently published classification requirements and/or pay classification fees terminates association with that classification.

1.04 Any member may request a leave of absence from their current member classification by doing so in writing to the Vice President. During this absence the member must continue to pay annual dues. Classification fees, however, shall not be charged as the member must waive all classification privileges while on leave. Status may be reactivated through the renewal process of classification.

1.05 Any member may resign from the Society using written notification to the Governing Body.

1.06 Equal Opportunity Policies. The Society of American Fight Directors is an equal opportunity educator and employer. As such, the SAFD is committed to the policy that all persons shall have equal access to its programs and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation, except in those cases where specific physical limitations prohibit participation in performing the required skills of the art form in a manner safe to his or herself or to their participants. In adhering to this policy, the Society abides by the Federal Civil Rights Act 42, U.S.C. 2000e; by the requirements of Title IX of the Education Amendments of 1972; by Sections 503 and 504 of the Rehabilitation Act of 1973; by the Americans With Disabilities Act of 1990; by Executive Order 11246, as amended; by 38 U.S.C. 20221, the Vietnam Era Veterans Readjustment Assistance Act of 1972, as amended; and by other applicable statutes and regulations relating to equality of opportunity. Inquiries regarding compliance may be directed to the Governing Body of the SAFD.

I. **Harassment.** The Society of American Fight Directors recognizes the need for and strives to provide a work and educational environment for all employees and students that is free from harassment. Conduct that interferes with an employee's work performance or a student's ability to study or that creates an intimidating, hostile or otherwise offensive environment is considered harassment. Harassment at any SAFD sponsored event based on a person's race, color, age, religion, gender, sexual orientation, ancestry, national origin, disability, military status, unfavorable military discharge other than dishonorable, marital status, or other non-SAFD related factors will not

be tolerated. Employees or students who feel that they have been harassed or who become aware of such

conduct should bring the matter to the attention of any member of the Grievance Committee (see P&P 1.07, I) or the Vice President. Failure to do so indicates acceptance of the conduct or incidents as not unreasonable or hostile to the employee or student. After investigation of the complaint has been concluded the complainant will be advised of the results of the investigation. The Society of the American Fight Directors will take appropriate disciplinary action against any employee or student found to have harassed another employee or student or any other person at any SAFD sponsored event. The complaint will be treated in as confidential a manner as possible, and disclosed only to those who have a need to know, but consistent with a thorough investigation of the complaint. There will be no retaliation against any employee or student who makes a complaint with the reasonable belief that the harassment has occurred.

- II. Sexual Harassment. Sexual Harassment is unwelcome sexual advances, requests for sexual favors and other verbal or physical conduct of a sexual nature. Such conduct is sexual harassment when:
- A. Submission to such conduct is made either explicitly or implicitly a condition of an individual's employment.
 - B. Submission to or rejection of such conduct by an individual is used as the basis of employment decisions, academic or professional advancement.
 - C. Such conduct has the purpose or effect of unreasonably interfering with an individual's work performance or creating an intimidating, hostile or offensive work or study environment.

Employees or students who feel that they have been harassed or who become aware of such conduct should bring the matter to the attention of any member of the Grievance Committee (see P&P 1.07, I) or the Vice President. Failure to do so indicates acceptance of the conduct or incidents as not unreasonable or hostile to the employee or student. After investigation of the complaint has been concluded the complainant will be advised of the results of the investigation. The Society of the American Fight Directors will take appropriate disciplinary action against any employee or student found to have harassed another employee or student or any other person at any SAFD event. The complaint will be treated in as confidential a manner as possible, and disclosed only to those who have a need to know, but consistent with a thorough investigation of the complaint. There will be no retaliation against any employee or student who makes a complaint with the reasonable belief that the harassment has occurred.

1.07 Grievances. Any member of the Society who has been determined, through the right of deliberative assembly, to be in violation of the letter or spirit of the Articles of Incorporation, Bylaws, or Policies and Procedures may be reprimanded, censured or expelled. The following is the grievance procedure to be followed by any member of the SAFD:

- I. A grievance subject to action under the provisions of these policies and procedures shall be limited to membership related disputes that directly involve a violation of the letter or spirit of the Articles of Incorporation, Bylaws, or the Polices and Procedures. Membership related disputes include, but are not limited to, disputes over member standing or rank, violations of the prescribed Skills Proficiency Test procedures, or other issues specifically related to one's membership in the Society.
- II. Prior to the initiation of these procedures, the member must make at least one attempt to resolve the dispute by direct communication.
- III. In the event the dispute is not resolved by the direct communication, any member may, within one hundred and twenty days (120) days of the alleged dispute submit a written grievance to any member of the Grievance Committee. The written grievance shall contain a statement of the alleged offense, proof the complainant has

attempted a resolution of the dispute, the resolution or relief now sought by the complainant, and complete contact information for the complainant and the member in question. The statement should also include any evidence, argument, or rationale to substantiate the alleged offense.

- IV. The Grievance Committee shall be composed of the Actor/Combatant Representative, Certified Teacher Representative, Fight Director Representative, Fight Master Representative, and chaired by the Vice President.
- V. Upon verification of the written grievance, the Grievance Committee shall contact the member in question and provide that member thirty (30) days to respond to the complaint in person or writing to the Grievance Committee. The Grievance Committee is also empowered to conduct its own investigation into the alleged offense.
- VI. Upon receipt of the member in question's response or the lapse of the thirty (30) days response period, the Grievance Committee shall consider the dispute and upon reasonable cause as a result of the investigation may be majority vote either:
 - A. Dismiss the complaint,
 - B. Summon the parties for a grievance hearing,
 - C. Reprimand the accused per the requested relief,
 - D. Censure the accused per the requested relief,
 - E. Recommend an alternative course of action, or
- VII. Any member involved in a grievance procedure may appeal a decision of the Grievance Committee, within thirty (30) days of the decision, directly to the Governing Body (defined as per article VII, section 2 of the Bylaws). In the event of such an appeal, the Grievance Committee shall submit all materials to the Governing Body, and the Governing Body shall take action as described in section VI above.
- VIII. For the purposes of this section the available remedies are described as follows:
 - A. Reprimand: Actions of reprimand may include but are not limited to a written statement of disapproval, probation, remediation, and/or supervision.
 - B. Censure: Actions of censure may include but are not limited to a formal letter of rebuke, temporary or permanent loss of rank, temporary or permanent loss of individual rights and privileges appertaining to a given rank.
 - C. Expulsion: The removal of the member from the membership of the Society and the revocation of all rights and privileges related to that membership.
- IX. Expulsion may be accomplished only by a two-thirds (2/3) vote of the Governing Body and of the College of Fight Masters.
- X. In the event the grievance involves a member of the Grievance Committee or a committee member is unable or unwilling to serve on the committee, the Governing Body shall appoint a substitute member to serve on the committee.

2.00 Membership Classification Requirements

2.01 Actor/Combatant. A candidate for the status of Actor/Combatant must pass the Actor/Combatant Skills Proficiency Test as defined by the SAFD and adjudicated by a Fight Master. Actor/Combatant status is valid for a period of three years from date of issue. To maintain or reinstate Actor/Combatant status an individual must be reexamined by either renewing status as per Section 2.04 below or passing a Skills Proficiency Test (SPT). The SAFD Actor/Combatant Skills Proficiency Test rules and regulations are delineated below.

- I. Implementation of the following test rules and compulsory moves are the responsibility of the teacher. No teachers may adjudicate their own students, except at the National Stage Combat Workshops. No Skills Proficiency Tests shall be offered within four weeks on either side of the NSCW without express written consent of the Governing Body.
 - A. The SAFD will adjudicate only Actor/Combatant Skills Proficiency Tests taught by Certified Teachers, Fight Directors or Fight Masters.
 1. The SAFD requires that institutions and organizations hire Certified Teachers, Fight Directors or Fight Masters to teach SAFD Actor/Combatant Skills Proficiency Test classes.
 2. The SAFD recommends a minimum of 90 student contact hours for an Actor/Combatant Skills Proficiency Test class and suggests that these hours be spread over a minimum of 30 weeks. Individual weapons require a minimum of 30 hours (for exceptions see 2.01 III B). These hours may not include those accumulated at SAFD Regional Workshops without the written consent of the Governing Body.
 - B. The test must be adjudicated by a SAFD Fight Master in good standing.
 - C. The test sponsor is responsible for the arrangement and payment of transportation, housing and other adjudication expenses.
 - D. The teacher or sponsor will make arrangements with the adjudicator that will include the date and time of the test, travel arrangements, fees and per diem, a minimum of eight weeks prior to the test date.
 - E. If an adjudicator must withdraw from their commitment, said adjudicator must provide a replacement and reimburse any funds expended by the host organization or Certified Teacher to secure the services of said adjudicator (such as non-refundable plane tickets). Personal or professional emergencies excepted.
 - F. An adjudication session is defined as a group of tests performed and evaluated in the same location on the same day. The total number of students performing in a given session determines the adjudicator fee. The number of teachers or organizations participating in a given session has no bearing on the determination of the adjudication fees. A change of locations means that the adjudicator must be paid an additional adjudication fee.
 - G. The test fee is \$50.00 for the first weapon tested and \$5.00 for each additional weapon tested per student. This fee covers all SPTs performed in the same session. This money is to be used to cover adjudication costs. Testing fees are distributed as follows:
 1. Adjudicator minimum \$250.00
 2. \$30.00 Per Diem for each work/travel day or part thereof
 3. Adjudicator housing
 4. Adjudicator travel, including incidental parking, etc.
 5. SAFD Minimum \$100.00

If the total amount of student test fees exceeds the amount necessary to cover the expenses listed above; The balance will be split evenly between the SAFD and the Adjudicator. If the total amount does not cover these expenses, the sponsor is responsible for the balance.
- H. The teacher or sponsor of the Skills Proficiency Test is responsible for filing all paperwork concerning the

test, including but not limited to test results, student names and contact information, test fees and student dues. All such materials (excluding the adjudicator fee, per diem, and travel) must be sent directly to the SAFD Treasurer within one week (seven days) after the test has been completed. Upon receiving the test materials the Treasurer shall deposit any and all checks into the appropriate SAFD account. As funds clear the bank process, copies of all checks and all pertinent test information would then be forwarded to the Secretary for data entry. Data entry of tests and membership will not take place until after any and all funds have cleared through the banking process. Failure to submit SPT and membership fees in a timely manner affects both the professional appearance and financial standing of the SAFD. Therefore, repeated failure to submit SPT fees, results, and/or membership payments in a timely manner may be viewed as a violation of Certified Teacher's responsibilities and subject to action by the Governing Body.

- I. The SAFD will cover Fight Master expenses for an Actor/Combatant Skills Proficiency Test if an individual or sponsor should default on payment.
- J. Actor/Combatant testing by the SAFD does not include membership.
 - 1. Individuals wishing to join the Society for the first time on the day of the test may do so at the reduced rate of \$30. This reduced rate will serve as dues for the remainder of the first year. Individuals testing for the first time in the months of September through December will be credited with membership beginning with the next calendar year. Non-members wishing to obtain the rank of Actor/Combatant should join the Society on the day of the test.
 - 2. Renewal of membership will be at the published rate thereafter.

