

Not in Our House DC
DC Theatre Standards
2018

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Declaration of Purpose

As members of the Washington DC Metro Area theatre community, we recognize an obligation to one another to create a culture of respect, safety, inclusivity, and trust for the art to flourish. Where there is disrespect or cruelty, where any of us is unsafe, or where trust is violated when we make theatre, the well-being of our entire community is diminished and the integrity of the art is compromised. We believe that our community will be emboldened and uplifted by placing value on consent and mutual respect.

We assert that an environment of building consent that allows a response to boundary violations can broaden our opportunity to be challenging and fearless in our work. We seek to ensure that in the adventurous and brave collaboration intrinsic to our craft, no one is at personal risk of harm, abuse, or harassment. In the event someone *is* harmed, we seek to offer affirming and effective channels for a tangible response that is endorsed by the community. We value a call-in invitation to reconciliation and healing, but also want a community-created and -endorsed course of action for hostile situations.

Adapted from a document originated by the Not in Our House Chicago Theatre Community movement, The Washington DC Theatre Standards were developed by an ad hoc group of DC Metro Area theatre artists including designers, playwrights, directors, actors, producers, and technicians. The Standards are a comprehensive guide to procedures and preventive best practices, as well as a framework for how to handle complaints when these standards are breached. It is meant to be a living document -- flexible and accommodating of as many types and styles of theatre as possible.

Theatre organizations throughout the DC Metropolitan area are invited to adopt and endorse The Standards and apply to themselves for the good of the community. The Standards are entirely voluntary and not subject to enforcement by any outside body.

The goals of The Standards are to build a support network of individuals and institutions; streamline and endorse existing language concerning discrimination, violence, intimidation, and sexual harassment; and ensure accessibility to proper complaint paths. Our intention is to actively avoid standards that, by reinforcing white supremacy and economic privilege, restrict access to and availability of safety.

Our hope is that as more and more local theatre organizations adopt The Standards and do so publicly, individual theatre artists will recognize a culture of concern because a theatre's leadership is committed to

- upholding these standards out of respect for each staff member and artist and the art they help make
- building a space of openness, consent, and honesty wherein they can respond promptly and meaningfully to complaints
- providing a fair structure within which those who have little power have the ability to speak up and be heard by those with the power to make change

- recognizing and preserving everyone’s agency to protect one another’s rights as workers and colleagues
- erasing cultural violence and appropriation, and building a theatre in which representation and equity matter

The institutions that collaborate to build The Standards will gain a set of concrete goals and benchmarks to improve the working environment for their staff and artists. The practitioners who collaborate to build The Standards will have a clear set of reasonable expectations to allow them to advocate for their own safety and well-being.

Through participation in NIOH, we hope that a cultural shift will happen within the local and national theatre communities. The shift will include strong protections from violence, building a community in which these patterns cease to thrive. Together we can create a foundation for a vital and safe environment aiming towards reconciliation, integrity, and dignity.

Though this document is long and detailed in order to cover many specific situations, its overriding values are really very simple: consent, accountability, and mutual respect. We believe that the more individuals and institutions in our theatre community share investment and pride in these values, the more we will all be free to be fearless in our work.

Mission Statement

The Standards document is a voluntary tool for self-governance that seeks to nurture communication, safety, respect, and accountability of participants at all levels of theatrical production. Its mission is to create:

- ***Spaces free of harassment***, whether it be sexual, or based in race, gender, religion, ethnic origin, color, or ability
- ***Nurturing environments*** that allow even greater challenge to ourselves, our audience, and our communities; risk of mind and body; and freedom to create theatre that represents the full range of human experience
- ***A common understanding*** of best practices for theatre environments, including written, reproducible standards available for no cost
- ***Provide support*** through mentorship and collaboration through online communication and community outreach

History of the Not In Our House movement

In January of 2015, Chicago actor Lori Myers, after hearing an account of the fourth incident of sexual harassment about the same person and theatre company, made a Facebook post that decried such acts with the rallying cry, “NOT IN OUR HOUSE.” Hundreds of responses revealed that the problem was well-known, but no one felt safe enough to speak out. The theatre in question was highly regarded and offered opportunities to emerging artists, who often got noticed by the press and eager audiences. On January 12th at New Dramatists, a meeting was held of members of the theatre community, including representatives from the Dramatists Guild of America, the Actor’s Equity Association, and the Stage Directors and Choreographers Society. That discussion eventually became the inspiration for the Chicago NIOH Theatre Standards. By March of 2015, the standards were underway. Co-ordinated by Chicago actor Laura T. Fisher, a small group of theatre companies and artists crafted a draft over the course of a year. Twenty theatres agreed to pilot the document (The Pilot Group); adopting it in their theatres and periodically meeting to improve the document, and discuss implementation strategies.

In June of 2017, the Actors Arena, a professional development program at Arena Stage that offers workshops to local professional actors, arranged for Laura T. Fisher to come from Chicago to speak to the local theatre community. Laura presented the document and gave the D.C. community permission to use it. Actors Arena stepped back to let the process evolve. theatreWashington, a service organization, initially led conversations with a loosely formed group of committed local artists. This group of artists began to meet regularly in July to create a DC version of The Standards. They conducted a survey inquiry regarding harassment, abuse, and misconduct which received over 450 responses and confirmed our community's need for safety, dignity, and accountability. In February of 2018, the first town hall was held at Shakespeare Theatre to share the survey results, discuss the Declaration of Purpose, and to talk about the progression of the work. A second town hall was held on October 1st at The Anacostia Playhouse to finally present the NIOHDC Theatre Standards for community feedback.

Disclaimer

This document is a non-binding set of principles. It reflects the current state of a continuously evolving interest to establish acceptable standards in theatre spaces. It is primarily designed for theatres that do not have human resource departments or other institutionalized mechanisms to prevent and respond to unsafe environments and harassment. This document is not an agreement or contractual document. It is not intended, either by its explicit language or by implication, to create any obligation or to confer any right. It is not intended to change any person's legal, employment, or contractual status or relationships. Rather, it is intended as a vehicle by which organizations can demonstrate their desire to apply standards, preventions and resolution procedures that are identifiable, reproducible, uniform, and shared among a wider theatre community. By indicating their endorsement of The Standards, organizations publicize the intention herein to existing and potential participants, rather than entering into a legally binding commitment. Notwithstanding the foregoing, nothing in The Standards should be construed to prevent a theatre company or Producer from affirmatively incorporating the enclosed set forth here into their agreements or other legal documents and thereby to imbue some or all of these standards with legal force. This document is an ongoing collaboration of a growing community of organizations interested in adopting it. The Standards will continue to develop as more experience with the document develops.

Glossary of Terms

The following terms and their meanings are used within each section of The DC Theatre Standards, page 11.

Purpose: Each section will be introduced with a purpose; wherein a standard of best practice and communication is proposed. The goal is always to create a participant-friendly space that values communication, safety, respect and accountability.

The Basics: A general description of the collected suggestions.

Requires Disclosure: Disclosure assists prospective participants in making informed decisions when accepting auditions and offers, and knowing what to expect before they walk into the room for the first time. Disclosure also helps the Producer assemble able, willing, and informed participants. In the event elements of The Standards are not achievable (if a rehearsal takes place outside without access to clean water, for example), conditions should be disclosed to all participants. Some sections have a “requires disclosure” section which serve to identify known elements that, if an organization cannot provide, should be disclosed. These items are not in the larger section as they might require money or staff, and therefore do not meet the goal of The Standards to be usable for organizations of all budgets.

Implementation Notes: During the Pilot Year of The Chicago Theatre Standards, participating theatres shared successful strategies for implementation, suggestions for future improvement, or thoughts on ways to deepen the practice. These notes are now integrated into their relevant sections. Only some standards have an “implementation notes” section. Like the full document, the notes are designed to expand as NIOHDC’s Standards are adopted and implemented by more and more theatres.

Performer: The talent involved in a live theatrical production including but not limited to actor, singer, dancer, musician, spoken word artist, etc.

