

Chicago Theatre Standards

As adapted for Thieves Guild Players Inc into:

The TGP Community Standards

March 2020

This document is authored by representatives of Chicago theatre companies, artists, and administrators who volunteered their time, experience and expertise over the course of two years. It has been tested over the course of a year by 20 Chicago theatres and vetted by a variety of industry and legal professionals.

A list of contributing institutions and individuals can be found at notinourhouse.org.

Table of Contents

Declaration of Purpose	3
History	4
Mission Statement	4
Who is the Chicago Theatre Standards for?	4
Disclaimer	5
How to Use This Document	6
Definitions	6
The Process	7
First Day Implementation Notes	7
Concern Resolution Path (CRP)	8
The Role of the Stage Manager Regarding the CTS	10
Non-Equity Deputy (NED)	10
The Standards	12
Auditions	12
Agreements	13
Understudies	14
Basic Health and Safety	15
Audience and Front of House	16
Dressing Rooms	17
Choreography: Nudity, Violence, Movement, and Physical Theatre	18
Sexual Harassment	22
Diversity, Inclusion and Representation	24
Appendix of Forms and Supplemental Support	26
Sample Concern Resolution Path	26
Sample Audition Disclosure Form	27
Sample Written Agreement	28
Sample First Rehearsal Language	30
Oops and Ouch: One way to handle negative comments or actions in real time	32
Additional Resources for Conflict Resolution	33

Declaration of Purpose

This document has been adapted from the Chicago Theatre Standards for Thieves Guild Productions Inc. (TGP). The organization adopted these standards at the 2020 Annual Meeting by vote of the general membership. A small committee adapted them to fit the needs of our all-volunteer acting and stage-combat group.

Arts environments require risk, courage, vulnerability, and investment of our physical, emotional and intellectual selves. We are proud of that legacy, and seek to nurture spaces with strong safety nets that support that ethos without compromising a visceral and authentic experience for artists and audiences.

When creative environments are unsafe, both the artist and the art can become compromised. Spaces that prize “raw,” “violent,” and otherwise high-risk material can veer into unsafe territory if there are no procedures for prevention, communication, and when necessary, response. Throughout the field of the performing arts, artists have been afraid to respond to abusive or unsafe practices, particularly where there is a power differential between the people involved. Artists have been afraid that speaking out will ruin a show or harm their reputations, and artists subjected to extreme abuse sometimes leave the craft, cutting their careers short. We believe that even in the absence of high-risk material, having pathways for response to unsafe conditions and harassment helps to maintain the integrity of the work, its participants, and the organization.

This document seeks not to define artistry, prescribe how it is created, value one kind of work over others, or stand as a legal document. It seeks rather to create awareness and systems that respect and protect the human in the art – to foster safe places to do dangerous things. The Equal Employment Opportunity Commission (EEOC) is responsible for enforcing anti-discrimination laws, but only some employees and some companies meet their definition of “workplace.” Participants in small theatres, such as TGP, are often not covered by these laws. Many theatre participants are therefore not covered by the protections provided by the EEOC. Moreover, certain kinds of conduct can be harmful even though they are not technically unlawful. With this framework in mind, this document was created as a tool for self-governance. We seek to foster awareness of what artists should expect when working with TGP, and what we strive to provide in our rehearsal, performance, and social spaces.

The overriding tenets of this document are: **communication, safety, respect, and accountability.**

Mission Statement

The **TGP Community Standards** 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 us to challenge ourselves, our audiences, and our communities; that support risk of mind and body; and that establish the freedom to create theatre that represents the full range of human experience;
- ***A common understanding*** of practices for theatre environments, including written, reproducible standards available
- ***Peer support*** through mentorship and collaboration through online communication and community outreach.

Disclaimer

This document is a nonbinding set of principles. It reflects the current state of a continually evolving interest to establish standards in theatre spaces, particularly 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 CTS, organizations publicize the intention herein to existing and potential participants, rather than entering into a legally binding commitment.

Notwithstanding the foregoing, nothing in the CTS should be construed to prevent a theatre company or producer from affirmatively incorporating the standards 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 on--going collaboration of a growing community of organizations interested in adopting it. It will continue to develop as more experience with the document develops.

About This Document

The following sections seek to define terms created for this document, provide a timeline for how the document is used from season--selection through strike, and offer suggestions for how to get off on the right foot when introducing the document on the first day of rehearsal.

Definitions

Actor A performer in a live theatrical production.

Production Team Individuals who determine which actors are cast in a production, and are directly responsible for running rehearsals, show, and strike.