II. The Actor/Combatant Skills Proficiency Test is in four parts.

- A. Part one of the test is the performance of the test choreography in the context of a scene that is both safe and dramatically effective.
 - 1. The combatants must perform at least an unarmed fight, a rapier and dagger or single sword fight, and one other movement discipline from the list provided by the SAFD.
 - 2. The choreography must include the minimum compulsory techniques as defined by the SAFD (Section 2.03).
 - 3. The SAFD recommends that individuals elect to test using a separate scene for each discipline. Further, the SAFD suggests that all scenes come from existing *dramatic* literature. Individuals may, however, combine two or three weapons into one scene with the consent of the teacher. The scene or scenes must establish character and a cause for the fight, as well as *demonstrate an appropriate level of emotional commitment to the violence*.
 - 4. The choice of scene(s) and character should not interfere with the combatants' ability to perform the required techniques in a realistic manner, either for comedic or dramatic affect; but *there must be a sense of tension and the illusion of danger in the fight*.
 - 5. Dialogue within the choreography of the fight must be restricted to lines that enhance and relate to the action, and be kept to a minimum.
 - 6. *The combatants will perform the test at performance speed with acting beats carefully worked out.*
 - 7. The Actor/Combatant Skills Proficiency Test performance is not to exceed nine minutes in length for three weapons. An additional three minutes is allowed for each added discipline.
 - 8. The test material for part one may be performed in any order.
 - 9. Candidates who pass individual weapons tests shall receive certificates of proficiency for those particular weapons. Candidates must pass Rapier & Dagger or Single Sword, Unarmed and one other discipline in order to be granted Actor/Combatant status.
- 10. The performance should be in a proscenium format.

11. Part one is open to the public.
 - B. Part two of the test will consist of further evaluation of the candidate's skills using choreography created by the adjudicator. Part two is strongly recommended and should be done if at all possible, except in cases of time constraints, tests that include large numbers of students, tests taken on videotape and/or at the National Stage Combat Workshops.
 1. Candidates will work with different partners in part two.
 2. Part two is closed to the public.
 - C. Part three shall consist of a critique given to the students by the adjudicator based on the students' technique and scene work. Part three is mandatory; if time constraints or other circumstances prevent it being given personally by the adjudicator, it shall be done by way of written notes to be imparted by the instructor of record. It is recommended that part three be closed to the public.
 - D. Part four shall consist of feedback to the instructor of record by the adjudicator based on all aspects of the SPT process. Part four is mandatory; if time constraints or other circumstances prevent it being given personally by the adjudicator, it shall be done by way of written notes to the instructor of record. It is recommended that part four be closed to the public.
 - E. Candidates who take the Actor/Combatant Skills Proficiency Test may either not pass or pass. Candidates who pass will receive either a *basic pass* or a *recommended pass*.
 1. A *basic pass* is awarded to students who demonstrate a technical proficiency, create a sense of tension and the illusion of danger.
 2. A *recommended pass* is awarded to students who not only demonstrate a technical proficiency, create a sense of tension and the illusion of danger, but perform with a strong sense of character and demonstrate a high level of acting or performance technique.
 - F.
 1. Candidates who receive a basic pass or better in all the weapon styles required for Actor/Combatant status (as listed in 2.01, II.A.1-11) will receive, from the SAFD Secretary, documentation sanctioned by the SAFD, to be signed by the Fight Master Representative (see Section 2.01).
 2. Candidates who pass in one or more weapon style but do not meet all the requirements for Actor/Combatant status (as listed in 2.01, II.A.1-11) will receive SAFD sanction certificates of proficiency for those individual weapons in which they passed, to be signed by the adjudicating Fight Master (see Section 2.01).
 3. Candidates who do not pass will receive documentation acknowledging completion of the SPT course signed by the course instructor.
 - G. Actor/Combatant recognition expires three years from issuance.
 - H. Teachers should not partner with students in the test unless approved in advance by the adjudicating Fight Master.
 - I. Teachers should devote an equal and equitable amount of time to the coaching of each fight test scene.
 - J. The names of newly recognized Actor/Combatants will be published in the SAFD journal, *The Fight Master*, after all test and membership fees have been processed. (see Section 2.01, I.G).
- III. Candidates may also test in individual weapons at any time. This test will be in four parts.
 - A. Any number of individual weapon tests taken on the same day, within the same SPT adjudication, by any single student, are considered one test. Test fees for any and all such tests shall be the same as those for the Actor/Combatant Skills Proficiency Test, see section 2.01, I a-f.
 - B. A minimum of 30 contact hours are required for each weapon test. However, if a teacher has directed a student for ten or more hours as a combatant in a theatrical, film or television event with the weapon to be

tested, then the teacher may elect to waive 5 hours from the required thirty-hour (30) minimum. These hours may not include those accumulated at SAFD Regional Workshops without the written consent of the Governing Body.

- C. Part one of the test is the performance of the test choreography in the context of a scene that is both safe and dramatically effective.
1. The choreography must include the minimum compulsory techniques as defined by the SAFD (Section 2.03).
 2. The SAFD recommends that individuals elect to test using a separate scene for each discipline. Further, the SAFD suggests that all scenes come from existing *dramatic* literature. Individuals may, however, combine two or three weapons into one scene with the consent of the teacher. The scene or scenes must establish character and a cause for the fight, as well as *demonstrate an appropriate level of emotional commitment to the violence*.
 3. The order of testing, i.e., whether a student performs two or more fights for the adjudicator together or at different times throughout the adjudication process, will be at the discretion of the teacher.
 4. The choice of scene(s) and character should not interfere with the combatants' ability to perform the required techniques in a realistic manner, either for comedic or dramatic affect; but *there must be a sense of tension and the illusion of danger in the fight*.
 5. Dialogue within the choreography of the fight must be restricted to lines that enhance and relate to the action, and be kept to a minimum.
 6. The combatants will perform the test(s) *at performance speed with acting beats carefully worked out*.
 7. Each weapon will be allowed a maximum three minute testing period. Should a teacher wish to extend the individual time period for each weapon beyond three minutes, then the teacher must receive permission from the adjudicator at least one week prior to the test.
 8. Candidates who take individual weapons tests may either pass or not pass.
 - a. Candidates who pass will receive certificates of proficiency for those individual weapons sanction by the SAFD, to be signed by the adjudicating Fight Master (see Section 2.01).
 - b. Candidates who do not pass will receive documentation acknowledging completion of the course signed by the course instructor.
 9. The performance should be in a proscenium format.
 10. Part one is open to the public.
- D. Part two of the test will consist of further evaluation of the candidate's skills using choreography created by the adjudicator. Part two is strongly recommended and should be done if at all possible, except in cases of time constraints, tests that include large numbers of students, tests taken on videotape and/or at the National Stage Combat Workshops.
1. Candidates will work with different partners in part two.
 2. Part two is closed to the public.
- E. Part three shall consist of a critique given to the students by the adjudicator based on the students' technique and scene work. Part three is mandatory; if time constraints or other circumstances prevent it being given personally by the adjudicator, it shall be done by way of written notes to be imparted by the instructor of record. It is recommended that part three be closed to the public.
- F. Part four shall consist of feedback to the instructor of record by the adjudicator based on all aspects of the SPT process. Part four is mandatory; if time constraints or other circumstances prevent it being given personally by the adjudicator, it shall be done by way of written notes to the instructor of record. It is recommended that part four be closed to the public.
- G. Candidates who test in individual weapons may either not pass or pass. Candidates who pass will receive

either a *basic pass* or a *recommended pass*.

1. A *basic pass* is awarded to students who demonstrate a technical proficiency, create a sense of tension and the illusion of danger.
2. A *recommended pass* is awarded to students who not only demonstrate a technical proficiency, create a sense of tension and the illusion of danger, but perform with a strong sense of character and demonstrate a high level of acting or performance technique.

- H. Proficiency recognition expires three years from issuance.
- I. Candidates who—upon passing the individual test—will meet the requirements for the status of Actor/Combatant or Advanced Actor/Combatant must notify the SAFD Secretary or complete an online application to receive their new status. A certificate sanctioned by the SAFD will then be issued and signed by the Secretary and Fight Master Representative.
- J. Teachers should not partner with students in the test unless approved by the adjudicating Fight Master.
- K. Teachers should devote an equal and equitable amount of time to the coaching of each fight test scene.
- L. The names of these newly recognized individuals will be published in the SAFD journal, *The Fight Master*, after all test and membership fees have been processed (see 2.02, I.G).

IV. When it proves impossible to bring in a Fight Master to adjudicate a test in person, a video recording of the test may be used.

- A. A request must be submitted in writing to the Secretary of the SAFD stating why the test cannot be adjudicated in person.
- B. The Secretary of the SAFD shall determine the eligibility of using a video recorded test.
- C. If a video recorded test is determined necessary, the Secretary will work with the teacher to find an adjudicator for the test. Any video recorded tests processed without the written consent of the Secretary will be considered null and void.
- D. The video recording cannot be edited and the camera must be in a stationary position. The performer's full figure must be in view at all times and should fill the frame as much as possible. Panning and zooming are permissible. The video recording must be in a format acceptable to the adjudicator.
- E. Test fees for video tests shall be the same as those for the Actor/Combatant Skills Proficiency Test or Skills Proficiency Renewals, see section 2.01, I a-f. and 2.04, III A-D. All checks must accompany the video test. No tests will be adjudicated or processed until the proper individuals have received all funds.
- F. Within one week (seven days) the teacher will present to a Fight Master, either in person or by mail, their written evaluation and recommendation of each fighter along with any other pertinent support materials, the videotape, and payment.
- G. The Fight Master will adjudicate the students based on the test and the teacher's recommendations, and will send certificates along with written evaluations (when applicable) to the applicants within two weeks of receipt.

V. The Society of American Fight Directors, its' officers, board members, and members as individuals, disclaims responsibility for injury to students, teachers, or audience members as a result of the Actor/Combatant Skills Proficiency Test. Individuals or host organizations desiring to have the SAFD adjudicate students in a fight test assume all responsibility and liability for accidents, injury, and weapon failure, during both the training process and the test itself.

- A. Weapons used during the rehearsal and performance of the test must be practical, well maintained, and safe stage weapons
- B. A fully stocked first-aid kit and ice packs must be on site and easily available at all Skills Proficiency Tests.

VI. The adjudicating Fight Master has the right to cancel the test at any time if the above regulations have not been

adhered to, or if they feel that the weapons or choreography is unsafe.

VII. In presenting one's qualifications on resumes, one must refer to the status currently held and the year of the most recent test, on the same line (in the same sentence) that the reference to the SAFD occurs. Examples:

Basic Pass in Rapier & Dagger by the SAFD, 2009
 Recommended Pass in Rapier & Dagger by the SAFD, 2009
 Recognized SAFD Actor/Combatant, 2009
 Recognized SAFD Advanced Actor/Combatant, 2009
 SAFD Certified Teacher, 2010
 SAFD Fight Director, 2009

A. Weapon styles may be listed on the same line, or may be listed separately under Special Skills or other such headings.