Choreographer - Intimacy, Movement, Violence: A person who composes the sequence of steps and moves for a performance whether in sexual, dance, or fight choreography. A trained and accredited advocate for each actor’s safety, the integrity of the storytelling, and the sustainability of the choreography.

Casting Authority: The individual or individuals who determine which performers are cast in a production.

Participant: The person(s) engaged by the theatre to participate in, administer, or support making theatre. This includes performers, designers, directors, playwrights, production staff, patron services, board members, volunteers, donors, and anyone involved in the work of the theatre.

Production: A theatrical undertaking that results in one or more public performances.

Producer: The person or organization (theatre company) responsible for mounting a production, usually referring to the Artistic Director or lead producer on the project.

We/Our: This document is designed to be administered by the Producer and/or leading organization or person but includes a community-wide wish and belief in the standards. “We” is inclusive of the DMV theatre community. A practical example per production: “We recognize our responsibility to...,” can be read as, “We, Unique DMV Theatre or independent project’s director or production team, recognize our responsibility to....”

Additional Terms

Concern Resolution Path (CRP): A proposed documented communication pathway to address issues in a production or within an organization. The CRP seeks to inform participants whom to address with serious issues, and dispel the fear of reprisal for reporting issues of safety, harassment or other serious concerns. See the section titled Concern Resolution Path, page 7.

Non Equity Deputy (NED): Inspired by the Actors' Equity "Equity Deputy," the NED serves as a liaison within the CRP. When there is no Equity Deputy or the ED is unavailable to assist non-equity performers, the NED is selected by the performing company. The NED is the first reporting step along the CRP and serves only as the intermediary between the harmed individual and leadership. The NED does not report to any outside regulatory body, since this document is a framework for self-regulation. See The Role of the Non-Equity Deputy (NED) Regarding The Standards.

Sexual Content/Nudity (SC/N): Scenes with sexual content and/or nudity are different than scenes of intimacy. Sexual content and/or nudity scenes involve the performer(s) simulating sexual activity and/or performing while unclothed or disrobed and not necessarily in a sexual context.

Scenes of Intimacy: Staged moments with intimate physical contact, such as sex scenes and kissing. This can be expanded to include the familial intimacy between parents and children, embraces between dear friends, sexual tension and chemistry where no touching occurs, and is also an element in scenes of sexual violence.

Cultural Appropriation: The adoption of elements of a minority or other culture by members of the dominant culture. It is distinguished from an equal cultural exchange due to an imbalance of power, often as a byproduct of colonialism and oppression. Often considered harmful, it is a violation of the collective intellectual property rights of the originating, minority cultures, notably indigenous cultures and those living under colonial rule by using other cultures' cultural and religious traditions, fashion, symbols, language, and songs for entertainment. It is a form of colonialism: these copied elements are used outside of their original cultural context—sometimes even against the expressly stated wishes of members of the originating culture.

Cultural Violence: Aspects of a culture that can be used to justify or legitimize direct or structural violence, and may be exemplified by religion and ideology, language and art, and empirical formal science. Cultural violence is a symbolic form of violence that serves to legitimize direct and structural violence and to inhibit or suppress the response of the victims; the prevailing attitudes and beliefs that justify and legitimize the structural violence, making it seem natural. Feelings of superiority/inferiority based on class, race, sex, religion, and nationality are inculcated in people as children and shape assumptions about the self and the world.

Structural Violence: A form of violence wherein some social structure or social institution may harm people by preventing them from meeting their basic needs. Institutionalized adultism, ageism, classism, elitism, ethnocentrism, nationalism, speciesism, racism, and sexism are some examples of structural violence. As it is avoidable, structural violence is a high cause of premature death and unnecessary disability. Structural violence and direct violence are highly interdependent, including family violence, gender violence, hate crimes, racial violence, police violence, state violence, terrorism, and war.

Direct Violence: Violence between individuals or groups including war, murder, rape, assault, and verbal attacks, or other hate-based action that is meant to attack an aspect of one's identity. This violence is physically perceived, but it manifests out of conditions created by structural and cultural violence.

Concern Resolution Path (CRP)

Purpose: The goal of the CRP is to provide a documented communication pathway to address issues in a production or within an organization. The CRP seeks to inform participants whom to address with serious issues, and dispel the fear of reprisal for reporting issues of safety, harassment, or other serious concerns.

The Basics: The Concern Resolution Path should be printed and distributed to all participants and discussed on the first day of rehearsal, or in the case of technicians and other personnel hired after the first rehearsal, be distributed on the first day of work or prior to hiring. It should be communicated verbally that the Producer seeks to resolve concerns early, before participants or the production are put at risk and before the concern escalates.

The CRP provides names and contact information for members of the organization who have agreed to be responsive to reported issues and work to resolve them. It consists of:

- a written, clear, and transparently shared list of procedures for addressing a concern
- a written, clear, and transparently shared list of persons with whom the concern should be addressed
- a commitment to give reported concerns priority and a reasonable timeline for resolution

<p>Level One for All Participants</p> <p>We recognize that many concerns can be resolved through conversation with the parties involved. Whenever possible, participants should be encouraged to discuss challenges and concerns with one another. We value a call-in invitation to resolution. Sharing and hearing concerns with openness and respect can prevent situations from escalating further. One method to utilize might be the oops/ouch technique, outlined in the appendix. <i>If you are concerned with your safety or feel threatened, please proceed directly to <u>Level Two</u>.</i></p>	
<p style="text-align: center;">Level Two for Performers</p> <p>The following participants should be granted a certain level of authority and trust to determine whether a concern can be resolved at this level or if it needs to be sent to the next level. All concerns should be reported to Level Three, even if no action is required.</p> <ul style="list-style-type: none"> ● Non-Equity Deputy ● Stage Manager ● Production Manager ● Director 	<p style="text-align: center;">Level Two for Technicians</p> <p>The second level of the CRP for technicians can involve the following participants in lieu of the NED or stage manager, as there may be no interaction between Technicians and the NED or SM.</p> <ul style="list-style-type: none"> ● Master Carpenter/Technical Director/Master Electrician/Costume or Wardrobe Manager ● Production Manager
<p>Level Three for All Participants</p> <p>These participants should be considered the final level of the path, capable of resolving issues that have not been resolved prior to reaching this stage. They are strongly advised to consult with each other and review legal or other implications of any decision.</p> <ul style="list-style-type: none"> ○ Artistic Director/Producer ○ Managing and/or Executive Director ○ Board Members 	

Communication

- The CRP should be verbally explained and provided in writing at the first rehearsal or upon hire/first day of work. It should include the name, title, and contact information for every individual on the CRP.
- A copy of the CRP should be posted or otherwise available in the rehearsal or work space.
- Participants should be encouraged to report their concerns in writing for recordkeeping.

Recordkeeping

- The Producer should maintain files on any concerns reported. Such files are to be kept confidential and accessible only to the individual(s) responsible for maintaining the files.

Legal Remedies

- The Standards document is not a replacement for legal advice or action. In the event of civil or criminal misconduct or liability, nor does it supplant any local, state, or federal law.
- A violation of civil rights should be reported to the following based on your location:
 - DC Office of Human Rights: <https://ohr.dc.gov/>, Mónica Palacio, Director
 - MARYLAND: Commission on Human Rights: <http://mccr.maryland.gov>, Alvin O. Gillard, Director
 - VIRGINIA: Alexandria Office | Robert M. Steindler, Acting Administrator | (703) 838-6390.
Arlington Human Rights Commission | Joseph S. Bennett, Executive Director | (703) 358-3929
<https://www.oag.state.va.us/programs-initiatives/human-rights>

Implementation Notes

- The list of individuals on the CRP change with each production and will need to be updated accordingly.
- All individuals listed on the CRP need to understand their role in resolving concerns, the process for recording concerns, and the process for reporting those concerns to others on the path.
- A sample Concern Resolution Form is in the appendix.
- Individuals listed on the CRP should be provided with resources and/or training in conflict resolution.