Participant Someone who is engaged by a producer to participate in, administer, or support making theatre. This includes actors, designers, directors, production staff, box office staff, 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 who facilitates communication between the production team, board, and the client with regards to mounting a given production.

We/Our Thieves Gilde Productions

Terms Created for this Document

The following terms and their meanings are used within each Standard of this document.

The Goal: Each standard will be introduced with a goal; wherein a “creative problem” can be “solved.” Rather than creating a prescriptive action for every situation, a “goal” can be achieved in many different ways. The overarching goal is to create a participant--friendly space that values communication, safety, respect, and accountability.

The Standard: A general description of the collected suggestions of how to accomplish each goal. One might understand these as collected wisdom, and most are common practice in professional theatre spaces. These “suggested solutions” are geared for all budgets, size, performance venue, production style, etc.

Requires Disclosure: Disclosure assists prospective participants to make informed decisions when accepting auditions and offers, and know what to expect before they walk into the room for the first time. Disclosure also helps the producer assemble willing, able, and informed participants. In the event that elements of the CTS are not achievable (if a rehearsal is outside without access to drinking water, for example), conditions should be **disclosed** to all participants. Some standards have a “requires disclosure” section which serves 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 CTS to be usable for organizations of all budgets.

The Process

The TGP Community Standards is a process that engages every level of our organization from show-selection through strike, including all sanctioned events. This process requires a balance wherein the TGP Community Standards is present without stifling creativity or causing participants to feel hesitant or distracted. One extreme would be filing the document away in a drawer and forgetting about it until a problem comes up. The other extreme would be a policed environment in which document became a tool for punishment or judgment. While each organization should strive to make the TGP Standards work in their own space. A few things to keep in mind:

1. The TGP Community Standards should be discussed at every level of the organization , including production and board meetings. Everyone from the Executive Board to Production Team to Cast members to visiting participants should be encouraged to read the document, understand the company's commitment to its adoption, and any responsibilities each participant may have.
2. The TGP Community Standards should be discussed as early as show selection meetings and pre-production meetings. Many problems can be avoided when safety issues are a regular part of pre-production discussions. For example, if a company cannot afford safe rigging, it should avoid productions that require aerial work. If a company cannot get a fight choreographer, then onstage violence might not be in the cards. The TGP Community Standards is a tool for discussion to ensure that organizations choosing to adopt it work within their financial means and/or expertise.
3. Prospective directors and stage managers should be informed that this document is being used with enough time for them to review the document and discuss the additional procedures and responsibilities.
4. The Production Team has an important role to play, and should be well versed in the document, particularly the audition section.
5. The TGP Community Standards requires a thorough discussion on the first day of rehearsal and training. This is when participants with no exposure to the TGP Community Standards will first encounter it. Schedule time (a suggested minimum of 30 minutes) to discuss the TGP Community Standards in the first rehearsal.
6. TGP Community Standards establishes protocols throughout the rehearsal process, particularly for high--risk content.
7. Many elements of the TGP Community Standards come into play during tech (i.e. set construction) and strike (deconstruction). Taking the time to visit safety, privacy, and other TGP Community Standards elements helps to prevent problems before they happen.
8. The TGP Community Standards offers suggestions for preventions and responses to issues throughout the run.
9. The Board of Directors, Training Teams, and Production Teams should be ready to address concerns. This document seeks to prevent some issues, but given that the document encourages those with concerns to come forward, it's recommended that theatres avail themselves of conflict resolution techniques. TGP has outlined reporting standards to assist with conflict resolution. They can be found on our facebook page, website, and google drive.

First Day Implementation Notes

Creating a script for first rehearsals can make sure that all of the important points are covered. This script should be delivered by one or more representatives of the production (Director, Assistant Director(s), Stage Managers, Show Advisory Liaison, other members of the board, an assigned cast member, etc) See

the appendix section of this document for a First Rehearsal Script example, including an Oops/Ouch approach for handling issues when they arise.