2.02 Actor/Combatant: Advanced Status

- I. Any Actor Combatant who has passed the Skills Proficiency Tests in a minimum of six of the eight weapon styles offered by the SAFD, of which at least three (3) must be *recommended passes* (providing the candidate has maintained said skills and that the proficiencies are current as per 2.01, III.G), and is a member in good standing.
- II. Actor Combatants who have met all necessary qualifications may send copies of certificates to the secretary's office or complete an online application at the organization's website; once all qualifications have been verified, secretary will issue Advanced Actor Combatant Certificate.
- III. Advanced Actor/Combatant status will remain current for three years from the awarding of the advanced certificate. To renew this status, an Advanced Actor Combatant must renew following the standards listed above.

2.03 Minimum compulsory techniques for the Actor/Combatant Skills Proficiency Test: All techniques are per fight unless otherwise specified

I. Rapier & Dagger

Weapons: For the purpose of Skills Proficiency Testing, the rapier and dagger shall be defined as the theatrical form of double fence that most commonly represents the fashionable style of swordplay from the later half of the sixteenth century and the early portion of the seventeenth. The rapier is a single-handed stage weapon consisting of various hilt configurations and a blade of roughly thirty to thirty-eight inches in length that may be used for both cut and thrust (schlager and épée blades are most common). The parrying dagger (also called a Main-Gauche and Quillon Dagger) is a single-handed stage weapon consisting of various hilt configurations with a blade of roughly ten to twelve inches in length that may be used for both cut and thrust.

Attacks:

Rapier Attacks in all lines [high, low, inside, & outside] (per combatant): Two Cuts, Two Thrusts, One Punto Reverso.

Two Dagger Attacks in different lines (per combatant): One Cut, One Thrust

One Feint Attack

One Kill or non-debilitating Wound

Two of Three Slashing Attacks (with either weapon): Horizontal cut across head (duck), Horizontal cut across the mid-line (stomach, back or side) with avoidance, Diagonal swipe (ascending or descending) with avoidance

Two of Three Prise de Fer (with either weapon): Croisé, Bind, Envelopment

One of Three Attacks on the Blade (with either weapon): Beat, Press, Glissade

Two of Four Point Work Techniques (per combatant): Deception of Parry, Coupé, Doublé, and Disengage

One Corps-à-corps (per fight)

One Disarm: (per fight)

One Moulinet (per combatant)

Defense:

Rapier parries in all lines (per combatant). These may include: Opposition Parry, Counter Parry, Beat Parry, Reinforced Parry, Hanging Parry and Yield Parry

Dagger parries in two lines (per combatant). These may be Opposition or Beat Parries (one across the body)

Three of Four Double Fence Parries (per combatant): Cross Parry, Dagger Reinforced Parry, Parallel Parry, and Replacement Parry

Footwork:

Linear Techniques: advance, retreat, pass forward, pass back, lunge

Either One Circular Sequence on the floor or One Volte

One Off-Line sequence (traverse, thwart, etc.)

II. Single Sword

Weapon: For the purpose of Skills Proficiency Testing, a single sword shall be defined as the theatrical form of swordplay that most commonly represents the light, fast, style of combat often reminiscent of the old film swashbucklers. A single sword is a cut and thrust weapon with various hilt configurations and a blade of roughly thirty to thirty-eight inches in length that is light enough to be wielded in one hand (including, but not limited to the Transitional Rapier, Light Cross-Hilt, Saber, etc.) and must be used alone to function both offensively and defensively (heavy sport épée blades are most common).

Attacks:

Attacks in all lines [high, low, inside, & outside] (per combatant): Two Cuts, Two Thrusts - one Punto Reverso

One Feint Attack

One Kill or non-debilitating Wound

Two of Three Slashing Attacks: Horizontal cut across head (duck), Horizontal cut across the mid-line (stomach, back or side) with avoidance, Diagonal swipe (ascending or descending) with avoidance

Two of Three Prise de Fer: Croisé, Bind and Envelopment

Two of Three Attacks on the Blade: Beat, Press, Glissade

Two of Four Point Work Techniques (per combatant): Deception of Parry, Coupé, Doublé, and Disengage

- One Corps-a-corps (per fight)
- One Disarm (per fight)
- One Moulinet (per combatant)

Defense:

Rapier parries in all lines (per combatant). These may include: Opposition Parry, Counter Parry, Beat Parry, Reinforced Parry, Hanging Parry and Yield Parry

Free Hand Techniques:

Two of Six techniques (per combatant): Grasp of partner's sword arm, Grasp of partner's blade, Two Parries with the hand (one across the body), Attack (i.e. punch, slap or backhand), Double hand sword techniques, Switch sword to free hand and fight.

Footwork:

Linear Techniques: advance, retreat, pass forward, pass back, patinando and lunge

Either One Circular Sequence on the floor or One Volte

One Off-Line line sequence (traverse, thwart, etc.)

One Running Attack

III. Smallsword

Weapon: For the purpose of Skills Proficiency Testing, a smallsword shall be defined as the theatrical form of the light, thrusting weapon used in Europe through the later part of the seventeenth century and through much of the eighteenth. A smallsword is primarily a thrusting weapon generally consisting of a large sport epée blade (roughly thirty-three inches in length) with a very simple hilt (often consisting of two half shells, or an elliptical plate), and a smaller guard for the hand and fingers than that of the rapier or broadsword.

Attacks:

Attacks in all lines [high, low, inside, & outside] (per combatant)

One Feint Attack

One Change beat

One of Three Slashing Attacks: Horizontal cut across head (duck), Horizontal cut across the mid-line (stomach, back or side) with avoidance, Diagonal swipe (ascending or descending) with avoidance

Three Prise de Fer: Croisé, Bind and Envelopment

Three Attacks on the Blade: Beat, Press, and Glissade

Four Point Work Techniques: Deception of Parry, Coupé, Doublé, and Disengage

One Corps-a-corps (per fight)

One Disarm (per fight)

One Kill or non-debilitating wound

Defense:

Parries in all lines (per combatant).

One Counter Parry

One Yield Parry

One Parry with the hand (per combatant)

Footwork:

Linear Techniques: advance, retreat, pass forward, pass back, balestra and lunge.

One Circular Sequence on the floor

One Demi Volte or Grand Volte

IV. Unarmed

Weapons: For the purpose of Skills Proficiency Testing, unarmed fighting shall be defined as the theatrical form of fighting that uses the “natural weapons” of the human body: fists, feet, elbows, knees, etc. rather than weapons.

Attacks:

Three Punches (one contact, two non-contact per combatant): These may include the Cross, Hammer, Hook, Jab, Rabbit, Roundhouse, Straight or Uppercut

One Stomach Punch

One Slap

One Elbow Attack

One Kick (per combatant): This may include an Ax Kick, Back Kick, Crescent Kick, Front Kick, Heel Hook, Roundhouse Kick, Side Kick, or a Snap Kick

One Knee Attack

Defense:

One Block -either punch or kick (per combatant): These may include a Forearm Block, Open Hand Block, Wing Block and X Block

Floor Work:

One Fall or Roll (per combatant)

Grappling:

One Strangle/Choke hold

One Hair Pull

One Throw or Flip

Knap Techniques:

Two Knap Techniques (per combatant): These may include a Cage Knap, Clap Knap, Partnered/Shared Knap, Self/Body Knap or Slip-Hand Knap.

V. Broadsword

Weapon: For the purpose of Skills Proficiency Testing, a broadsword shall be defined as the theatrical form of swordplay most commonly representing combat with a broad bladed sword roughly thirty to thirty-eight inches in length, with a two-handed grip and simple cross-hilt, generally encompassing the span of European history from the tenth century to the end of the fifteenth.

Attacks:

Attacks in all lines [high, low, inside, & outside] (per combatant): Two Cuts, Two Thrusts

One Bind

One Pommel or attempted Pommel Attack

Two of Three Slashing Attacks: Horizontal cut across head (duck), Horizontal cut across the mid-line (stomach, back or side) with avoidance, Diagonal slash (ascending or descending) with avoidance
 One Corps-à-corps (per fight)
 One Moulinet (per combatant)
 One Kill or non-debilitating wound

Defense:

Parries in all lines (per combatant). These should include: Opposition Parry, Beat Parry, Reinforced Parry, and Hanging Parry

Footwork:

Linear Techniques: pass forward and pass back
 Either One Circular Sequence on the floor or One Volte
 One off-line line sequence (traverse, thwart, etc.)
 One Running Attack

VI. Quarterstaff

Weapon: For the purpose of Skills Proficiency Testing, a quarterstaff shall be defined as the rustic style of theatrical combat executed with a straight, stout pole of roughly six to eight feet in length. The stage quarterstaff most commonly represents the staff or pole-arm generally used by European peasantry in the Middle Ages and Renaissance.

Attacks:

Short Form Attacks in all lines [high, low, inside & outside] (per combatant)
 Long Form Attacks in all lines (per combatant)
 One Thrusting Attack (with fore or butt end)
 One Bind (with fore or butt end)
 One Contact Strike
 One Non-Contact Strike to the head or face
 One Feint Attack
 Two of Four Slashing Attacks: Horizontal cut across head (duck), Horizontal cut across the mid-line (stomach, back or side) with avoidance, Diagonal swipe (ascending or descending) with avoidance, Horizontal cut under the feet (jumping up or back to avoid)
 Moulinet (One 360 degree Moulinet)
 One Disarm (per fight)

Defense:

Parries in all lines in both Long and Short Form (per combatant).

Footwork:

Linear Techniques: pass forward and pass back
 Either One Circular Sequence on the floor or One Volte
 One off-line line sequence (traverse, thwart, etc.)

VII. Broadsword and Shield

Weapons: For the purpose of Skills Proficiency Testing, the sword and shield shall be defined as the theatrical form of combat that most commonly represents the Medieval and Renaissance double fence style of fighting that has the combatant armed with cross-hilt, backsword or similar weapon and a shield strapped upon the other arm. The sword is a broad bladed weapon roughly twenty-eight to thirty-four inches in length, with a single-handed grip (sometimes a hand-and-a-half grip) and simple cross-hilt. The shield is roughly eighteen to twenty-eight inches in diameter and can be of a variety of shapes (including but not limited to circular, oblong, and triangular) any of which have a strap for the forearm and handle for the hand.

Attacks:

Sword Attacks in all lines [high, low, inside, & outside] (per combatant): Two Cuts, Two Thrusts
 One attempted (non contact) attack with shield (per combatant)
 One Bind
 Three Slashing Attacks (with either weapon): Horizontal cut across head (duck), Horizontal cut across the mid-line (stomach, back or side) with avoidance, Diagonal swipe (ascending or descending) with avoidance
 One Moulinet (per combatant)
 One Kill or non-debilitating wound

Defense:

Sword parries in low and mid lines. These may include: Opposition Parry, Beat Parry, Reinforced Parry, Hanging Parry and Yield Parry
 Shield parries in high and mid lines. These may be Opposition, Beat, Flat or Edge Parries (one across the body)
 One of Three Joined Parries (per combatant): Shield Reinforced Parry, Parallel Parry, and Replacement Parry

Footwork:

Linear Techniques: (such as a pass forward, pass back or lunge)
 One Off-Line line sequence (such as a traverse, thwart, cross or slip)
 One Running Attack

VIII. Knife

Weapon: For the purpose of Skills Proficiency Testing, the fighting knife shall be defined as the theatrical form of combat executed with a weapon consisting of a simple hilt or guard, a single-hand grip, and a blade of roughly seven to twelve inches in length that may be used for cut and thrust, offense and defense (a fighting knife has one edge, a fighting dagger has two edges). The blade may be fixed in the handle, either rigidly or with a joint (such as a lock-blade or switchblade). A fighting knife is not to be considered a Parrying Dagger, or vice-versa.