The Role of the Stage Manager Regarding The Standards

Purpose: The SM is traditionally the primary communication conduit between participants and Producer as well as between actors and directors, and therefore plays a crucial role in executing The Standards. This role as advocate and reporting contact for participants is in addition to the SM's contracted duties with the Producer.

The Basics: The responsibilities relative to the The Standards include:

- reading and being familiar with this document
- knowing and following the production's published CRP
- ensuring that consent is discussed before scenes of sexual content and nudity are blocked
- documenting specifics of discussion including boundaries
- being present for and documenting all choreography, including sexual content during rehearsals
- allowing for the selection of the Non-Equity Deputy during the first week of rehearsal.
- working with and communicating with the NED, particularly regarding any raised concern

Requires Disclosure (of Producer)

- SMs should be made aware an organization has adopted The Standards before they commit to a production.
- SMs should have access to the script or known scope of a production before they agree to participate.

The Role of the Production Manager Regarding The Standards

Purpose: The Production Manager is traditionally the primary communication conduit between design and technical areas, and between director and Producer; and within that understanding plays a crucial role in executing The Standards at a company level. This role for the PM as advocate and reporting contact for participants is in addition to the PM’s contracted duties with the Producer.

The Basics: The responsibilities relative to The Standards include:

- read and be familiar with this document
- know and follow the production’s published CRP
- ensure that the SM is supported in the documentation of scenes and choreography in rehearsals
- create a safe environment for all personnel working on the production
- work with and communicate with the NED, particularly regarding any raised concern

Requires Disclosure (of Producer)

- The PM should be told an organization has adopted The Standards before they commit to a production.
- PMs should have access to the script, or known scope of a production, before they agree to participate.

The Role of the Non-Equity Deputy (NED) Regarding The Standards

Purpose: The NED creates a confidential and peer-level channel of communication between participants and the Producer by communicating raised concerns. The NED can help facilitate Level 2 of the CRP.

The Basics: The NED navigates The Standards for participants over the course of a single production, can serve as a reporting channel for an individual participant or an acting company when confidentiality is required or requested, and may also serve (alongside the SM) as a first contact when a concern cannot be resolved between individuals. This role as advocate and reporting contact for participants is in addition to the participant’s contracted duties with the Producer.

The responsibilities relative to The Standards include:

- committing to prioritizing the safety and well-being of participants
- utilizing the next Level in the CRP if the SM is unable, unwilling, or an individual of concern
- serving as a confidential reporting channel and liaison, not a problem-solver
- understanding this role as one of service, not a legal position or one of power or status
- maintaining the traditional roles of the SM, director, or any other member of the organization
- valuing healing and reconciliation, and never creating divisions or marginalize participants

Selecting a NED

- A process should be established for selecting the NED. For example, this might include a nominating process with secret ballot at the first rehearsal or shortly thereafter.
- If a getting-acquainted period is necessary (where participants don’t know one another), the NED may be chosen by the end of the first week.

- For theatres with a resident company, the NED should not be a member of that company, whenever possible.

How To Use This Document

Contexts in Which to Implement The Standards:

Board Meeting	Production Meeting
Season Selection Meeting	Rehearsal
Creative Team/Staff Hiring Practice	Load-in, Build, Tech Rehearsal
Group or individual Auditions for Performers	Run of Show
Letter of Intent, Contract, Agreement	Post Mortem Feedback sessions

Implementation Notes for Theatre Companies: First Day

It is vitally important to get off on the right foot with all participants involved in the production. Adopting The Standards is a process that engages every level of a producing organization from season selection through strike, particularly for preventing and responding to issues throughout the run. While each organization should strive to make The Standards work in its own space, here are a few things to keep in mind.

The Standards should be discussed at every level of the company, at each first-day gathering of unique groups. Everyone from the Board Chair to administrative staff to ensemble members to visiting participants should be encouraged to read the document, understand the company’s commitment to its adoption, and identify responsibilities each participant may have. An example of a first day of rehearsal script can be found in the appendix.

It is best practice for leadership to invest the time to present the The Standards and the theatre’s commitment to The Standards on the first day of work. Participants can read the entire document at www.NotInOurHouseDC.org

Here are the key things to communicate on the first day for any given group:

1. Explain why the theatre has chosen to adopt The Standards.
2. Distribute and explain the Concern Resolution Path (CRP). The CRP offers a system to document communication pathways for resolving concerns before they get out of hand -- to inform participants whom to contact if issues arise, to avoid repeated unsafe practices, and to mentor those who violate boundaries. The CRP is designed to provide confidential reporting channels that support and protect everyone, including the individuals who may have caused concern.
3. When actors are present, explain and discuss the Non Equity Deputy (NED). The NED is a confidential reporting channel between participants, the stage manager and others on the Concern Resolution Path. The NED is not an arbitrator, but helps to ensure that communication paths are open. The NED is selected by the participants of each production.

Point out areas of the The Standards that are particularly pertinent to the production. If there are high-risk elements in the production (sexual content, fights, nudity), suggest the participants read those sections of the

document in the interest of letting them know that safety protocols have been a part of the planning process for the production.

The DC Theatre Standards

The Standards are written from the perspective of the Producer or theatre company.

Auditions

Purpose: To help prospective participants make informed decisions about proposed productions' requirements and expectations. We commit to providing adequate disclosure and conducting auditions with safety, respect, and accountability. Auditions may constitute interviews, readings, presentation of prepared pieces, improvisation, singing, movement, or similar activities of a casting process.

The Basics:

Audition Notices and Invitations

We intend to include the following information in audition notices and invitations:

- role(s) for which the performer is called, and role(s) that already have been cast
- any role that depicts a character with a specifically stated disability
- the nature of the activity to be performed at the audition (e.g., choreography, improvisation, monologue, devising, etc.)
- whether there will be audience participation/interaction or a nontraditional audience environment
- if we cannot supply, maintain, or launder costumes
- any potential stage combat, feats of physical daring, nudity, partial nudity, sexual contact, or other reasonably understood high-risk activities
- any possibility of cultural violence and/or appropriation (or depiction thereof) necessary to the storytelling
- an assertion that prospective participants can decline auditions without fear of losing future audition invitations
- disclosure if the audition will be recorded
- names of the director, casting authority, and/or Producer

Auditions

- We intend to provide a safe space for the audition including:
 - A smoke-free environment
 - A clean space with sufficient lighting and safe temperature
 - A safe surface for dance or fight calls, if applicable
- We will not ask prospective participants to attend more than three (3) calls for a single production.
- We will provide printed required materials (scripts and sides) at the audition.
- We will not ask prospective participants to perform violence or sexual contact as part of the audition without disclosing this expectation in the audition notice or invitation.
- We will disclose and choreograph any physical contact required for an audition. Actors will not be asked to improvise violent or sexual contact.
- We will not ask prospective participants to disrobe at an audition. (See SC/N)

- We will not record auditions unless specified in the notice or invitation. If recordings are made, we will provide written assurance that the recording will be used privately among casting authorities and destroyed/deleted after the completion of casting.
- We will endeavor to make reasonable accommodations to facilitate access, such as allowing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.
- We will not charge prospective participants a fee to audition.
- Our audition callbacks will be no longer than three (3) hours, and should not run later than 11pm.
- Prospective participants may decline audition invitations or casting offers without fear of losing future opportunities, and will not be asked to explain their reason.
- We will clearly post all disclosures at all auditions and callbacks (See the Sample Audition Disclosure Form in the appendix).
- We will disclose whether or not understudies will be engaged for the production.
- We will disclose who is in the audition room.
- We will disclose, if known, when callbacks are scheduled.
- We will disclose if the script contains staging of or the intent to stage scenes of cultural violence, and other hate-based narratives.

Interviews and Letters of Intent for Non-Actors: Stage Managers, Directors, Designers, Choreographers & Technicians

Purpose: To help prospective participants make informed decisions about proposed productions' requirements and expectations. We seek to communicate what we expect of our participants and what those participants may expect of us. Letters of intent are emails, phone calls, or other communications that promise to engage and eventually hire the contractor and/or employee.