Here are some of the most important things to communicate at the First Rehearsal:

1. Tell the company why you've chosen to adopt the TGP Community Standards.
2. Distribute the Concern Resolution Path (CRP). The CRP documents communication pathways for resolving concerns before they get out of hand, to inform participants who to talk to if issues arise, to avoid repeated unsafe practices, and to mentor those who violate boundaries. The CRP and The Non- Equity Deputy are designed to provide confidential reporting channels that support and protect everyone, including the person/s that create concern. ***Gossiping with those outside the reporting channels, or creating an atmosphere of "heroes and villains" can result in an inability to use the document to mentor and resolve issues peacefully. There are gray areas on stage. People can get hurt physically and/or emotionally without there being a "bad guy." In every possible situation, the CRP should be used to mentor participants, and nurture a positive and safe environment.***
3. Discuss the Non Equity Deputy (NED). The NED is a confidential liaison (reporting channel) between participants, production team, and others on the Concern Resolution Path. The NED does *not* decide who's right and wrong, or even necessarily solve problems, but helps to ensure that communication paths are open. The NED is selected by the participants of each production by the end of the first week of rehearsal and is, whenever possible, not a member of the production team, board of directors, and training team. More specifics are available in the section of this document dedicated to The NED. There will be approximately 1 NED per every 20 cast members, with a minimum of one per non-Faire production and 2 per Faire show.
4. Point out areas of the TGP Community Standards that are particularly pertinent to the production. If there are high--risk elements in the production (sexual content, fights, nudity) suggest that 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.
5. Producers are not asked to distribute hard--copies of the entire document, but please tell the company that they can read the document in its entirety online at www.thievesgilde.org. The original Chicago Theatre Standards, from which these are adapted, can be viewed at www.notinourhouse.org.

Concern Resolution Path (CRP)

The Goal

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 what to do and who to address with serious issues, and dispel the fear of reprisal for reporting issues of safety, harassment, or other serious concerns.

The Standard

This Concern Resolution Path should be printed and distributed to all participants and discussed on the first day of rehearsal. It should be clearly communicated that the Board of Directors, Production Team, and Training/Safety Team seek to resolve concerns early, before participants or the production are put at risk and before the concern escalates.

What is a concern resolution path?

The CRP provides names and contact information for members of the organization and production who have agreed to be responsive to reported issues and work to resolve them, as well as links to the online reporting forms. 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, and forms for reporting;
- A commitment to give reported concerns priority and a reasonable timeline for resolution.

Structure

- Level One—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. Sharing and hearing concerns with openness and respect can prevent situations from escalating further.
- Level Two—The following positions 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. Even if a resolution is reached at this level, all concerns should be reported to Level Three.
 - Non--Equity Deputy
 - Production Team
 - Producer
 - Administrative Board
 - Training Team
- Level Three—These positions should be considered the final level of the path, capable of resolving issues that have not been resolved prior to reaching this stage. When dealing with issues that have legal or member safety implications, they are strongly advised to consult with each other.
 - Executive Board
 - Safety Team

Communication

- The CRP of each production should be verbally explained and provided in writing at the first rehearsal (digitally and/or in print). 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 and performance spaces as well as all means of communication with cast (ie. Facebook and Discord). This will be the responsibility of the Show Advisory Liaison.
- Participants should be encouraged to report their concerns in writing for recordkeeping purposes.

Recordkeeping

- The Show Advisory Liaison should maintain personnel files on the Box, which should include reported concerns. Such files are to be kept confidential and accessible only to the individual(s) responsible for maintaining the files (the Board of Directors).

Legal Remedies

- In the event of civil or criminal misconduct or liability, the CTS is not a replacement for legal advice or action, nor does it stand instead of any local, state or federal law.
- A violation of civil rights can be reported to the Florida Attorney General: <http://myfloridalegal.com/>

Implementation Notes

- The Production Team should complete a CRP with the names and contact information of all individuals who will serve on the path for each production, and may adapt the CRP to reflect their show structure.
- The CRP is a tool to help create communication pathways to prevent and resolve issues, not create divisions. To that end, nothing in the TGP Community Standards encourages removing or marginalizing participants for mistakes, a momentary loss of temper, an argument (whether artistic or personal), a single unintentional injury, etc. The CRP is designed to provide pathways to respond to events, behavior, and conditions that create reasonably understood *unsafe* conditions, not *uncomfortable* situations. The function and goal of the CRP should be discussed at the first rehearsal.
- Some of the individuals on the CRP will change with each production, and it should be updated to reflect that. This is the responsibility of the production team. A copy of the CRP for each show should be filed with the Secretary, and archived in Box following the production.
- All individuals listed on the CRP should understand their role in resolving concerns, the process for recording concerns, and the process for reporting those concerns to others on the path. Creating and using a Concern Resolution Path can assist with recordkeeping.
- The individuals listed on the CRP should be provided with resources and/or training in conflict resolution by the Show Advisory Liaison and the Producer.