Attacks:

Attacks in all lines: [high, low, inside, outside] Two Cuts, Two Thrusts (per combatant)
 One Feint Attack

 One Pommel/Butt or attempted Pommel/Butt Attack
 One Kill or non-debilitating Wound

Two of Three Slashing Attacks: Horizontal swipe across head (duck), Horizontal swipe across the mid-line

(stomach, back or side) with avoidance, Diagonal swipe (ascending or descending) with avoidance
 Two of Three Controlling/Checking Techniques: Transport, Bind and Envelopment
 One Corps-a-corps (per fight)
 One Disarm (per fight)

Defense:

Counter Attacks (cut or thrust) in all lines [high, low, inside, outside] (per combatant).
 Blocks/Parries in all lines [high, low, inside, outside] (per combatant). These may be opposition, deflection or redirection techniques and may include: Opposition Block/Parry, Circular Block/Parry, Parallel Block/Parry or Replacement Block/Parry

Locks and Holds:

One of Four techniques (per combatant): A lock or trap of the opposing knife hand or arm with the blade; A lock or trap of the opposing knife hand or arm with the free hand; A lock, trap or hold made with both hands/arms; A lock, trap or hold made against the body of the opponent.

Free Hand Techniques:

One of Two techniques (per combatant): Attack (i.e. punch, slap or backhand), Switch knife to free hand and fight (per combatant)
 One Knapped attack

Knife Hand Techniques:

Grip reversal [overhand to underhand or vice versa] (One per fight)

Footwork:

Linear Techniques: (such as an advance, retreat, pass forward or pass back)
 One Off-Line line sequence (such as a traverse, thwart, cross or slip)

2.04 Skills Proficiency Renewal (SPRs)

- I. Only SAFD Certified Teachers, Fight Directors or Fight Masters may teach a Skills Proficiency Renewal Workshop. Although the current format specifically outlines the renewal process for a single discipline, students may test in multiple disciplines in a single adjudication session.
- II. The renewal test will be a minimum of three hours total in length, divided into two sessions.
 - A. Session 1 will be a minimum of two (2) hours in length, reviewing the all required moves, and teaching a fight for the discipline being renewed.
 1. The fight will include approximately one half the required moves for the discipline
 2. In the event that two disciplines are being renewed, the two fights may be blended together or performed as separate entities.
 - B. Fights should be performed up to speed, with intention and acting values (as per 2.01, II.A.1-6) and may or may not include text. If the fights do not include text, the performers are not eligible for Recommended status.
 - C. Session Two will be at least one hour and will include:
 1. Choreography review
 2. Coaching
 3. Rehearsal

4. Performance of the renewal test (two options are available)
 - a. Live performance for an adjudicating Fight Master OR
 - b. Video-recorded performance. The recording cannot be edited and must be recorded from a stationary position. The performers' full figures must be in view at all times and should fill the frame as much as possible. Panning and zooming are permissible.
- D. When renewing in multiple disciplines, three contact hours must be devoted to EACH discipline. The time spent on each discipline should be divided as indicated above.

III. Fees

- A. Students performing any Skills Proficiency Tests during an adjudication session pay the fees described under Skills Proficiency Tests, 2.01 I.
- B. For a single weapon renewal, the fee is \$50.00 per student.
 1. The adjudicating Fight Master will receive \$10.00 per student
 2. The SAFD will receive \$15.00 per student
 3. The Workshop teacher will receive \$25.00 per student.
- C. Students may be charged additional fees for the sole purpose of covering class and testing expenses, including, but not limited to space rental, travel, etc.
- D. Additional time beyond the allotted three hours per discipline, be it for review, coaching, and/or supplementary training is at the discretion of the teacher and may not be covered under the above listed teacher fee of \$25.00
- E. For a multiple discipline renewal, without any SPTs, the \$50 fee will increase by \$25 per discipline.
 1. The adjudicating Fight Master will receive \$10 per student.
 2. The SAFD will receive \$15 per student.
 3. The Workshop teacher will receive \$25.00 per student for each discipline. Example: a Student renewing in three weapons would owe a total of \$100. (\$75.00 CT fee, \$15.00 SAFD fee, and \$10 FM fee).
 4. The maximum number of weapons adjudicated in a single session is at the discretion of the instructor.
 5. A student performing both an SPT and a SPR in the same adjudication session is responsible for the initial \$35 SPT adjudication fee only; there are no additional SAFD or FM fees required (see 2.01 I. F).

IV. Adjudication

- A. Candidates who take SPRs may either not pass or pass. Candidates who pass will receive either a *basic pass* or a *recommended pass*.
 1. A *basic pass* is awarded to students who demonstrate a technical proficiency, create a sense of tension and the illusion of danger.
 2. A *recommended pass* is awarded to students who not only demonstrate a technical proficiency, create a sense of tension and the illusion of danger, but perform with a strong sense of character and demonstrate a high level of acting or performance technique.
 3. Students who wish to be considered for a recommended pass must inform both the renewal instructor(s) and adjudicator of their intention to be considered for a recommended pass, and must perform their SPR with a scripted scene incorporated into the fight (refer to scene guidelines listed in 2.01, II. A. 1-11)
- B. The teacher will send all SAFD fees, the Fight Master's adjudication report form and any comments to the Treasurer. The Treasurer must clear all funds and materials before being passed on to the Secretary for publication in the Fight Master.

- V. Video Renewals - When it proves impossible to bring in a Fight Master to adjudicate a test in person, a video recording of the test may be used.
- A. A request must be submitted in writing to the Secretary of the SAFD stating why the test cannot be adjudicated in person.
 - B. The Secretary of the SAFD shall determine the eligibility of using a video recorded test.
 - C. If a video recorded test is determined necessary, the Secretary will work with the teacher to find an adjudicator for the test. Any video recorded tests processed without the written consent of the Secretary will be considered null and void.
 - D. The video recording cannot be edited and the camera must be in a stationary position. The performer's full figure must be in view at all times and should fill the frame as much as possible. Panning and zooming are permissible. The video recording must be in a format acceptable to the adjudicator.
 - E. Test fees for video tests shall be the same as those for the Actor/Combatant Skills Proficiency Test or Skills Proficiency Renewals, see section 2.01, I a-f. and 2.04, III A-D. All checks must accompany the video test. No tests will be adjudicated or processed until the proper individuals have received all funds.
 - F. Within one week (seven days) the teacher will present to a Fight Master, either in person or by mail, their written evaluation and recommendation of each fighter along with any other pertinent support materials, the videotape, and payment.
 - G. The Fight Master will adjudicate the students based on the test and the teacher's recommendations, and will send certificates along with written evaluations (when applicable) to the applicants within two weeks of receipt.

VI. Actor/Combatants must remain current in rapier and dagger or single sword as well as unarmed and one other weapon to maintain Actor/Combatant status.

VII. Advanced Actor/Combatants must remain current in six weapon styles including rapier and dagger and unarmed to maintain Advanced Actor/Combatant status. The instructor of the Advanced Actor/Combatant skills proficiency renewal has the right to determine the skills level of each student applying for renewal and, in conjunction with the student, can determine a truncated course structure from that above which will culminate in the performance of renewal test(s).

VIII. Individuals may be evaluated for Skills Proficiency Renewal based upon their participation as interns at the National Stage Combat Workshop (see 6.02, I).

2.05 Certified Teacher. A Certified Teacher is any individual who has successfully completed the SAFD Teacher Certification Workshop (TCW), known prior to 2009 as the Teacher Training Workshop (TTW). These individuals are endorsed by the Society to teach staged combat and may teach the SAFD Skills Proficiency Test.

- I. In order to apply to the Teacher Certification Workshop, a candidate must:
 - A. Be a ranked Actor/Combatant in good standing for a minimum of five years, meeting and/or maintaining proficiency in all recognized movement disciplines offered by the SAFD as dictated by the Actor/Combatant Skills Proficiency Test (SPT, see Section 2.02-2.03)
 - B. Demonstrate an advanced level of skill in the performance of the stage combative arts.
 - C. Show evidence of a high level of professional teaching standards.
 - D. Hold an undergraduate degree in performance studies or equivalent training.
 - E. Submit a complete résumé and vitae.

- F. Submit a letter of intent.
 - G. Submit three letters of recommendation from the following:
 1. An SAFD Fight Master
 2. An SAFD Fight Director or Certified Teacher
 3. An employer from a professional choreography or teaching job.
 - H. Provide a photocopy of their current First Aid and CPR Certificates from the American Red Cross, American Heart Association and/or other such qualified certifying bodies recognized by the Governing Body.
- II. All candidates passing the TCW shall receive a certificate that sanctions them to teach stage combat and the SAFD Skills Proficiency Test classes for a three year period. Upon successful completion of the TCW, the new Certified Teacher must provide:
- A. The CT Registration fee totaling \$100.00 to the SAFD.
 - B. Three years of dues (\$45.00 x 3 years) totaling \$135.00 to the SAFD.
- III. To maintain status, Certified Teachers must submit the following items to the Vice President who shall seek the approval of the Renewal Status Review Board, which shall consist of the Vice President, the Fight Master Representative, the Fight Director Representative, the Certified Teacher Representative and the Secretary (who serves as a non-voting member):
- A. A letter of intent.
 - B. A renewal fee totaling \$100.00. This fee will be refunded if status renewal is not granted.
 - C. Three years worth of annual dues (\$45.00 x 3 years) totaling \$135.00. This fee will be refunded if status renewal is not granted.
 - D. An updated résumé showing that the teacher has continued to teach and hone their skills showing evidence of continued growth and training in the stage combative arts and/or related movement disciplines over the last three years.
 - E. Evidence of service to the Society over the last three years, including, but not limited to:
 1. Officer or other elected representative
 2. Regional Representative
 3. Committee Member
 4. Assistant at the NSCW
 5. Organizing a regional workshop
 6. Contributing materials to the journal or newsletter
 7. Research in the field
 - F. Information on (and results of) any and all SAFD Skills Proficiency Tests held during the last three years, including adjudicator and date. Evidence of consistent failure to submit SPT results and fees in a timely manner may affect renewal status.
 - G. Current First Aid and CPR certificates are strongly recommended, although not required, for those renewing Certified Teacher status. If available, photocopies of current First Aid and CPR from the American Red Cross, American Heart Association and/or other such qualified certifying bodies recognized by the Governing Body should also be included.
 - H. All renewal applications are due by the 30th of September in the candidate's year of expiration.
- IV. In the event that a candidate does not meet the specific requirements for renewal of the Certified Teacher status, these discrepancies should be addressed in the application packet by the candidate, to allow for a case-by-case assessment of the renewal application.

V. The Vice President will notify the applicant of the Executive Committee's decision. If renewal is approved, the Vice President will provide a certificate of renewal.