The Basics:

Interviews

- We will interview for the intended role(s) for which the contractor/employee is being considered.
- We will conduct the interview in a clean, smoke-free environment with sufficient lighting and safe temperature.
- We will not ask prospective contractors/employees to demonstrate skills without sufficient prior notice.
- Prospective participants may decline invitations or offers without fear of losing future opportunities, and will not be asked to explain their reason.

Letters of intent

We strive to include the following information:

- the names of the Producer, and/or direct supervisor if necessary
- fee or hourly rate
- spaces that rehearsals or work will be conducted in
- role-specific budget, and/or budget authority if applicable
- physical requirements for the position and/or accessibility modifications available
- key dates and deadlines, including potential extensions
- script or text

Contracts and Agreements for all Participants

Purpose: To create an understanding between participants and Producer of what is expected throughout the production process at the beginning of the process. We commit to a thorough and transparent conversation with all potential participants which will inform the articles of our contracts and/or agreements.

The Basics: Following our initial offer letter and a discussion outlining expectations, we will provide each participant with a contract or other agreement document outlining mutual expectations for each production. An example of an offer letter and a contract agreement can be found in the appendix. We may customize agreements, or use those we already have, provided they include the information described here and accurately convey the expectations and responsibilities of the participants.

Requires Disclosure

We intend to include, at a minimum, the following disclosures in our agreements and/or contracts:

- the amount of any wage, fee, stipend, or other compensation to participant and payment schedule.
- a general outline of the responsibilities of the participant
- the basic schedule information (start date, whether the rehearsals will be the day or evening, proposed hours-per-week, dates/hours of tech) and the possibility of extensions

Implementation Notes

- Before first day, we will strive to provide a packet of information to all participants that explains all aspects of the operation of the company pertinent to the contract term including things like local eateries, access to rehearsal spaces, rental facility rules, etc.

Understudies

Purpose: To provide ways to prepare, include, and inform understudies (US) so they are able to do their best work.

The Basics: Engaging understudies is strongly encouraged. The following guidelines can help ensure that they are effective and productive members of the production who are given an opportunity to succeed.

- We will provide a written agreement detailing expectations and compensation.
- We will introduce understudies to the NED and have the CRP explained to them.
- We will allow US to observe any rehearsals when special skills are being taught.
- When possible, US will shadow the actors whom they are covering during a performance.
- We will provide a date by which the US is expected to be off-book and performance ready.
- If the US has to go on before that date, we will have a policy that designates if the US will be on book or if the performance be cancelled.

Requires Disclosure

We intend to include in our agreements with US:

- if understudies will be hired for the production (disclosed at auditions)
- any special required skills (dialect, combat, singing), sexual content and nudity, etc.
- what support the US will receive (work with dialect coach, choreographer/s, for example)
- which role(s) the US is expected to cover

- general rehearsal schedule including when rehearsals are open to the US
- whether a put-in rehearsal will be scheduled, if advance notice allows
- whether a costume(s) will be provided, or if the US wears the costume(s) of the actor being covered
- if an actor leaves a production, whether the US will replace the actor or the role will be recast, if known
- the US complimentary ticket policy
- the amount of any wage, fee, stipend, or other compensation that will be provided

Implementation Notes

- We will try to have understudies at the performance venue 30 minutes before each performance which will ensure that they are always there when needed. Alternatively, being within a 30-minute travel radius on performance days gives understudies more flexibility while still helping to protect the production.
- In the event a character has audio and/or video in a production (if a character leaves a voicemail, for example), backup recordings featuring the understudies will be made in case they go on.
- If an archival video recording of the production is made, we will give understudies access to this recording which can help them prepare for performance.

Basic Health and Safety

Purpose: To protect the health and safety of all participants. We endeavor to create spaces and processes for auditions, rehearsals, production work, and performance that are as physically safe as possible.

The Basics: We intend to make health and safety a regular topic at production meetings, and to maintain awareness and procedures that contribute to a safe environment at all times. We seek to prevent injuries, and to identify and remedy situations that might be considered unsafe or unhealthy. We will respond to injuries and medical events and obtain medical attention when required.

We will strive to promote basic health and safety practices by providing the following:

- toilets and sinks, with soap and towels or a hand dryer
- access to drinking water or disclosure of lack of availability
- a reasonable working temperature (avoiding inclement weather or unsafe temperatures outdoors)
- lighting suitable for the work being carried out
- reasonably clean and well-maintained rehearsal or work space
- floors and traffic routes that are free from obstructions and tripping hazards
- functional, non-expired fire extinguishers
- a suitably stocked first-aid kit provided by the Producer (should the stage manager provide first-aid kits or related supplies, they will be reimbursed)
- an insurance policy that covers on-site injuries or disclosure if we do not possess a policy
- a plan for costume maintenance and laundry
- production-specific training for production crews in stage operations, including troubleshooting and backstage crisis management.

At the first rehearsal and first tech day with actors, a safety walk with the SM will include:

- fire exit locations
- locations of first-aid kits
- emergency procedures (including contact information for local police stations and the nearest ER)
- tripping or safety hazards in rehearsal settings and constructed stage settings

- locations of restrooms
- scenic units, stage floor surfaces, and special effects
- areas of potential hazard that have or may require glow tape, including the opportunity for performers or crew to point out where they need additional glow tape

If unsafe conditions are discovered, they should be immediately reported to the SM, who should keep a record of concerns and their resolution. The SM should also maintain:

- accident, incident, and first-aid reports
- a checklist of first rehearsal and first tech rehearsal walk-throughs

Requires Disclosure

If any aspect of this standard cannot be achieved because of the nature of the rehearsal or performance space, it should be disclosed to all prospective and active participants. For example, if a rehearsal or performance space is outdoors, participants should be notified in advance so that they can wear appropriate shoes and clothing for the weather and the surface (grass, asphalt, etc). The following require disclosure:

- whether rehearsal and performance spaces comply with area fire codes
- whether staff within the organization are trained in first aid and CPR
- if fire extinguishers are regularly inspected by a professional
- whether individuals who are leading participants in physical warm-ups, yoga, or other physical activities have certification or professional training to do so

Audience and Front of House (FOH)

Purpose: To create an environment wherein audiences and artists can collaborate and share a space in a way that is both safe for all involved and conducive to the theatrical experience designed by the production’s creative team.

The Basics: We commit to basic safety protocol with our FOH in traditional environments. For nontraditional audience environments, we commit to the special attention it takes to negotiate safe and vital FOH operations.

Productions are mounted in a wide range of venues and environments with different types of audience interaction. For the sake of clarity, this standard uses the following definitions:

A **traditional audience environment** is understood to be a performance that takes place in a theatre where the audience space and the performance space are defined and primarily separate from one another. In a traditional audience environment, actors are not typically expected to directly interact with the audience.

A **nontraditional audience environment** includes, but is not limited to, site-specific theatre, performances with direct audience interaction, promenade theatre, and performances where the actors move throughout and/or interact with the audience.

For all public performances, including previews, we will designate an individual to oversee the box office and front of house operations. This individual will be expected to:

- Attend at least one run-through or technical rehearsal prior to the first audience.
- Inform the stage manager of any audience conditions that may impact the performance.

- If possible, conduct a meeting with ushers and front of house staff *prior* to every show to cover:
 - building safety requirements and emergency plans
 - audience configuration
 - expectations of audience engagement
 - a prevention and response plan for unacceptable audience behaviors (drunkenness, inappropriate interactions with actors, recording of any kind, etc.)

Preview Performances

Nontraditional audience environments may require that special attention be paid to the preview process in order to create the desired audience interaction. We will strive to schedule adequate preview performances for productions with nontraditional audience environments.