The Role of the Stage Manager Regarding the TGP Community Standards

The Goal

The Stage Manager (SM) is traditionally the primary communication conduit between participants and producers as well as between actors and directors; and so plays a crucial role in executing the TGP Community Standards. If a production does not include a Stage Manager, these responsibilities are assigned to an Assistant Director or next appropriate Production Team member. The goal of this standard is to respect that the additional responsibilities of the SM in theatres that use the CTS compliment the expertise and authority of the SM as a leader and advocate throughout the production.

The Standard

The Stage Manager's responsibilities with regards to the TGP Community Standards are:

- Read and be familiar with the TGP Community Standards.
- Know and follow the theatre's published TGP Community Standards.
- Ensure that consent is discussed before scenes of intimacy and nudity and document applicable specifics.
-
- Allow for the selection of the Non--Equity Deputy(s) (NED) during the first week of rehearsal and include the NED(s) in the safety walk on the first day of tech before actors take the stage (see the Basic Health and Safety standard).
- Work with and communicate with the NED(s), particularly regarding any raised concern.

Requires Disclosure

- SMs should be told that TGP has adopted the TGP Community 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.

Non--Equity Deputy (NED)

The Goal

The goal of the Non--Equity Deputy (NED) is to create a confidential and peer--level liaison and reporting channel between participants and the producer. Communicating concerns can be challenging. Participants often have long--standing relationships, aspirations for future collaboration, or a fear of being labeled "difficult." Any of these might dissuade a participant from voicing a concern. The NED can help to alleviate this tension.

The Standard

The NED was inspired by the Actors' Equity's "Equity Deputy," but the NED does not report to any outside regulatory body, since the TGP Community Standards is a tool for self--regulation. The NED navigates the TGP Community Standards for participants over the course of a single production, can serve as a reporting channel for an individual participant or a group of participants when confidentiality is required or requested, and may also serve (alongside the stage manager) as a first contact when a concern cannot be resolved by an individual.

Role and Responsibilities of the Non--Equity Deputy (NED)

- Become familiar with the TGP Community Standards, CRP, and any related policies and procedures

provided by the Board of Directors.

- Help familiarize others with the TGP Community Standards CRP.
- Provide their contact information and availability for consultation outside of rehearsal/performance space/hours.
- Serve as a liaison between the cast, crew, volunteers, Production Team, Show Advisory Liaison, and Producer for issues brought to attention by participants.
- Protect anonymity whenever possible.
- Report concerns, both their own and those reported by fellow participants, using the CRP, and communicate the resolution of such concerns to fellow participants as appropriate.
- Respond to concerns as quickly as possible (within 24 hours whenever possible).
- Shadow the SM on the safety walk-through (see the Basic Health and Safety standard).
- Commit with integrity and empathy to prioritize the safety and wellbeing of participants and discourage efforts (intentional or otherwise) to use the TGP Community Standards to divide or create an atmosphere of “heroes and villains.”
- Engage the CRP if the SM is unable, unwilling, or is the individual of concern.
- Understand that their role is not to solve problems or act in a judiciary role, but serve as a confidential reporting channel and liaison.
- Understand that their role is one of service, and not a position of power or status.

Outside of the NED’s Scope

- The NED should not override traditional roles of the SM, director, or any other members of the organization.
- The NED should never create divisions or marginalize participants.

Implementation Notes (how to select a NED)

- Each Production Team should establish a process for selecting an 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), a NED may be chosen by the end of the second day of rehearsal.
- The NED should not be a member of the Board of Directors, Production Team, or Training/Safety Team, whenever possible.

The Standards

Auditions

The Goal

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. For the purpose of this section, auditions may constitute interviews, readings, presentations of prepared pieces, improvisation, singing, movement, or similar activities involved in a casting process.

The Standard

Audition Notices and Invitations

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

- Role(s) for which the actor is called;
- Every role listed will include if it is reserved for actors of specific gender identity, disability, or ethnicity.
- If the Production Team has an inclusivity policy, it should be provided with audition notices or invitations.
- The nature of the activity to be performed at the audition (i.e., sides from the play, choreography, improvisation, monologue, etc.);
- Any potential stage combat, feats of physical daring, nudity, partial nudity, intimacy, or other reasonably--understood high--risk activities;
- An assertion that prospective participants can decline auditions without fear of losing future audition invitations;
- Disclosure if the audition will be recorded;
- The names of the director, Production Team, and Producer.
- Optionally, the Production Team may provide the full script with an audition invitation.