VI. It is the responsibility of the Certified Teacher to be aware of the existing policies and procedures, including those regarding the timely processing of SPT results, fees, and memberships, and to confirm that their file and materials are current (see 1.03). Failure to maintain status and/or membership in good standing will result in termination of Certified Teacher status.

VII. If a candidate cannot submit a complete renewal packet by the original deadline, a formal request for extension (specifically noting the reason for the extension request) must be submitted to the Vice President. If granted, the candidate will receive one (1) three month extension, which will expire on the 30th of December in the candidate's year of expiration.

VIII. If, due to extenuating circumstances, a candidate cannot submit a complete renewal packet by the extension deadline, a second formal request for extension (specifically noting the reason for the additional extension request) must be submitted to the Vice President. If granted, the candidate will receive one (1) one month extension, which will expire on the 30th of January following the candidate's year of expiration. At this time, the candidate will not be sanctioned by the SAFD to teach Skills Proficiency Test classes until the renewal process has been completed. A notification will be sent out to all Fight Masters notifying them of the candidate's suspension and instructing them not to adjudicate or entertain any requests for adjudication. If the candidate's application for renewal is approved, said candidate will be reinstated to instruct Skills Proficiency Test classes.

2.06 Fight Director. A Fight Director is any individual who is endorsed by the Society to direct and/or choreograph incidents of physical violence. A candidate for the status of Fight Director must fulfill the requirements of Fight Director status as prescribed by the SAFD.

I. In order to apply for Fight Director status, a candidate must:

- A. Be a Certified Teacher of the SAFD in good standing for a minimum of three years.
- B. Demonstrate a high level of expertise as a teacher and choreographer of staged combat.
- C. Submit to the Vice President (in quadruplicate) the following materials:
 1. A letter of intent.
 2. A \$200 registration fee. This fee will be refunded if Fight Director status is not granted.
 3. A detailed resume and any pertinent supporting materials to establish the following: That the candidate has been properly trained in all recognized weapon styles with at least thirty (30) hours of class time per weapon as well as having five (5) years experience as an SAFD Actor/Combatant, fight captain, assistant Fight Director or a combination of these and a minimum of three (3) years as a Certified Teacher within the SAFD. The materials must show that the Fight Director candidate has been employed by a minimum of ten (10) professional entertainment venues that operate in conjunction with the established entertainment unions (AEA, AGMA, AGVA, AFTRA, SAG) within the past five (5) years.
 4. Three (3) letters of recommendation from producers and/or directors for whom the candidate has worked professionally as a choreographer.
 5. Two (2) letters of support, one each from a Fight Master and a Fight Director familiar with the candidate's body of work as a choreographer.

6. Video recording of representative fight choreography.
 7. List of contributions to the SAFD.
 8. A written philosophical statement of the role of the Fight Director.
 9. Provide a photo copy of their current First Aid and CPR Certificates from the American Red Cross, American Heart Association and/or other such qualified certifying bodies recognized by the SAFD Governing Body.
- D. Each applicant will be adjudged by a review board consisting of the President, the elected Representative of the College of Fight Masters, and the elected Representative for the Fight Directors. Each candidate must be approved by all three members of this review board and the Vice President will notify all individuals of the review board's determination.
- E. Certified teachers who have held that rank for less than three years may petition for Fight Director status. Applicants must submit their petition indicating their rationale for early application along with Fight Director application materials (see P&P 2.06) to the Vice President, who will submit said materials to the review board. The Vice President will inform the applicant of the review boards' decision
- II. All candidates passing the review process will receive a certificate that sanctions them to teach stage combat and to choreograph scenes of action and violence in film, television and live theatre.
- III. Fight Director Certification is valid for three years. To maintain status, Fight Directors must submit the following to the Vice President who shall seek the approval of the Status Renewal Review Board, which shall consist of the Vice-President, the Certified Teacher Representative, the Fight Director Representative, the Fight Master Representative and the Secretary (who serves as a non-voting member):
- A. A letter of intent.
 - B. A renewal fee totaling \$200.00. This fee will be refunded if status renewal is not granted.
 - C. Three years worth of annual dues (\$45.00 x 3 years) totaling \$135.00. This fee will be refunded if status renewal is not granted.
 - D. An updated resume showing that the Fight Director has continued to hone his/her skills and work in the professional community (as per 2.06, I.C.3).
 - E. Published reviews from productions that featured their choreography (if available).
 - F. Evidence of service to the Society, such as:
 1. Officer or other elected representative
 2. Regional Representative
 3. Committee member
 4. Assistant at the NSCW
 5. Organizing a regional workshop
 6. Contributing materials to the journal or newsletter
 7. Research in the field
 - G. Current First Aid and CPR certificates are strongly recommended, although not required, for those renewing Fight Director status. If available, photocopies of current First Aid and CPR from the American Red Cross, American Heart Association and/or other such qualified certifying bodies recognized by the Governing Body should also be included.
 - H. Upon request the candidate may be asked to provide a letter of support from a Fight Master familiar with the candidate's work.
 - I. All renewal applications are due by the 30th of September in the candidate's year of expiration.

- IV. The Vice President will notify the applicant of the review board's decision and upon approval will provide a certificate of renewal.
- V. Any Fight Director that wishes to remain and hold current Certified Teacher status may do so by fulfilling the requirements of a Certified Teacher (as specified in section 2.05, III-VIII) while renewing their Fight Director Status. A Fight Director who wishes to renew their status as a Certified Teacher does not have to pay the renewal fee and dues for both ranks, and needs only pay those dues and fees specific to the rank of Fight Director.
- VI. It is the responsibility of the Fight Director to be aware of the existing policies and procedures and to confirm that their file and materials meet and/or exceed the current requirements for Fight Director (see 1.03). Present, published requirements supersede all past requirements. Failure to maintain status and/or membership in good standing will result in termination of Fight Director status.
- VII. In the event that a candidate does not meet the specific requirements for renewal of the Fight Director status, these discrepancies should be addressed in the application packet by the candidate, to allow for a case-by-case assessment of the renewal application.
- VIII. If a candidate cannot submit a complete renewal packet by the original deadline, a formal request for extension (specifically noting the reason for the extension request) must be submitted to the Vice President. If granted, the candidate will receive one (1) three month extension, which will expire on the 30th of December in the candidate's year of expiration.
- IX. If, due to extenuating circumstances, a candidate cannot submit a complete renewal packet by the extension deadline, a second formal request for extension (specifically noting the reason for the additional extension request) must be submitted to the Vice President. If granted, the candidate will receive one (1) one month extension, which will expire on the 30th of January following the candidate's year of expiration. At this time, the candidate will not be sanctioned by the SAFD to teach Skills Proficiency Test classes until the renewal process has been completed. A notification will be sent out to all Fight Masters notifying them of the candidate's suspension and instructing them not to adjudicate or entertain any requests for adjudication. If the candidate's application for renewal is approved, said candidate will be reinstated to instruct Skills Proficiency Test classes.

2.07 Fight Master. A candidate for the status of Fight Master must fulfill the requirements of Fight Master status as prescribed by the SAFD.

- I. **Fight Master Definition:** A Fight Master is an individual who has, through dedication to the art of Stage Combat, demonstrated and maintained the highest standard of professional excellence and garnered a national reputation as a leader in the field. They shall be dedicated to the organization by active support and promotion, serve as leaders and officers, mentor those who are advancing within the organization, and offer guidance regarding the direction of the organization and its place in the professional entertainment community.
A Fight Master must uphold the tenets of the title with a high degree of ethics, integrity, honor and a strong sense of comradeship and fraternity, serving as a representative and ambassador of the SAFD to the stage combat community, the entertainment industry and the world at large. These qualities, while difficult to define and codify, must be present in abundance and shared most freely.

- II. Fight Master Duties: Members of the College of Fight Masters, by inclusion in this body, shall for the duration of their tenure:
- A. Serve in an advisory capacity on the Board of Directors.
 - B. Serve as Master Teachers at the National Stage Combat Workshops.
 - C. Serve as adjudicators for Actor/Combatant Skills Proficiency Tests.
 - D. Serve as a voting member on any SAFD review boards.
 - E. Attend CFM meetings
 - F. Develop NSCW curricula
 - G. Jury CFM applications (offering to interview& attend their work)
- III. Process for becoming a Fight Master in the SAFD
- A. Any current Fight Master can nominate an individual, whom they feel meets the above definition, for the rank of Fight Master.
 1. The FM submitting the nomination becomes the candidate's sponsor and is responsible for justifying the nomination.
 2. The nominee will submit an application packet to the SAFD Fight Master Representative which will include:
 - i. Personal Statement of Philosophy (one page)
 - ii. Vitae (10 pages max.) including: FD credits; a minimum of 25 at professional entertainment venues that operate in conjunction with the established entertainment unions (AEA, AGMA, AGVA, AFTRA, SAG).
 - iii. Teaching credits including SAFD SPT classes in all current styles.
 - iv. Service and contributions to the SAFD, and professional service in the field.
 - v. Record of SAFD membership in good standing – 5 years as a Certified Fight Director.
 - vi. References - emails and phone numbers.
 3. This application packet is intended to provide the objective standards, which allow a person to be considered for subjective review.
 4. After the College of Fight Masters reviews the application packet a vote will be taken to accept or deny the nomination. A simple majority vote is needed.
 5. In the event the candidate does not have all the requirements their nomination may only go forward with a unanimous vote.
 - B. If the nomination is accepted the SAFD Fight Master Representative, after consultation with the candidate's sponsor, will appoint three current Fight Masters to adjudicate the nominees teaching and fight direction as well as interview the candidate.
 1. The nominee is responsible for all documented expenses directly related to the adjudication process incurred by the adjudicators.
 - C. The adjudicators will then each submit a report to the College of Fight Masters.
 - D. After sufficient time for discussion and examination of the candidate, the Fight Master Representative, will call for a confidential vote of all current Fight Masters. Votes will be sent to and tallied by the FM Representative. A nominee must receive a consenting vote of 80% of current Fight Masters to become a SAFD Fight Master.
 - E. Once a nominee is voted into the ranks of Fight Masters the Sponsor will act as a mentor to the new Fight Master and is responsible for integrating the new Fight Master into her/his new responsibilities.

IV. Fight Director status of the Fight Master is valid for three years. To maintain Fight Director status, Fight Masters must follow the guidelines for the Fight Director renewal process listed in 2.06 III-VIII.

V. Any Fight Director that wishes to remain and hold current Certified Teacher status may do so by fulfilling the requirements of a Certified Teacher (as specified in section 2.05, III-VIII) while renewing their Fight Director Status. A Fight Director who wishes to renew their status as a Certified Teacher does not have to pay the renewal fee and dues for both ranks, and needs only pay those dues and fees specific to the rank of Fight Director.

VI. Past Presidents are exempt from all such dues and fees (as per Section 1.02).

VII. It is the responsibility of the Fight Master to be aware of the existing policies and procedures and to confirm that their file and materials are current (see 1.03). Failure to maintain status and/or membership in good standing will result in removal from that year's NSCW teaching lottery.