Performances

- For Audiences:
 - We intend to communicate, to the extent feasible without disturbing the artistic integrity of the production, the nature of any audience interaction or other nontraditional audience environment before the performance begins. This allows the audience to be willing participants in the production and can help to prevent unexpected or inappropriate audience behavior during the performance. It will also allow audience members to make an informed choice based on their needs and comfort level.
- For Performers:
 - We will put in writing (program or other prominent display), or in a script for FOH, specific instructions to the audience, an outline of acceptable behavior including allowable verbal interaction, physical interaction, and other behavior and engagement with the performers.
 - We will provide a comprehensive plan for dealing with any unnecessary and/or unwanted audience interaction through stage management, bouncers, and support staff.
- Additional Assistance / Front of House (FOH)
 - We intend to have a pre-performance meeting with all FOH to explain the nontraditional audience environment and any additional tasks required.
 - We will, at minimum, provide written materials to cover nontraditional audience environment information.

Dressing Rooms

Purpose: To provide a safe, respectful, and wherever possible, private space for performers to prepare for their performance.

The Basics: Even in the tiniest of spaces, privacy and concentration are important when preparing for performance. We will endeavor to create a dressing room environment where occupants (everyone who shares or uses the space) recognize these values and participate in fostering a safe place for artists to prepare.

We commit to:

- giving children under the age of 18 appropriate dressing room accommodations whenever possible

- making reasonable accommodations to respect individual modesty, and provide space for participants to change clothes and prepare for their performance
- the space will be treated as a dressing room, even if it's not an entire room
- asking performers if they have dressing room preferences and accommodating them whenever possible (addressing needs for private spaces, actors who are minors, non-binary performers, etc)
- barring non-actors (with the exception of the SM and wardrobe staff) in the dressing room during the time between 30 minutes before performance and 30 minutes after performance. In the event that this is not possible, communication between the dressing room occupants and those who need to pass through is encouraged to establish the least intrusive way to share the space.
- providing a clothing rack and hangers
- enforcing that recording by any means, and posting anything recorded online, is not permitted in the dressing room without the prior consent of all individuals present
- accommodating the preferences of all participants sharing a dressing room, particularly with regard to the discussion of reviews or who is and/or may be in the audience
- respecting the property and personhood of fellow occupants by limiting their use of perfumes, smelly or messy food, and behavior such as talking on cellphones, playing music (without consulting dressing room mates), or other similar activities
- following the CRP in relation to issues that arise in the dressing rooms
- providing dressing room space, when possible, that accommodates a reasonable amount of participants' personal belongings
- making provisions for a reasonable quantity of "valuables" to be collected before and returned immediately after each performance, though it is advisable to leave valuables at home

Choreography: Intimacy, Violence, and Movement

Purpose: To ensure the health and safety of all participants. Some forms of theatre and styles of movement carry with them a greater risk of harm than others, and the goal of this section is to outline considerations specific to these forms of higher risk theatre, including onstage violence, sexual choreography and nudity, and physical theatre.

These forms share many of the same considerations, while some considerations are form-specific. The shared considerations also apply to other forms of physical theatre, including dance and other forms of choreography, and this section may serve as a guide for these forms as well.

We are committed to a culture of safety when programming events that contain intimacy, violence, or movement choreography. We intend to hire a choreographer/movement designer when necessary.

The Basics: In audition notices, offer discussions, agreements, understudy preparation, rehearsals, technical rehearsals, and performances, we intend to create a safe and respectful atmosphere for all participants. We believe that communication, safety, respect, accountability, artistic freedom, collaborative integrity, and personal discipline are the cornerstones of this atmosphere.

Facilities

In all rehearsal and performance spaces in which high-risk physical theatre takes place, we will provide:

- first aid kit, including cold packs
- accident report forms
- water

- telephone for emergencies
- adequate on and offstage lighting
- temperature control
- ventilation
- space for warm-ups
- floors and surfaces that are clean, well maintained, and appropriate for the activity
- padded and/or glow-taped corners and hazards
- proof of liability insurance or disclosure that we do not possess it

Equipment, Weapons, and Specialized Costumes

We commit to making specialized equipment and costumes:

- suitable for the required choreography
- installed by a qualified rigger, if applicable
- inspected/maintained by a trained technician before each use
- inspected by any actors who use the equipment before each use
- handled only by those required to do so

Preproduction and Auditions

- We will engage a designer or choreographer for any production that includes weapons, hand to hand combat, sexual violence, specialized movement techniques, or any similar high-risk activity.
 - If the designer/choreographer is the director of or an actor in the production, we will clearly communicate the distinct roles to all participants.
 - This designer/choreographer will be engaged as early in the production process as possible and be included in production and design meetings whenever feasible.
- At the time of audition, prospective participants:
 - will be notified about the nature of any specialized movement or physical theatre (e.g. weapons, physical combat, sexual violence, tumbling, aerial acrobatics, dance, yoga, etc.) acknowledging that concepts may change
 - will be told the name and professional experience of the designer/choreographer if possible
 - will be asked to provide accurate descriptions of their physical abilities and limitations/injuries as they relate to the possible choreography.
- Discussions around sensitive requirements and how they will be handled will begin during pre-production meetings.

Rehearsal

- We will introduce the designer/choreographer to the cast at the first rehearsal, or as soon thereafter as possible.
- We will set and follow a schedule for rehearsing all choreography.
- We will allocate adequate time for stretching and warming up before all choreography rehearsals.
- We will schedule adequate time to teach, rehearse, and adjust all choreography or movement techniques.
- We will give adequate time at the end of rehearsal for cooling down, asking questions, and voicing concerns.
- We will make time before work starts for the actors, director, choreographer, and stage manager to agree to the requirements of the planned activity (kiss, slap, dance, etc). Participants are then responsible for staying within those agreed-upon boundaries.

- A choreography captain (typically a cast member with experience in the form of physical theatre being taught) will be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally.
- We will empower the captain to notify the stage manager or designer/choreographer of any issues with the choreography.
- We will record or document the choreography only with prior consent so that performers and captains have a reference for maintaining the choreography.
- We will set aside time at the beginning of rehearsal to run through choreography. These calls are particularly important before running the show. Calls will be conducted in a distraction-free, appropriately lit space.
- We will require that any injury, discomfort, or fatigue experienced before, during, and after rehearsals be communicated immediately.
- We will require a 10-minute break be provided for every 80 minutes of physical work.
- We will encourage the director/choreographer and actors to agree on a vocabulary of safety.
- We will require regular rehearsal reports be sent to the designer/choreographer, including notes to the designer/choreographer if any adjustments need to be made to the choreography, or if any problems develop.
- We will maintain a comfortable working temperature in the rehearsal space. The nature of the choreography will be considered when establishing this temperature (e.g., warmer in the case of nudity, cooler in the case of highly physical activity).

Performance

- Before every show, we will hold choreography calls, which will take place in a focused environment free of interruptions or distractions.
- All performance reports will include the designers/choreographers, noting any issues that arise and any actor injuries (whether related to the choreography or not).
- We will encourage a communication plan between the actors and the stage manager to report any inappropriate or potentially unsafe changes in the performance of choreography and/or use of equipment or weapons on the day it occurs.
- We will maintain a comfortable working temperature in the performance space. The nature of the choreography should be considered when establishing this temperature (e.g., warmer in the case of nudity, cooler in the case of highly physical activity).
- The SM will check in before and after performances with each actor involved in the choreography, confirming that the choreography is maintained and consent/boundaries have not been overlooked.
- If any choreography is altered during performance, actors will be asked to notify the stage manager and/or NED as soon as possible.

Specific Considerations: Violence

Purpose: To ensure that performers will never routinely incur pain, bruises, or other injury while enacting violence. Onstage violence can be a shove, a slap, the use of weapons, elaborate fight sequences, sexual violence, and more. Our intention is to prepare for and mitigate the risks of onstage violence to create a safe space in which to take artistic risks.