Auditions

- We intend to provide a safe space for the audition including:
 - A smoke-free environment.
 - A reasonably clean space with sufficient lighting and safe temperature.
 - A safe surface for dance or fight calls, if applicable.
- We will not require prospective participants to attend more than three (3) audition calls for a single production.
- We will not require participants to attend auditions for longer than three (3) hours, and no audition should run later than 11pm.
- Required materials (scripts and sides) should be provided at the audition.
- We will not ask prospective participants to perform violence or intimacy as part of the audition without disclosing this expectation in the audition notice or invitation.
- Any physical contact required for an audition should be disclosed and choreographed. Actors should not be asked to improvise violence or intimacy.
- We will not ask prospective participants to disrobe at an audition. (See the Intimacy and Nudity

standard.)

- The Production Team should confirm with the prospective participant that they have reviewed the supplied materials and are aware of the requirements as outlined in the audition notice or invitation.
- Auditions should not be recorded unless specified in the notice or invitation. Any official recordings of auditions may be used exclusively for casting, recruitment, and promotional materials for Thieves Gilde Productions. . Participants may have their auditions recorded with the consent of every participant within the recording.
- 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 if applicable.
- Disclosures should be clearly posted at all auditions and callbacks (See the Sample Audition Disclosure Form).
- We will not charge prospective participants a fee to audition.
- Prospective participants may decline audition invitations or casting offers without fear of losing future opportunities, and will not be asked to explain their reason.
- Once casting is complete, Production Teams should notify those who were called--back, but not cast.
- Provide the names of the production's design team, including choreographers, upon request'.

Requires Disclosure

- Expectations for Prospective Participants, which may include training time, rehearsals, set construction and deconstruction, costumes requirements, and other show specific information.
- If scenes of violence, intimacy, or other choreography will be a part of the audition.
- Insurance Policy does not cover on-site injuries or participants.
- Whether or not understudies will be engaged for the production.
- Who is in the audition room.
- If an audition will be recorded.
- If known, when callbacks are scheduled.

Implementation Notes

- Try creating a template email posting for audition notices and invitations. This will help ensure you don't forget anything important.
- An Audition Disclosure Form visible at all auditions can streamline communication and disclosure.
- The Production Team will generate necessary information with enough time to prepare audition disclosures with accurate information.

Agreements

The Goal

To create an understanding between Participants and Producers of what is expected throughout the production process at the beginning of the process.

The Standard

We will provide each participant with a document outlining our mutual expectations for each production. These agreements do not imply that participants are employees, but seek to provide

information about the terms of the participant's role in the production.

Requires Disclosure

Agreements should include, at a minimum, the following disclosures:

- **Compensation**—the amount and payment schedule of any stipend, honorarium, or other compensation to participants.
- **Responsibilities**—a general outline of the responsibilities of the participant.
- **Schedule**—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.

Basic Health and Safety

The Goal

Performance--day problems are often preventable with careful planning, and we endeavor to create spaces and processes for auditions, rehearsals, and performance that are as physically safe as possible.

The Standard

We intend to make health and safety a regular topic at Production Team meetings, and to maintain awareness and procedures that contribute to a safe environment at all times. We seek to prevent injuries, identify and remedy situations that might be considered unsafe or unhealthy, and respond to injuries and medical events, and seek 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 space;
- Floors and traffic routes that are free from undue obstructions and tripping hazards;
- Functional, non-expired fire extinguishers;
- A suitably stocked first-aid kit;

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

- Fire exit locations if applicable;
- 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 high visibility or glow tape, including the opportunity for performers to point out where they need additional high visibility or glow tape.

If unsafe conditions are discovered, they should be immediately reported to the stage manager, who should keep a record of concerns and their resolution. The SM in coordination with the Safety Team 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.).
- Insurance Policy does not cover on-site injuries or participants
- Participants are responsible for costume maintenance and laundry

Implementation Notes

- Rehearsal and performance spaces should comply with the City of Gainesville building and fire codes.
- Staff within the organization should be trained in first aid and CPR.
- Fire extinguishers should be regularly inspected by a professional.
- If individuals are leading participants in physical warm-ups, stretches, or other physical activities, they should have certification or training within the organization to do so.

Audience and Front of House

The Goal

Audience members are active participants in live performances. In recognizing this, we seek to create an environment in which 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 team.

The Standard

Productions are mounted in a wide range of venues, environments, and types of interaction with audiences. This standard defines them as follows:

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 **non-traditional 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.

Preproduction

The type of audience environment should be disclosed to the participants at the time of audition, or as soon as known.

Preview Performances

Nontraditional audience environments may require that special attention be paid to the preview process in order to create the desired audience interaction. Preview performances for productions with audience engagement are strongly recommended.