2.08 Honorary. A candidate for honorary membership in the SAFD must be voted in by the Governing Body. These individuals may be nominated to the Governing Body by any member in good standing and are chosen for their contribution to the Society and/or the stage combative arts.

- I. Fight Director Ex Officio: To formulate a conduit for the flow of information between all nationally recognized organizations and to foster better relations and a mutual respect and understanding between those foreign associations that are similar to the SAFD in philosophy, practice and policy, the Governing Body may bestow the special honorary rank of Fight Director Ex Officio upon select members of said organizations.
 - A. A candidate for the honorary title of Fight Director Ex Officio must be voted in by the Governing Body. These individuals must carry a similar rank or status in their home organization and must also hold the leading office, title or position, such as President, Chairman or Chief Executive Officer.
 - B. Fight Director Ex Officio is a non-voting classification excepting any currently active members in good standing within the SAFD. Such members retain all the rights, responsibilities and privileges of their current SAFD rank.
 - C. Fight Director Ex Officio will receive all SAFD publications, including but not limited to THE FIGHT MASTER and THE CUTTING EDGE and other privileges delineated by the membership classification of Fight Director.
 - D. Fight Director Ex Officio will receive a ten percent (10%) discount on the tuition of any SAFD sponsored workshop.
 - E. Fight Director Ex Officio are exempt from both annual dues and renewal fees.
 - F. The rank and classification of Fight Director Ex Officio is only valid through the individual's term in office. To renew said status, the candidate must be reelected or reappointed to the position of President, Chairman or Chief Executive Officer of his/her home organization.
 - G. The organization that a candidate for Fight Director Ex Officio represents must be recognized by the Governing Body as a foreign association similar to the SAFD in philosophy and practice. Said organization must be a democratic, not-for-profit (or equivalent, e.g. organized for the public good) association intended to promote safe and effective stage combative arts and must parallel the spirit of the Society's Articles of Incorporation, Bylaws, and Policies and Procedures.

2.09 Emeritus. Any Certified Teacher, Fight Director or Fight Master who no longer holds active status within the Society and who has been awarded this title by the Governing Body and the College of Fight Masters for their lifetime contribution to the art of stage combat and the Society.

- I. A candidate for Emeritus must be nominated by a member of the College of Fight Masters or Governing Body, and must receive a majority vote of the combined Governing Body and the College of Fight Masters. Fight Masters also serving on the Governing Body shall only receive one vote.
- II. Once receiving Emeritus status, said individual may not return to active status.
- III. Individuals holding Emeritus status may not teach SPTs, Fight Masters may adjudicate SPTs, and teach Master Classes at any level, including regional workshops and the NSCW.
- IV. An Emeritus member is a non-voting classification, and individuals holding this status may not hold office.
- V. An Emeritus member is exempt from all dues and fees.

3.00 Officers and Duties

3.04 Nominations for President, Vice President, Secretary and Treasurer shall be made to the nominations committee by any member in good standing by August 1.

- I. Only a Fight Master or Fight Director may be nominated for President.
- II. Any member in good standing may be nominated for Vice President, Secretary or Treasurer.

3.05 President, Vice President, Secretary and Treasurer shall be elected by November, by ballot, to serve for three years.

- I. Term of office begins January 1st.
- II. Individuals may hold the offices of President and Vice President for a total of three (3) terms, with no more than two (2) terms served consecutively.

3.06 SAFD Membership Representative election ballots will be sent to, and tabulated by, an impartial individual or organization selected by the Nominating Committee Chair in consultation with the President.

3.07 Any and all vacancies, with the exception of President, shall be filled by the President.

3.08 In the event that the office of President becomes vacant, the Vice President shall fill this post and, in turn, appoint an interim Vice President.

3.09 Any SAFD member holding two positions on the Governing Body shall have only one vote.

3.10 Officers shall attend the annual officers meeting or have a surrogate present a written annual report. Officers may vote by proxy, providing the President is notified of this intention in writing prior to the meeting. Transportation, housing and per diem will be provided by the SAFD (see 5.05 IV).

- 3.11** The Executive Committee must approve any expenditure of SAFD money over and above normal operating expenses.
- 3.12** The officers of the Society shall, to the best of their ability, fulfill the duties of their office as prescribed in the SAFD Bylaws Article IX. This includes maintaining and updating an operating manual for their office.
- 3.13** The officers, as members of the Governing Body, are exempt from annual dues (as per 2.01).
- 3.14** An officer found to be in violation of the spirit of the Articles of Incorporation, Bylaws, or Policies and Procedures may be removed from office by a majority vote of the Governing Body.

4.00 Membership Representatives and Duties

- 4.04** Nominations for Representatives from membership classifications of Actor/Combatant, Certified Teacher, Fight Director and Fight Master shall be made to the nominations committee by August 1.
- 4.05** Membership Representatives shall be elected by November, by ballot, to serve for three years.
- I. Term of office begins January 1st.
 - II. Individuals from each specific membership classification (per Article III, section 2 of the Bylaws) may only elect representatives for their division of membership. Any member in good standing may be nominated for a representative position, but only members from the specific membership classification being represented may vote for that individual (per Article V, section 2 of the Bylaws). Members may vote in any classification in which they hold current status.
 - A. An Actor/Combatant, Advanced Actor/Combatant, or friend may vote within the Actor/Combatant division for a Membership Representative.
 - B. A Certified Teacher may vote within the Certified Teacher division for a Membership Representative.
 - C. A Fight Director may vote within the Fight Director and Certified Teacher divisions for Membership Representatives, if he or she holds current status in both divisions.
 - D. A Fight Master may vote within the Fight Master, Fight Director, and Certified Teacher divisions for Membership Representatives, if he or she holds current status in all divisions.
 - III. The Actor/Combatant membership representative shall represent the categories of Actor/Combatant, Advanced Actor/Combatant and Friend.
- 4.06** SAFD Membership Representative election ballots will be sent to, and tabulated by, the chairperson of the Advisory Board or his/her representative.
- 4.07** The President shall fill any and all vacancies.
- 4.08** Membership Representatives shall, to the best of their ability, fulfill the duties of their office as prescribed in the SAFD Bylaws Article X.
- 4.09** Membership Representatives shall attend the annual officers meeting or have a surrogate present a written annual report. Membership Representatives may vote by proxy, providing the President is notified of this intention in writing prior to the meeting. Transportation, housing and per diem will be provided by the SAFD (see 5.05 IV).

4.10 Membership Representatives shall serve as members of the Grievance Committee.

4.11 Membership Representatives, as members of the Governing Body, are exempt from annual dues (as per 2.01).

4.12 A Member Representative found to be in violation of the spirit of the Articles of Incorporation, Bylaws, or Policies and Procedures may be removed from office by a majority vote of the Governing Body.

5.00 National Stage Combat Workshop

5.04 The SAFD will sponsor annual workshops in Stage Combat under the name National Stage Combat Workshop (NSCW). The NSCW will occur over a period of nineteen days, except where otherwise dictated, at a pre-determined site.

- I. Workshops that will be offered include, but are not limited to:
 - A. Actor/Combatant Workshop (ACW)
 - B. Intermediate Actor/Combatant Workshop (IACW)
 - C. Advanced Actor/Combatant Workshop (AACW)
 - D. Teacher Training Workshop (TTW)
 - E. Fight Director Training Workshop (FDTW)

5.05 Workshop Coordinator. There will be a separate Coordinator for both the NSCW (which includes the ACW, IACW, AACW and TTW) and for the FDTW. The Governing Body will select both workshop coordinators.

- I. Each Coordinator will recommend the site of their particular workshop to the Executive Committee.
- II. Each Coordinator will submit a preliminary budget to the Executive Committee for approval by February 1st of that year. All expenditures and a final budget must be approved by the Executive Committee.
- III. Each Coordinator will oversee the national publicity for their particular workshop.
- IV. Each Coordinator, with advice from the President, is responsible for the scheduling of all classes and events for their particular workshop.
- V. Each Coordinator is responsible for maintaining and updating a detailed Policies and Procedures and operating manual for their particular workshop. Any changes to a workshop's Policies and Procedures must be ratified by the Governing Body.
- VI. The Coordinator of each workshop will receive a fee, a transportation stipend, housing and a per diem set by the Executive Committee. All air travel will be arranged through a travel liaison selected by the Governing Body. Ground travel will be reimbursed at the IRS standard mileage rate. Reimbursement for all travel will be dependent upon what the budget allows, not to exceed an amount set by the Treasurer.

5.06 Teachers for both the NSCW and FDTW will be chosen from the College of Fight Masters by lottery:

- I. All eligible Fight Masters names will be included in the lottery. The current President of the SAFD will automatically be assigned a teaching position at the NSCW despite their status within the lottery. The immediate past president will not be included in the lottery.
- II. After having been selected for two consecutive years to teach at the NSCW or one year at the FDTW, an individual is not eligible for the following year's lottery.
- III. If a Fight Master is chosen by lottery and does not accept, this will count as one year's assignment.
- IV. The Workshop Coordinators, with advice from the President, are responsible for teaching assignments at their particular workshop. Individuals that will teach disciplines that culminate in SPTs must also hold current Certified Teacher status.

- V. During years that include a Teacher Training Workshop, there will be only four lottery positions for the NSCW. Teachers for the TTW will be appointed by the Workshop Coordinator in consultation with the President and should include at least one member from the previous TTW teaching team
- VI. The lottery for the following year's workshops will take place at the NSCW.
- 5.07** NSCW staff will receive compensation to be determined by that workshop's Coordinator.
- I. Teachers will receive a salary, per diem, transportation and housing as budget allows.
 - II. Teaching Assistants will receive a fee, per diem, transportation and housing as budget allows.
 - III. Interns will receive a stipend and housing as budget allows.
 - IV. All air travel will be arranged through a travel liaison selected by the Governing Body. Ground travel will be reimbursed at the IRS standard mileage rate. Reimbursement for all travel will be dependent upon what the budget allows, not to exceed an amount set by the Treasurer.
- 5.08** By letter of agreement, NSCW Teachers (including FDTW) will be guaranteed employment and a salary by June 1st of the year for which they are contracted.
- I. If a teacher must withdraw from their commitment to teach at the workshop, said teacher must reimburse any funds expended by the SAFD to secure the services of said teacher (such as non-refundable plane tickets). Personal emergencies excepted.
 - II. In the event that the workshop does not provide sufficient funds to meet contractual agreements due to low enrollment, funds will be made available from the SAFD treasury to meet said contractual amounts.
- 5.09** Each Coordinator will keep a detailed inventory book on all SAFD workshop weapons that would include dates weapons were serviced and/or refurbished.
- 5.10** All SAFD workshop equipment is to be used for and by the SAFD only. There is to be no renting or borrowing of said equipment for private use unless prescribed by the Executive Committee.
- 5.11** An Actor/Combatant Skills Proficiency Test will be given at the National Stage Combat Workshop.
- 5.12** Students who have previously passed an Actor/Combatant Skills Proficiency Test may use the ACW, IACW or the AACW as a Retesting workshop to renew their Actor/Combatant status.
- I. Assistants and interns may have their work in the NSCW classroom evaluated for Actor/Combatant status renewal. No fees will be charged.
 - II. Students who have previously passed an Actor/Combatant Skills Proficiency Test and use their class work to renew status may test in optional weapons without rapier & dagger or single sword and unarmed in their scene.
- 5.13** Anyone wishing to observe the classes offered at a SAFD workshop must apply to the Workshop Coordinator for prior permission.
- I. Staff members (assistants and interns) are allowed to observe or take class with the permission of the instructor.
 - II. All Certified Teachers and Fight Directors are welcome to observe workshop classes with prior consent of the Workshop Coordinator; they may participate in classes only with the permission of the instructor.