The Basics:

We commit to:

- hiring a trained professional to choreograph and oversee all acts of violence
- assigning a fight captain who is not involved in the fight choreography so that the fight captain has the opportunity to observe the choreography from the outside (offstage during performances, if possible)
- ensuring that the SM has a good line of sight to any fight choreography so that they can monitor and discuss any changes during the run of the show

Specific Considerations: Intimacy and Sexual Content and Nudity (SC/N)

Purpose: To protect the personal physical and psychological risk performers may take during scenes with SC/N by creating an environment that is as safe, supportive, and comfortable as possible. We commit to carefully considering programming plays with SC/N and only programming productions with SC/N when it can be done responsibly and according to the following recommendations. We seek to replicate the conditions, detail, documentation, and accountability traditionally employed for fight choreography for scenes with sexual choreography.

If a full script is made available to prospective participant, language similar to the following should be included:

“Please read the script closely and confirm that you are comfortable working with this material. Feel welcome to bring questions about content to the audition process. Your level of comfort with the content of this script will not impact your casting consideration for future productions.”

The Basics:

Pre-production and Auditions

We commit to the following:

- not requiring or requesting the performance of SC/N at any audition
- requiring proof of age at the audition, ensuring that any actor to perform SC/N is over 18 years old
- confirming consent at the time of audition for actors who will be asked (or MAY be asked) to perform SC/N as part of the production
- engaging an intimacy choreographer in the pre-production meetings
- standardizing communication and protocols with directors requiring SC/N

We will ensure the following is implemented.

Rehearsal

- Prior to rehearsing scenes with SC/N, the actors, director, choreographer, and stage manager will discuss the content and create consent for the rehearsal. Participants will build consent and discuss boundaries before rehearsing scenes with SC/N. A safe word (such as “hold”) will be established.
- Initial SC/N rehearsals will be closed, such that only participants involved in the scene are present. SC/N rehearsals will be opened after agreement by the stage manager, director, and actors involved. The stage manager will be present at all rehearsals where SC/N is rehearsed.
- A time limit for rehearsing SC/N will be established, communicated, and enforced by the SM.
- Stage managers will document the terms of consent and details of sexual choreography.
- Actors performing nude scenes will be provided robes or other coverings when not rehearsing. Robes will be regularly laundered.
- Actors will have the option to decline SC/N elements added after audition disclosure.

- Nude actors will not be photographed or recorded on video at any time during rehearsal, tech, or performance unless consent is provided ahead of time.

Tech

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

Performance

- Backstage areas and dressing rooms will provide reasonable accommodations for modesty/privacy.
- Only participants whose presence is required will be present in the wings or in any backstage space with a view of the stage.

Consent

We believe that building consent among participants is an important part of creating an atmosphere of trust and communication. We recognize the following practices are necessary when building consent among participants:

- A consent-building conversation will specify the range of contact that is acceptable (e.g., anything but bikini area is within the range, or kissing is always closed mouth, etc).
- The boundaries may change over the rehearsal process, either narrowing or broadening, but any change to the boundaries will be discussed and agreed upon before rehearsal.
- There will be a time to discuss potential boundary violations following each rehearsal and performance.
- The agreed-upon structure of intimate contact will be maintained once a show is in production.
- Actors will be encouraged to inform the stage manager and their scene partner(s) if they are sick (sore throat, cold sore, etc.) and alternate choreography should be defined for sick days.
- Discussions of sensitive requirements and strategic handling will begin during pre-production meetings.

Requires disclosure

- SC/N will be disclosed in notices and invitations and at auditions.
- Precast actors or hired designers will be made aware of SC/N prior to accepting their roles.
- Designers will receive disclosure of SC/N and known design requirements.

Specific Considerations: High-Risk Physical Theatre

Purpose: To ensure that participants will never routinely incur pain, bruises, or other injury while enacting high-risk physical theatre. High-risk physical theatre uses performance techniques that carry with them a greater chance of injury than traditional theatre practices. This includes but is not limited to acrobatics, tumbling, performing on silks or other equipment, and performing in motorized set pieces, or in water. We commit to undertake this work with the extra staff, attention, equipment, and precaution needed to do so safely.

The Basics:

We commit to:

- hiring a trained professional to choreograph and oversee all acts of high-risk physical theatre
- nominating a fight captain from the cast who will be present at all times when the high-risk physical theatre is performed during rehearsal or the show

Requires disclosure

- The nature of physicality will be disclosed in notices and invitations, and at auditions.
- Precast actors or hired designers will be made aware of high-risk activity prior to accepting their roles.

Sexual Harassment

Purpose: We seek to understand sexual harassment as it pertains to the theatre, provide procedures to prevent it, and outline recourse when it occurs. We recognize the potential for harassment in rehearsal, during performance, and outside the theatre among participants, staff, board, and audience members. We acknowledge that theatre environments can court confusion about the difference between chemistry, artistic freedom, and harassment. We believe that participants can be bold and live “in the moment” while maintaining fellow participants’ safety and boundaries.

The Basics: Clear boundaries will be established and agreed upon among all participants involved, both in rehearsals and performance, particularly in scenes depicting violence, sex, intimate contact, abuse, or gestures of intimacy.

The following definition of sexual harassment from the U.S. Equal Employment Opportunity Commission makes consistent reference to the word "sex" because it falls legally under "sex discrimination." For purposes of applying this definition in the context of the theatre workplace, the word "sex" can be understood broadly and diversely to mean one's gender.

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

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

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

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

The harasser can be the victim's supervisor, a supervisor in another area, a co-worker, or someone who is not an employee of the employer, such as a client or customer.¹

The EEOC covers “employees” only, not contractors and volunteers. For that reason, this Statement of Intention seeks to provide a definition for sexual harassment in the theatrical workplace for participants not covered by EEOC laws and other regulations, and to provide an understanding of and sensitivity to the nuances of a theatrical workplace.

¹ See https://www.eeoc.gov/laws/types/sexual_harassment.cfm.

Harassment in a broader sense includes, but is not limited to:

- Inappropriate or insulting remarks, gestures, jokes, or innuendoes, or taunting about a person's gender, gender identity, sexual identity, racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or ability
- Unwanted questions or comments about a participant's private life outside the boundaries of consent established in rehearsal
- Posting or displaying materials, articles, graffiti, and so on, which may cause humiliation, offense, or embarrassment on prohibited grounds that are outside the parameters of the production. A production about pornography, violence, or racism may involve such images, but such images are not appropriate for open display in dressing rooms, bathrooms, or other similar spaces.

Sexual Harassment in a theatrical workplace:

- In a theatrical context, harassment can be additionally defined as one or a series of comments or conduct of a gender-related or sexual nature outside the boundaries of consent or production content, which is known or ought reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile, or inappropriate. It is worth noting that the higher the emotional/sexual risk a production asks of its artists, the greater the diligence of each member of the production and artistic staff is needed to foster an environment of emotional safety.
- Sexual harassment includes but is not limited to:
 - unwelcome remarks, jokes, innuendoes, or taunts about a person's body, attire, gender, or sexual orientation outside the boundaries of consent or production content
 - negative stereotyping of race, gender, gender identity, religion, color, national origin, ancestry, marital status, sexual orientation, ability, or other status protected by law outside the boundaries of consent or production content
 - any unwanted or inappropriate physical contact such as touching, kissing, patting, hugging, or pinching outside the boundaries of consent or production content
 - unwelcome inquiries or comments about a person's sex life or sexual orientation outside the boundaries of consent or production content
 - leering, whistling, or other suggestive or insulting sounds outside the boundaries of consent or production content
 - inappropriate comments about clothing, physical characteristics, or activities outside the boundaries of consent or production content
 - posting or displaying materials, articles, or graffiti that is sexually oriented outside the boundaries of consent or production content
 - requests or demands for sexual favors that include or imply promises of rewards for complying (e.g., advancement opportunities) and/or threats of punishment for refusal (e.g., denial of advancement or opportunities)
 - attempting to engage in sexual behaviors offstage that are choreographed for the stage
 - suggesting an actor who appears naked onstage or in rehearsal is not allowed physical boundaries and/or privacy backstage or in the dressing room and/or not respecting those boundaries
 - intentional failure to observe the dressing room standards laid out on page 17
 - inviting an actor to rehearse sexual content outside of scheduled rehearsals
 - repeated invitation/suggestion to take relationships of a sexual nature beyond the stage
 - using the text of a production that is sexual, violent, threatening, or offensive in offstage discourse

- improvising sexual content without expressed consent or previously agreed-upon boundaries
- **Our participants have the right to be free from:**
 - any sexual solicitation or advance made by a person in a position to confer, grant, or deny a benefit or advancement outside production content
 - reprisal or threat of reprisal for the rejection of a sexual solicitation or advance where the reprisal is made by a person in a position to grant, confer, or deny a benefit or advancement.