Performances

The nature of any audience interaction or other nontraditional audience environment should be communicated to audience members before the performance begins. This allows the audience to be willing participants in the production and can help to prevent unexpected audience behavior during the performance. It will also allow audience members to make an informed choice based on their needs

and comfort level.

For all public performances, including previews, the Production Team should designate an individual(s) who should 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.
- Conduct a pre--performance meeting with any and all crowd rousters or necessary support cast prior to every show to cover:
 - Building safety requirements and emergency plans;
 - Audience configuration;
 - Expectations of audience engagement;
 - A prevention and response plan for frequent unacceptable audience behaviors (drunkenness, inappropriate interactions with actors).

Dressing Rooms

The Goal

Performers need time and space to prepare for their performance. The space provided for this preparation should be safe, respectful, and wherever possible, private.

The Standard

Even in the tiniest of spaces, privacy and concentration are important when preparing for performance. We will endeavor to create a green room and dressing room environments where all inhabitants recognize these values and participate in fostering a safe place for artists to prepare.

- Participants under the age of 18 should be given private dressing room accommodations whenever possible.
- Reasonable accommodations should be made to respect individual modesty, and designated space should be provided for participants to change clothes and prepare for their performance. This space will be referred to as a dressing room, even if it's not an entire room.
- Recording by any means, and posting any recordings or photos online, should not be permitted in the dressing room, and recording and photos taken in the green room require the consent of all individuals in the photo/recording.
- Inhabitants of green rooms should respect the property and personhood of fellow inhabitants by limiting their use of perfumes, smelly or messy food, and behavior such as talking on cell phones, playing music (without consulting green room mates), or other similar activities.
- Any concerns related to the green room and dressing rooms should be resolved (a) between its inhabitants, (b) with the consultation of the NED, or (c) according to the concern resolution path.

Implementation Notes

- Green room space should accommodate a reasonable amount of participants' personal belongings.
- Where separate dressing and restrooms are available for men and women, actors should be allowed to occupy the dressing room in accordance with their gender identification.

Choreography: Nudity, Violence, Movement, and Physical Theatre

The Goal

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, intimacy, 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.

The Standard

In audition notices, auditions, offer discussions, agreements, understudy preparation, rehearsals, tech, 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

Where applicable, the following should be provided in all rehearsal and performance spaces in which high-risk physical theatre takes place:

- First-aid kit, including cold packs
- Accident report forms
- Water
- Telephone for emergencies
- Adequate on- and off-stage 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

Equipment, Weapons, and Specialized Costumes

All specialized equipment and costumes should be:

- 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

- A choreographer should be engaged for any production that includes weapons, hand-to-hand combat, intimacy, specialized movement techniques, or any similar high-risk activity.
 - This choreographer may or may not be the production's director or an actor in the production, so long as the role is clearly communicated to all participants.
 - This choreographer should 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 should be notified about:
 - The nature of any specialized movement or physical theatre (i.e. weapons, physical combat, intimacy, tumbling, aerial acrobatics, dance, yoga, etc.) acknowledging that concepts may change;
 - The name and professional experience of the choreographer if possible.
- At the time of audition, prospective participants should be asked to provide accurate descriptions of their physical abilities and limitations/injuries as they relate to the possible choreography.

Rehearsal

- The choreographer should be introduced to the cast at the first rehearsal, or as soon thereafter as possible.
- A schedule for rehearsing all choreography should be established and followed.
- Adequate time should be allocated for stretching and warming up before all choreography rehearsals.
- Adequate time should be given to teach, develop, rehearse, and adjust all choreography or movement techniques.
- Adequate time should be allocated at the end of rehearsal for cooling down, asking questions, and voicing concerns.
- Before work starts the actors, director, choreographer, and stage manager should agree to the requirements of the planned activity (training level, weapon type, any plot related specifics, etc). Participants are then responsible for staying within those agreed-upon boundaries.
- An assistant choreographer (typically a cast member with experience in the form of physical theatre being taught) should be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally. The assistant choreographer should be empowered to notify the stage manager and choreographer of any issues with the choreography.
- Choreography should be recorded (in writing or on video, if appropriate) so that performers and choreographers have a reference for maintaining the choreography.
- Time should be set aside during the rehearsal to run through choreography. These calls are particularly important before running the show. Calls should be conducted in a distraction-free, appropriately lit space.
- Actors should communicate any injury, discomfort, or fatigue experienced before, during, and after rehearsals.
- A 10-minute break should be provided after every 80 minutes of physical work.
- The choreographer and actors should agree on a vocabulary of safety (i.e., the word "bail" could be used to abandon a movement mid-execution).
- Regular rehearsal reports should be sent to the choreographer and should include notes to the choreographer if any adjustments need to be made to the choreography, or if any problems develop.
- When possible, a comfortable working temperature should be maintained in the rehearsal space. When working indoors, the nature of the choreography should be considered when establishing this temperature (warmer in the case of nudity, cooler in the case of highly physical activity, for example).