6.00 Regional Workshops

- 6.01** Only an SAFD Fight Master, Fight Director, Certified Teacher, or Regional Representative may sponsor a SAFD sanctioned workshop.
- 6.02** SAFD workshops must employ at least one (1) Certified Teacher or Fight Director or Fight Master.
- 6.03** Anyone wishing to produce an SAFD regional workshop must submit an application to the Vice President who shall seek the approval of the Executive Committee. The application must include the following:
- I. Dates and location of workshop
 - II. Teaching staff
 - III. General curriculum
 - IV. Estimated number of students
 - V. A preliminary budget (including any fund raising and donations such as voluntary contributions to BCEFA).
 - VI. Any discrepancies in meeting these requirements must be addressed by the applicant, to allow for a case-by-case assessment of the application.
- 6.04** The Vice President will notify the applicant of the Executive Committee's decision.
- 6.05** The SAFD will provide access to the official SAFD Roster and free advertising in the *Fight Master*, the *Cutting Edge* and on the SAFD Web site.
- 6.06** Anyone wishing to produce an SAFD regional workshop must offer a ten percent (10%) discount on tuition to any SAFD member in good standing for a minimum of three (3) years (as per 2.01).
- 6.07** The SAFD does not assume responsibility for debts or losses incurred by a regional workshop.
- 6.08** The SAFD will not sanction a regional workshop offering the Skills Proficiency Test that is scheduled on the same dates, or that takes place within four weeks before or after, any NSCW event.
- 6.09** No two workshops will be sanctioned at the same time in or around the same vicinity. The Vice President will handle the securing of dates. Preference will be given to the application received earliest.
- 6.10** Individuals wishing to join the Society for the first time during a sanctioned regional workshop may do so at the reduced rate of \$20. This reduced rate will serve as dues for the remainder of the first year. Individuals attending a sanctioned regional workshop in the months of September through December will be credited with membership beginning with the next calendar year.

7.00 Publications

- 7.01** The Society will publish a journal biannually. The journal is entitled *The Fight Master*.
- 7.02** The SAFD will publish a newsletter entitled *The Cutting Edge* bimonthly.
- 7.03** The SAFD will maintain a site on the World Wide Web for dissemination of information.

- 7.04** All members in good standing will receive a copy of the journal and newsletter.
- 7.05** Educational institutions and libraries may subscribe to the journal through the Faxon Company Inc. and EBSCO Subscription Services.
- 7.06** The Executive Committee will select an editor and graphic artist for the journal.
- 7.07** The editor and graphic artist will receive a fee set by the Executive Committee.
- 7.08** Only SAFD sanctioned workshops (as per 6.00) shall be advertised in SAFD publications.

8.00 Committees

- 8.01** The Society shall have Standing Committees that are named and authorized through the Bylaws, additional Standing Committees, and Special Committees that are appointed by the President.
- 8.02** Standing Committees are:
- I. Executive Committee
 - A. Shall be elected by majority vote of the membership every three years.
 - B. Shall consist of President, Vice President, Secretary and Treasurer.
 - C. Shall serve the organization as per By Laws Article IX.
 - II. Membership Representative Committee
 - A. Shall be elected by majority vote of the membership of their particular level every two years.
 - B. Shall consist of a Representative of each of the following levels of status within the SAFD:
 1. Fight Master
 2. Fight Director
 3. Certified Teacher
 4. Actor/Combatant
 - a. The Actor/Combatant Representative shall represent the categories of Actor/Combatant, Advanced Actor/Combatant and Friend.
 - C. Shall serve the organization as per By Laws Article X.
 - III. Regional Representative Committee
 - A. Shall have a Chair appointed by the President, to serve for three years. Individuals may hold the Regional Representative Committee Chair for a total of two (2) terms.
 - B. The Chair of the Regional Representative Committee, with the approval of the President, shall appoint select members of the SAFD to the position of Regional Representative.
 - C. The position of Regional Representative may be held by a Fight Director or Certified Teacher in good standing. If a Fight Director or Certified Teacher is unavailable in the selected region, the Regional Representative Committee Chair, with the approval of the President, may appoint a member in good standing from within the remaining ranks of the SAFD.
 - D. Regional Representatives will serve a two (2) year term. Individuals may serve as Regional Representative for a total of two (2) terms, or as determined by the Chair and President.
 - E. The primary function of the Regional Representative is to serve as an ambassador for the SAFD within

his/her region. They should provide current and accurate information to their assigned body of members, as well as answer any and all questions about the SAFD generated from within their assigned region. This information shall include but not be limited to: Membership, Bylaws, Policies and Procedures, all qualified personnel in their region, workshops and/or events happening in their region, as well as national SAFD events and activities. Working with the Regional Representative Chair in cooperation with the SAFD Executive Committee, the Regional Representative is expected to administer the following duties:

1. Maintain a working knowledge of the current Policies of the SAFD.
2. Make initial contact with each regional member, and after, to be available for answering questions concerning the art form and the Society.
3. Keep local membership up to date with the growth and development of the SAFD, including nominations and elections, proposed policy changes, workshops, seminars, and the like. To expedite this process, all regional representatives are required to have an accessible and active email account.
4. Submit a report to both the Chair and the Editor of the "Cutting Edge" for publication in the "Regional Roundup" at least two (2) times per year. The report should chronicle SAFD events and members who have been active. The Regional Roundup shall be divided into four categories: East Coast, Mid America, West Coast, and Foreign. The Regional Representative Committee Chair, in cooperation with the SAFD Executive Committee will determine the divisions.
5. To hold at least one (1) regional informational meeting per year where all regional members are invited.
6. Attend one (1) yearly committee meeting at the Fight Director Workshop and Conference or have a surrogate present a written annual report. Representatives may participate by proxy, providing the Chair is notified of this intention in writing prior to the meeting. Transportation, housing and per diem for this event will not be provided by the SAFD.

F. In return for services, the SAFD will

1. Waive dues for each representative while they hold office.
2. Print each Regional Representative's name and contact information in the "Fight Master" and on the official SAFD web page.
3. Deliver a second copy of all SAFD publications to the Regional Representative. This includes, but is not limited to, the "Fight Master," the "Cutting Edge," SAFD workshop posters, and brochures.
4. Deliver an updated list of all SAFD members in an assigned region at least once per year.
5. Permit any Regional Representative, regardless of rank, to attend the workshops held at the Fight Director Workshop and Conference.
6. Provide an annual operating budget of \$1.00 for each member in good standing situated within his or her region. No regional budget is to exceed \$50.00. Reimbursement for all properly documented expenses shall be handled biannually by the Treasurer. It is the responsibility of the Representative to provide the Treasurer with all receipts for reimbursement.

G. A Representative found to be in violation of the spirit of the Articles of Incorporation, Bylaws, or Policies and Procedures may be removed from their position by the Chair upon the approval of the Executive Committee.

IV. Advisory Board Committee

- A. Shall consist of the College of Fight Masters, immediate Past President, and individuals appointed by the Governing Body.
- B. A Chairperson shall be appointed by the Governing Body.
- C. Shall serve the organization as per By Laws Article VII, section 3.

V. Nominating Committee

- A. Shall consist of:
 1. The immediate Past President (who shall be the Chairperson).
 2. The individual maintaining the SAFD hot line (who is appointed by the current President).
 3. A member of the College of Fight Masters appointed by the nominations committee chairperson.
 4. The SAFD Secretary.
- B. Individuals nominated and running for office may not serve on this Committee.
- C. The Nominations Committee shall solicit nominations and determine the ballot for a particular election and inform the Executive Committee of its decision. It is the responsibility of the Secretary to disseminate this information to the membership at large for a vote.
- D. It is the responsibility of the Nominations Committee to keep an operations manual and inform the membership of nomination and election procedures.
- E. The Chairperson shall appoint replacements for individuals not eligible to serve.

VI. Grievance Committee

- A. Shall consist of:
 1. The Vice President (who shall be the Chairperson).
 2. The Membership Representative Committee
- B. Individuals accused of a grievance by an SAFD member may not serve on this Committee.
- C. The President will fill any vacancy on the committee created by a grievance filed against a member of the Grievance Committee.

VII. Website Committee

- A. Shall have a chair appointed by the president and serve for 3 years.
- B. The chair shall appoint members of the committee unless overridden by the president.
- C. Committee members must be current members in good standing and have access to the official SAFD website.
- D. Members will serve the committee for an ongoing basis.
- E. The SAFD appointed web master shall serve on this committee.
- F. The purpose of the web site committee is to oversee the creation, maintenance and development of the official SAFD presence on the Internet.

VIII. Scholarship fund committee

- A. Shall have a chair appointed by the president and will serve for 3 years
- B. The SAFD Treasurer will sit on the committee
- C. The chair shall appoint members of the committee unless overridden by the president
- D. The committee will create a policy manual governing the management of the fund
- F. The committee will report on the status of the fund to the Governing Body on a quarterly basis
- G. The committee will make recommendations to the Governing Body on the investment and disbursement of scholarship funds

8.03 Special Committees are appointed by the President and charged to perform specific duties. Special Committees remain active until said duties have been completed or until relieved of charge by the President. Special Committees must maintain an Operations Manual and present periodic and/or final reports as requested.

8.04 All committees will be responsible for filing progress reports at least once a year. Any and all reports are to be made to the President and to the elected representative to the College of Fight Masters. Annual reports must be made at least one month prior to the annual meeting of the Governing Body so that both the Advisory Board (College of Fight Masters) and the Governing Body can properly address any pertinent issues at said meeting.

9.00 Awards

9.01 The Society will present awards to individuals or organizations that have shown exemplary work or service to the organization or dedication to the staged combative arts. These awards may be presented at various times in a variety of categories.

9.02 The following awards are among those that will be presented at the NSCW by the on site faculty:

- I. Paddy Crean Award - presented to an individual who has displayed a high degree of skill as an Actor/Combatant, has emerged as a leader among their peers and displays a commitment to honorable and just actions in all they do.
- II. The President's Award - presented by the President to an individual who has given of their time and commitment to the SAFD above and beyond the call of duty.
- III. Best Male and Female Performer at the NSCW - presented to individuals attending the NSCW whose overall performance in the classroom and during the Skills Proficiency Test stands out above all others.
- IV. Best Male and Female Performer at the AACW - presented to individuals attending the AACW whose overall performance in the classroom and during the Skills Proficiency Test stands out above all others.
- V. Best Scene NSCW - presented to the pair of individuals whose scene during the Skills Proficiency Test stands out above all others.
- VI. Best Scene AACW - presented to the pair of individuals whose scene during the Skills Proficiency Test stands out above all others.
- VII. David Boushey Founder's Award for Excellence in Unarmed Combat - presented to an individual attending the NSCW who has shown the most prowess in Unarmed combat.
- VIII. James Finney Memorial Award, presented to an individual attending the NSCW who has shown the greatest determination in life and/or the art of stage combat. Given in memory and in honor of Fight Director, James Finney (Finneypot).
- IX. Any other awards determined by the NSCW Coordinator or the Governing Body

9.03 The following awards will be presented by the Governing Body to individuals deemed worthy by majority vote:

- I. Honorary Member - presented to worthy individuals as per Section 2.08
- II. Emeritus Member - presented to worthy individuals as per Section 2.09

9.04 Scholarships. The Society of American Fight Directors provides annual scholarships to attend the NSCW. The SAFD reserves the right to expand or restrict scholarship offerings in any given year, and may withhold outright any or all scholarships in any given year for any reason.