Any of the behaviors outlined here have the potential to create a negative environment for individuals or groups. It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It is understood that creative atmospheres are not always “emotionally sanitary”—they can safely be bawdy, profane, vulgar, and challenging. We assert that having (a) a practice of building consent and (b) an environment that allows for response to clear boundary violations can broaden our opportunity to be challenging and fearless in our work.

Concerns about harassment, safety, or a negative environment will be reported using the concern resolution path (starting with level one wherever possible), and all concerns will be treated with the utmost respect for the safety and well-being of all participants.

Bullying: Intimidation and Harassment

Purpose: To ensure a work environment free of harassment, intimidation, threats, and bullying is a workplace that allows everyone to focus on making good work, and not a place of psychological harm. Bullying is defined at www.stopbullying.gov as an intentional act that causes harm to others, and may involve verbal harassment, verbal or non-verbal threats, physical assault, stalking, or other methods of coercion such as manipulation, blackmail, or extortion. Bullying includes actions such as making threats, spreading rumors, attacking someone physically or verbally, making belittling comments and/or persistent unprofessional criticism, and maliciously excluding someone from career circles on purpose.

Victims of workplace bullying can file lawsuits against their employers and managers for discrimination under Title VII and violations of the Occupational Safety and Health Act.

In order to be considered bullying, the behavior must be aggressive and include:

- **An Imbalance of Power:** People who bully use their power—such as physical strength, access to embarrassing information, or influence—to control or harm others. Power imbalances can change over time and in different situations, even if they involve the same people.
- **Repetition:** Bullying behaviors happen or have the potential to happen more than once.

The Basics:

- We understand that many bullies are operating in accordance with a company’s “standard practices,” victims often speculate that they may deserve the criticisms, or they are simply too embarrassed, reluctant or fearful to confront the harasser. We commit to doing better.
- We will devote a portion of time in our staff meetings, production meetings, and other staff gatherings to talk about appropriate and inappropriate behavior and help our team identify problem situations.
- We commit to establishing a zero-tolerance policy, to taking accusations of bullying seriously, and to making it clear to colleagues, staff and team members that such behavior will not be tolerated.
- We will review leadership’s own actions and consider if our behavior might include bullying.

- We commit to never penalizing anyone for speaking out about bullying, harassment, or intimidation in our theatre.

Diversity, Inclusion, and Representation

This section is under construction.

Appendix of Forms and Supplemental Support

Sample Letters of Intent

For Production Team:

Dear _____,

We are thrilled that you're considering joining our team as POSITION on PLAY by PLAYWRIGHT that will run DATE through DATE at the PERFORMANCE VENUE. PLAY will be directed by DIRECTOR and produced by THEATRE COMPANY under leadership of ARTISTIC DIRECTOR / PRODUCER. We have PRODUCTION MANAGER on board, who will be your primary contact with us. We'll be rehearsing in REHEARSAL VENUE before moving to the PERFORMANCE VENUE for our load-in and tech on DATES. Opening night will be DATE and closing will be DATE, with a possible extension of TIME AMOUNT.

We are looking forward to the possibility of collaborating with you, and for your creative time and work, we can offer you a rate of \$HOURLY FEE or \$STIPEND. Your materials budget will be roughly \$AMOUNT. Additionally, we will have a team of support, including STAGE MANAGER, ASSISTANT STAGE MANAGER, and/or OTHER DESIGN or PRODUCTION ASSISTANTS or INTERNS.

Please find the script attached. Thank you for your considered thought, and we hope to be talking with you soon. Please feel free to email me with any questions or further thought. Please respond by DATE.

For Performance Team:

Dear _____,

We are thrilled that you're considering joining our team as ROLE in PLAY by PLAYWRIGHT that will run DATE through DATE at the PERFORMANCE VENUE. PLAY will be directed by DIRECTOR and produced by THEATRE COMPANY under leadership of ARTISTIC DIRECTOR / PRODUCER. We'll be rehearsing in REHEARSAL VENUE before moving to the PERFORMANCE VENUE for our load-in and tech on DATES. Opening night will be DATE and closing will be DATE, with a possible extension of TIME AMOUNT.

We are looking forward to the possibility of collaborating with you, and for your creative time and work, we can offer you a rate of \$HOURLY FEE or \$STIPEND.

Please find the script attached. Thank you for your considered thought, and we hope to be talking with you soon. Please feel free to email me with any questions or further thought. Please respond by DATE.

Sample Concern Resolution Path

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

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

Level One

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

Level Two

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

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

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

NAME: _____
TITLE: Non-Equity Deputy
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: (Other Individual)
EMAIL: _____
PHONE #: _____

Level Three

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

NAME: _____
TITLE: Artistic Director
EMAIL: _____
PHONE #: _____

NAME: _____
TITLE: Managing or Executive Director
EMAIL: _____
PHONE #: _____

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

NAME: _____
TITLE: (Other Individual)
EMAIL: _____
PHONE #: _____

A complaint may include allegations of civil or criminal misconduct or liability, and may require legal advice or action.

A violation of civil rights should be reported to the DC Office of Human Rights:

<https://ohr.dc.gov/> Mónica Palacio, Director

In case of physical emergency or criminal activity, call 911.

Sample Audition Disclosure Form

- This theatre seeks to strengthen an atmosphere wherein communication, safety, respect, and accountability are high priorities, as is the health, safety, and well-being of DC Area theatres and artists therein. We hope the following disclosures help you make an informed choice should you be offered a role in this production.
- All theatres that abide by The Standards make the following audition commitments to you:
 - You will not be asked to audition more than 3 times for this production.
 - You will not be kept at any audition more than 3 hours, or past 11pm.
 - You will not be asked to disrobe or perform any intimate contact or violence as a part of your audition.

PRODUCTION SCHEDULE

First day of rehearsal: _____

Range of rehearsal hours: _____

Tech begins: _____

First preview: _____

Opening: _____

Closing: _____

Days/times of planned performances: _____

Performance venue: _____

DISCLOSURES (check all that apply):

- There is a possibility that the production will be extended through _____.
- Costumes will not be supplied by the Producer.
- Actors will be expected to help build and strike the set.
- There will be understudies for this production.
- There will be pay for this production in the amount of _____.
- This production contains sexual content.
 - If yes, an intimacy choreographer will be hired for this production.
- This production contains nudity.
- This production contains violence.
 - If yes, a fight choreographer will be hired for this production.
- This production is accessible to actors who use a mobility device.
- This production will have a nontraditional audience seating arrangement.
- There is at least one preview planned for this production.

Further Disclosures: _____

NIOH DC welcomes feedback. Please let us know any questions or suggestions you have regarding this disclosure form, or any experience you have relative to The Standards. We respect your anonymity. Thank you!

Sample Written Agreement

This sample agreement is written for a performer. Additions and omissions should be made to alter the agreement for directors, designers, and other participants.

The following agreement is made between _____ (“Theatre”) and _____ (“Actor”) on this _____ (date). The Theatre hereby engages the Actor in its production of _____ (“Production”) in the role of _____.

1. Production Dates. The Production Dates are as follows:

Rehearsals:

Tech:

Previews:

Opening Date:

Performances:

Tentative Closing Date:

2. Compensation. Actor shall receive a total fee of \$_____, according to the following schedule: _____ . This agreement shall not constitute the Actor as an employee of the Theatre, and it is understood that the Actor shall perform his/her duties as an independent contractor.