Performance

- Choreography calls should occur before every show, and should take place in a focused environment free of interruptions or distractions.
- Performance reports should include the choreographers, noting any issues that arise and any actor injuries (whether related to the choreography or not).
- Performers should have a communication plan with the stage manager to report (on the day it occurs) any inappropriate or potentially unsafe changes in the performance of choreography and/or use of equipment or weapons.
- When possible, a comfortable working temperature should be maintained in the space. When working indoors, the nature of the choreography should be considered when establishing this

temperature (warmer in the case of nudity, cooler in the case of highly physical activity, for example).

- The choreographers should 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 should notify the stage manager, choreographer, and/or NED as soon as possible.

Specific Considerations: Violence

The Goal

Onstage violence can be a shove, a slap, the use of weapons, elaborate fight sequences, sexual violence and more. We believe that performers should not routinely incur pain, bruises, or other injury while enacting violence. Our intention is to prepare for and mitigate the risks of onstage violence to create a safe space in which to take artistic risks.

Preproduction, Training and Auditions

- No participant will be required to participate in fight auditions unless choosing to audition to be a combatant.
- Participants will be provided with choreography or given time to develop choreography of your own devising for fight auditions.
- Production team should plan during pre production for extra time and budgetary constraints for any non-standard choreography (ie. projectile weapons)

Rehearsal

- Time will be dedicated to allow trained cast members to write fights under the guidance of fight choreographers and/or assistant fight choreographers.
- Sufficient time will be allotted in the rehearsal to successfully learn fight choreography for trained participants.
- All fight choreography must be developed with the safety/training team and with the knowledge of the production team.
- Actors should report any physical or mental impediments that would prevent them from rehearsing a pre approved move safely.
- The fight choreographers should have a good line of sight to any fight choreography so that they can monitor and discuss any changes during the run of the show.

Tech

- All choreography must be run in the space during tech to check for safety concerns.
- Training/Safety team has the final determination as to whether choreography is safely reproducible and therefore can be included in the final fight.
- The stage manager and other members of the production team should be vigilant in identifying and resolving potential physical hazards for fight choreography.
-

Performance

- Actors should report any physical or mental impediments that would prevent them from executing a pre- approved move on the day of performance.

Consent

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

- A consent-building conversation is where boundaries should be established and specify the range of contact that is acceptable (e.g., training levels, physical abilities, comfort with physical elements, etc.).
- The boundaries may change over the rehearsal process, either narrowing or broadening, but any change to the boundaries should be discussed and agreed upon before each rehearsal.
- There should be an opportunity to discuss potential boundary violations at the end of each rehearsal and performance.
- The agreed-upon structure of contact should be maintained once a show is in production.
- Actors should inform the stage manager and their scene partner(s) if they are unable to perform choreography, and alternate choreography should be defined for these days.

Requires Disclosure

- Roles which are primarily fighters should be disclosed in notices and invitations and at auditions

Specific Considerations: High-Risk Physical Theatre

The Goal

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. This type of work should not be undertaken without the extra attention, equipment, and precaution needed to do so safely.

Preproduction, Training and Auditions

- No participant will be required to demonstrate high risk physical activities in auditions unless choosing to audition for a specific movement focused part (i.e. such as an acrobat, tumbler, etc).
- Participants will be given time in auditions to safely prepare if asked to demonstrate previously learned skills.
- Any stunt move needs to be passed and approved by the training team during training.
- Actions requiring large/high risk equipment need to be approved by the production and safety teams before rehearsals begin.

Rehearsal

- Sufficient time will be allotted in the rehearsal for the successful development of high-risk physical movement for trained participants.
- Mats will be available upon request. It is the responsibility of the participant to request mats for required moves with sufficient notice for mats to be made available.
- All high-risk physical movement must be developed with the safety/training team and with the knowledge of the production team.
- Actors should report any physical or mental impediments that would prevent them from rehearsing a pre approved move safely.

Tech

- All high-risk physical movements must be run in the space during tech to check for safety concerns.
- Training/Safety team has the final determination as to whether a high-risk physical movement is safely

reproducible and therefore can be included in the final fight.