I. A candidate for scholarship assistance must be nominated by a member of the SAFD Governing Body, Fight Master, Fight Director or Certified Teacher. Nomination materials must include:

- A. Candidate's Letter of Intent
- B. Candidate's resume (curriculum vitae if applicable)
- C. Copies of any and all SAFD certificates
- D. Proof of membership
- E. Letter of recommendation from their petitioner and from one other party (teacher, director, etc.).

II. Scholarship applicants must:

- A. Be a member of the SAFD in good standing for a minimum of one (1) year.
- B. Demonstrate an aptitude toward, and a strong desire to learn the skills and performance styles of the stage combative arts.
- C. Demonstrate a need (not necessarily financial) for said scholarship.
- D. Be pursuant of or have received an undergraduate degree in performance studies (or other such equivalent training).

III. Nominations must send the above materials to the Secretary who shall submit them for review by the Governing Body. All nomination materials must be received no later than March 1. Incomplete packets will not be accepted.

IV. The Secretary will notify the recipient of the scholarship award no later than the first of April. If no candidate is deemed worthy of the scholarship, the Governing Body has the right to withhold said scholarship for that year.

V. The recipient must either accept or decline the scholarship no later than the first of May. If the scholarship is accepted, it is the responsibility of the recipient to properly register for the appropriate workshop. All further expenses, including but not limited to transportation and meals, are the recipient's responsibility. All scholarships are good only for the year of issuance, and may not be transferred or extended.

VI. Potential List of Scholarships include

- A. Douglas Fairbanks, Jr. Memorial Scholarship
- B. Paddy Crean Scholarship
- C. Irene Ryan Scholarship
- D. Ian McKay Scholarship

9.05 Scholarship Fund. The SAFD will create and maintain a fund to finance all of its scholarship offerings. This fund will be overseen by the scholarship fund committee (section 8.02, VIII). The Executive Committee will have final authority over the investment or disbursement of scholarship funds.

10. Theatrical Firearms

10.1 Theatrical Firearms Safety Course

- I. The SAFD Theatrical Firearms Safety Course will take participants through extensive training in nomenclature, legal regulations governing theatrical firearms, practical experience in maintenance, safe handling practices and procedures for theatre and film, coordination of theatrically effective and safe performance techniques, and the opportunity to perform basic firearms combat sequences with fellow participants.
- II. Successful completion of the course provides the student with a certificate of completion. The course covers the safe use of firearms in theatrical productions ONLY, and should not be taken as proof of the ability to safely use practical firearms.
 - A. The Theatrical Firearms Safety Course may only be taught by SAFD members in good standing approved by the SAFD, who hold the Society's Theatrical Firearms Safety Instructor credential.
 1. The course will consist of 14 contact hours, and the SAFD suggests that these hours be spread over two days.
 2. The SAFD will charge a test fee of \$35 per student.
 - B. The instructor or sponsor of the Theatrical Firearms Safety Course is responsible for filing all paperwork concerning the test, including but not limited to test results, student names and contact information and test fees. All such materials must be sent directly to the SAFD within one week (seven days) after the test has been completed. To protect the SAFD, its instructors, and students from untraceable theft or loss in shipping, all dues and fees involving tests and/or new memberships must be submitted in the form of a single check or money order. Instructors are responsible for converting any and all student cash payments to one of these two forms before shipping.
 - C. Theatrical Firearms Safety Course fees do not include membership in the SAFD.
 1. Individuals wishing to join the Society for the first time may do so on the website at the reduced rate of \$30. Membership dues cover one calendar year from join date. Membership shall be paid on the anniversary of the original join date or as stipulated by the highest membership classification.
 2. Renewal of membership will be at the published rate thereafter.
- III. The Theatrical Firearms Safety Test is in two parts.
 - A. Part one of the test is the actual classroom participation and demonstration. The student will demonstrate, after receiving instruction, safe handling of firearms in a theatrical setting.
 - B. Part two of the test is a written exam, prepared by the SAFD and provided to the instructor. The student must answer 90% of the questions correctly to pass this portion of the test.
 - C. Students who take the Theatrical Firearms Safety Course may either pass or not pass.
 1. Passing this course does not provide any change in membership status within the Society.
 2. The awarded certificate expires five years from issuance.
- IV. Curriculum, handouts, and test materials will be created by the Theatrical Firearms Safety Task Force under the supervision of the SAFD President and Governing Body, will approve of materials and disseminate them to SAFD Theatrical Firearms Safety Instructors. This includes but is not limited to a student handout, written tests and a key to that test with an accompanying glossary of terms and maintaining www.youtube.com/SAFDFirearms.
- V. The Society of American Fight Directors, its officers, board members, and members as individuals, disclaims

responsibility for injury to students, instructors, or other involved persons as a result of the Theatrical Firearms Safety Course. Individuals or organizations desiring to host the Theatrical Firearms Safety Course assume all responsibility and liability for accidents, injury, and weapons failure, during both the training process and the test itself. It is the responsibility of the instructor and the host organization to ensure the compliance with all applicable laws and regulations enforceable in their sphere of influence.

- A. Weapons and appropriate ammunition used during the course must be well maintained, safe for the stage, and in full legal compliance.
- B. A fully stocked first-aid kit and ice packs must be on site and easily available at all courses.

VI. The Theatrical Firearms Safety Course Certificate is neither a rank in the SAFD, nor a delineation of skill. It is a statement of the completion of a safety course and a demonstration of the safe use of firearms in a theatrical setting.

VII. In presenting one's qualifications on resumes, the following format must be used, with the year of the last test passed listed as follows: SAFD Theatrical Firearms Safety Course – 2002

VIII. Members of the SAFD can apply to become Theatrical Firearms Safety Instructors

- A. SAFD Firearms Safety Instructors MAY NOT be:
 - 1. convicted of or under indictment for a felony, a fugitive, adjudicated as a mental defective or who has been committed to any mental institution, addicted to or an unlawful user of marijuana or a stimulant, depressant, or narcotic drug or an alien illegally or unlawfully in the United States.
- B. To apply to be a Theatrical Firearms Safety Instructor must meet all of the following requirements.
 - 1. Be a SAFD member in good standing and hold the rank of CT, FD or FM.
 - a. A member of the SAFD who is not a CT, FD or FM may petition for the right to apply to become a Theatrical Firearms Safety Instructor and should contact the Theatrical Firearms Safety Task Force for guidelines to do so.
 - 2. Document *significant* skills in the safe use of theatrical firearms. This will be represented by a firearms specific professional resume, critical reviews of work with firearms for film and stage, etc. Applicants resume will be reviewed by the Theatrical Firearms Safety Task Force.
 - 3. In addition to experience staging gunplay for theatre and film, the applicant must also document training with practical firearms by a nationally recognized institution. This experience can include military gun experience, police weapons training, National Rifle Association basic pistol certification, etc.
 - 4. Within three years of application, has participated, as a student or Teaching Assistant, in a complete Theatrical Firearms Safety Course, including taking the SAFD written test and paying the \$35 test fee.
 - 5. Complete the one-day (7 hour) Theatrical Firearms Safety Instructor course. This course can be completed at the conclusion of the Theatrical Firearms Safety Course or at a later date.
 - a. The Theatrical Firearms Safety Course can only be taught by an SAFD Theatrical Firearms Safety Master Instructor.
 - b. The course shall consist of two parts.
 - 1.01.VIII.B.5.b.1. Part one will cover discussion on course pedagogy, classroom organization and terminology. It will also cover the *required curriculum* for the class, the written test in detail, the SAFD firearms specific glossary of terms and outline the *minimum equipment* required to teach the course.

1.01.VIII.B.5.b.2. Part two will consist of the candidate demonstrating knowledge of theatrical

firearms by teaching a portion of the course, selected by the TFS Master Instructor, to other candidates or volunteer students provided by the candidate.

- c. The cost for this one-day course is \$350 per candidate.
- d. Upon conclusion of this course, the TFS Master Instructor will award the candidate with a pass or no pass and will provide the candidate and the TFS Task Force with a written assessment of the candidate's teaching ability with Theatrical Firearms. In the event a no pass is awarded, the TFS master Instructor will outline the specific areas that are needed to retest.

C. Applicants that meet the above requirements should send their materials electronically to the Theatrical Firearms Safety Task Force (firearms@safd.org).

- 1. The TFS Task Force shall consist of (1) SAFD Fight Master, (1) SAFD Fight Director and (1) SAFD Certified Teacher. Members are appointed by the SAFD President and must be Theatrical Firearms Safety Instructors.

D. A response should be expected within 45 days.

E. As part of the application review, candidates will be submitted for and must pass a background check.

F. The TFS Task Force will review materials and provide results to the SAFD Governing Body and the applicant. Results are a pass or no pass. If a no pass is awarded, the applicant will receive a written

evaluation from the task force outlining areas that need to be improved.

G. Upon approval, the application fee to become a Theatrical Firearms Safety Instructor is \$50 and can be paid to the SAFD when the applicant receives approval from the TFS task Force.

H. Theatrical Firearms Safety Instructor status is good for three years.

- 1. An SAFD FD/CT with this qualification renews their certification in conjunction with renewing their SAFD FD/CT status. In addition to the renewal requirements for SAFD CT/FD, you should include
- 2. A letter of intent to renew SAFD Firearms Safety Instructor Certification
- 3. An updated resume showing that the instructor has continued to teach and hone his/her skills showing evidence of continued growth and training in the use of theatrical firearms.
- 4. Information on (including dates and results) any and all SAFD Theatrical Firearms Safety Courses held during their current certification.
- 5. A fee of \$50 to be paid to the SAFD in conjunction with renewal fees for CT and FD status (where applicable) every three years.

IX. Members of the SAFD can apply to become Theatrical Firearms Safety Master Instructors.

A. To apply to be a Master Instructor you must currently be an SAFD CT, FD or FM in good standing.

B. You must currently be a Theatrical Firearms Safety Instructor

C. You must provide to the SAFD Theatrical Firearms Safety Task Force a professional resume that demonstrates extensive knowledge in practical and theatrical firearms.

D. Applications will be considered by the TFS Task Force and the title of Theatrical Firearms Safety Master Instructor will be awarded on a case by case basis.

X. It is the responsibility of the Instructor to be aware of the existing policies and procedures and to confirm that their file and materials are current. Failure to maintain status and/or membership in good standing will result in suspension or termination of Theatrical Firearms Safety Instructor status