3. Rehearsal and Performance Schedule. Subject to Section 4 of this Agreement, the Actor agrees to report to and attend punctually all rehearsals, tech, calls, and performances as stipulated by the Theatre, the director, or the stage manager. The Actor agrees to be available for all performances. Any factors that may impact the Actor’s availability must be immediately communicated to the stage manager. The failure by the Actor to attend such rehearsals, tech, or performances or the late arrival by the Actor to such rehearsals, tech, or performances may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

4. Conflicts and More Remunerative Employment.

a. Any potential conflicts with the performance schedule shall be disclosed to the Theatre prior to the execution of this contract. All absences due to conflicts must receive prior approval by the director and stage manager. Approvals for an Actor’s absence due to conflicts will not be granted for tech, previews, or opening night or any performance during the first weekend (“Opening Weekend”).

b. In the event the Actor has been offered short-term, higher paying employment in the entertainment industry during the Production, the Theatre will generally grant permission to the Actor to take a short-term leave of absence to pursue such employment. Such employment must be within the jurisdiction of one of the entertainment unions. In order to receive approval for such more remunerative employment, the Actor must notify the director and the stage manager no later than at the time of the audition for employment that would qualify under this section. Approval is at the discretion of the Theatre, and will not be granted for tech, previews, or Opening Weekend.

5. Responsibilities. The Actor agrees to meet all generally accepted guidelines for professional behavior, including, but not limited to, punctuality with regard to all rehearsal and performance calls and adherence to the director and producing body’s intents. The Actor agrees to perform such roles and duties as are listed on the face of this contract as well as other duties that may be assigned at a later date. The Actor further agrees to abide by all rules, regulations, and policies as set forth by the Theatre, such policies to be discussed and distributed at the first rehearsal, and deemed to be incorporated into this agreement. The Actor’s failure to

comply with the responsibilities herein stated may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

6. **Property.** The Theatre and its representatives are not responsible for the Actor's personal property during meetings, rehearsals, tech, or the run of the production. The Actor hereby waives all claims for recovery from the Theatre for any such loss or damage (whether or not such loss or damage is caused by negligence of the Theatre).

7. **Complimentary Tickets.** [Insert complimentary ticket policy]

8. **Severability.** The provisions of this contract shall be separable, and the invalidity of any provision shall not affect the validity of the remaining provisions.

9. **Entire Agreement.** The parties agree that this instrument represents the entire agreement between them and that the terms of this agreement may not be altered unless such alteration is accomplished in writing and is signed by both parties.

Agreed and Accepted as of the date first written above, by:

Name:
For the Theatre

Name:
Contractor

Sample First Day of Rehearsal Script

The following is a First Rehearsal Script created by Lifeline Theatre In Chicago, which is one of the theatres that has helped write the CoC, and has participated in The Pilot Group (See History of NIOH, page 4). The following is an extension of the “First Day Implementation Notes” described earlier in this document. Pilot theatres have found these support documents particularly helpful. The following is not prescriptive, but is offered generously by Lifeline for use as written, or adapt it to suit your organization.

Staff Member: Lifeline Theatre is one of a number of Chicago theaters participating in *Not In Our House*, a volunteer project to develop and pilot a draft Chicago Theatre Standards for non-equity theaters. You may check out the draft document in its entirety at: <https://www.notinourhouse.org/download-the-standards/>

The aim of The Standards is to give artists certain Safety and Respect assurances. For example: If there is a fight scene in the show, there will also be a qualified choreographer. If there’s a sex scene in the show, parameters will be agreed upon and safeguards will be put in place to maintain them.

The Standards contains a number of pledges that we, the producing theater, make to you as visiting artists. Among these is a welcoming environment free of harassment and discrimination.

Since a positive environment is a team effort, we’d like to take this opportunity to read the definitions of harassment aloud to make sure we have a shared understanding. **NAME (show director)** if you could begin, and then everyone else just jump in for a section when you like, no particular order.

Company members read aloud: Harassment includes, but is not limited to:

1. inappropriate or insulting remarks, gestures, jokes, innuendoes, or taunting about a person's racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or disability, ☐
2. unwanted questions or comments about an Artist’s private life, ☐
3. posting or display of materials, articles, or graffiti, etc. which may cause humiliation, offence, or embarrassment on prohibited grounds. ☐
4. Sexual Harassment can be:
 - a. One or a series of comments or conduct of a gender-related or sexual nature that ☐is known or ought reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile, or inappropriate. Artists have the right to be free from:
 - i. any sexual solicitation or advance made by a person in a position to confer, grant, or deny a benefit or advancement, ☐
 - ii. reprisal or threat of reprisal for the rejection of a sexual solicitation or advance where the reprisal is made by a person in a position to grant, confer, or deny a benefit or advancement. ☐
 - b. Sexual harassment includes but is not limited to:
 - i. unwelcome remarks, jokes, innuendoes, or taunting about a person's ☐body, attire, gender, or sexual orientation, ☐
 - ii. unwanted touching or any unwanted or inappropriate physical contact such as touching, kissing, patting, hugging, or pinching, ☐

- iii. unwelcome enquiries or comments about a person's sex life or sexual preference [orientation], ☒
- iv. leering, whistling, or other suggestive or insulting sounds, ☒
- v. inappropriate comments about clothing, physical characteristics, or activities, ☒
- vi. posting or display of materials, articles, or graffiti, etc. which is sexually oriented, ☒
- vii. requests or demands for sexual favors which include, or strongly imply, promises of rewards for complying (e.g., job advancement opportunities), and/or threats of punishment for refusal (e.g., denial of job advancement or opportunities). ☒

All or part of the above grounds may create a negative environment for individuals or groups. This may have the effect of "poisoning" the work environment. It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It includes conduct or comments that create and maintain an offensive, hostile, or intimidating climate.

Staff Member: Thank you. Negative comments or actions often occur accidentally – but even when that is the case, if we don't address them in the moment it can start a slide into a less professional room. (please see following page for Oops and Ouch approach)

Oops and Ouch: One way to handle negative comments or actions in real time

We'd like to recommend a system of "Ouch" and "Oops." For instance:

Speaker A is trying too hard to be funny and makes a thoughtless remark. Speaker B says "Ouch!" This cues Speaker A to realize that the funny remark was potentially hurtful. Speaker A says "Oops" to indicate recognition and regret. Then there's a Pause.

It's up to the Ouch-caller whether this moment requires some conversation. So maybe there's a conversation – or maybe the Ouch caller says, "Cool, let's move on." The decision to move on must come from the Ouch-caller.

Please note that anyone in the room can call "Ouch." It does not have to come from the person who is the focus of the potentially hurtful remark.

Any thoughts?

- Most common *question* is: "Sometimes I don't know there was an "ouch" until I'm trying to sleep that night. Can I bring it back later?"
- I say "Yes. If you've felt an ouch and didn't say anything, please do bring it to whoever you're comfortable with on the leadership team. We want to know and we will figure out how to address it.
- ** most common *comment* is "If anyone is thinking this feels like overkill, let me tell you what happened to me last week at blahblah (insert bad story here). If something like this had been set up in advance, I bet it wouldn't have happened."

Thank you. May I ask that we pledge to each other that we will work together to promote an environment where it feels safe to speak up, and that we will welcome any reminder to maintain a positive and respectful room. If you so pledge, please say "I do."

Thank you. If an experience ever feels larger than an Ouch-Oops moment, please know that concerns about harassment, safety, or a negative environment may be reported through several channels.

1. For cast members:

- a. The stage manager.
- b. The non-equity deputy (NED) (After the first week of rehearsal, the cast elects a member who agrees to be a conduit to bring cast questions or concerns to the stage manager or to the organization).
- c. If you do not feel comfortable reporting to either your stage manager or the NED, please report to either _____ (Artistic Director) or _____ (Managing Director)

2. For production team:

- a. _____ (Master Carpenter/Technical Director/Master Electrician/Costume or Wardrobe Manager) or _____ (Production Manager) ☐
- b. _____ (Artistic Director) or _____ (Managing Director) ☐