- The stage manager and other members of the production team should be vigilant in identifying and resolving potential physical hazards for high-risk physical movements.

Performance

- Actors should report any physical or mental impediments that would prevent them from executing a pre-approved move on the day of performance.

Consent

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

- A consent-building conversation is where boundaries should be established and specify the range of contact that is acceptable (e.g., training levels, physical abilities, comfort with physical elements, etc.).
- The boundaries may change over the rehearsal process, either narrowing or broadening, but any change to the boundaries should be discussed and agreed upon before each rehearsal.
- There should be an opportunity to discuss potential boundary violations at the end of each rehearsal and performance.
- The agreed-upon structure of contact should be maintained once a show is in production.
- Actors should inform the stage manager and their scene partner(s) if they are unable to perform choreography, and alternate choreography should be defined for these days.

Requires Disclosure

- High-risk physical characters should be disclosed in notices and invitations and at auditions.

Implementation Notes

Specific Considerations: Intimacy and Nudity

The Goal

While TGP does not currently feature most forms of Intimacy or Nudity in productions, we recognize that this might not always be the case. This section is intended to govern all levels of intimacy choreography from intimate touch and kissing to more elaborate choreography which might appear in some future show.

Intimacy and Nudity (I/N) require careful consideration as early as the show selection process. Artists in scenes with I/N take great personal risk, and our goal is to allow them to take that risk in an environment that is as safe, supportive, and comfortable as possible. I/N should only be included in a production when it can be done responsibly and according to the following recommendations. We seek to replicate the conditions, detail and documentation and accountability traditionally employed for fight choreography for scenes with intimate choreography.

Preproduction and Auditions

- I/N should not be required or requested at any audition.
- Actors performing nude must be at least 18 years old, and should provide proof of age at the audition.
- Actors who will be asked to perform I/N as part of the production should confirm

consent to performing I/N at the time of audition.

Rehearsal

- Prior to rehearsing scenes with I/N, the actors, director, choreographer, and stage manager should discuss the content and create consent for the rehearsal. Participants should build consent and discuss boundaries before rehearsing scenes with I/N. A safe word (such as “hold”) should be established for I/N rehearsals.
- Initial I/N rehearsals should be closed, such that only participants involved in the scene are present. I/N rehearsals should be opened after agreement by the stage manager, director, and actors involved. The stage manager should be present at all rehearsals where I/N is rehearsed.
- Stage managers should document the terms of consent and details of intimate choreography.
- Actors performing nude scenes should be allowed to have and wear robes or other coverings when not rehearsing.
- Actors should have the option to decline I/N elements added after audition disclosure.
- Nude actors should not be photographed or recorded on video at any time during rehearsal, tech, or performance.

Tech

- Nudity during technical rehearsals should 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 should be closed to visitors during scenes with I/N.
- The stage manager should be vigilant in identifying and resolving potential physical hazards for nude actors, such as splinters and rough edges.

Performance

- Only participants whose presence is required should be present in the wings or in any backstage space with a view of the stage. Gawkers should be dispatched.

Consent

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

- A consent-building conversation should 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 should be discussed and agreed upon before the rehearsal.
- There should be an opportunity to discuss potential boundary violations at the end of each rehearsal and performance.
- The agreed--upon structure of intimate contact should be maintained once a show is in production.
- Actors should 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.

Requires Disclosure

- I/N should be disclosed in notices and invitations and at auditions.
- All participants should be made aware of any I/N prior to accepting their roles.
- Directors should take I/N into consideration for necessary design requirements.

Implementation Notes

- When intimate choreography is required, prospective participants can be auditioned using nonsexual choreography to determine physical control.
- Discussions around sensitive requirements and how they will be handled should begin during pre production meetings.
- Intimacy choreographers should be engaged for the production and included in pre-production meetings.
- The producer should standardize communication and protocols with directors requiring I/N.
- If a full script is made available to prospective participants, 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.”
- Robes should be provided and regularly laundered for all actors who will appear nude.
- Actors, directors, and choreographers should have equal status in devising I/N scenes.
- A time limit for rehearsing I/N should be established and communicated.
- Backstage areas and dressing rooms should provide reasonable accommodations for modesty/privacy.

Sexual Harassment

The Goal

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 theatre environments can court confusion about the difference between chemistry, artistic freedom, and harassment; we believe participants can be bold and live “in the moment” of theatrical material while maintaining choreography, fellow participants’ safety, and agreed--upon boundaries.

The Standard

Clear boundaries should 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.

For reference, according to the U.S. Equal Employment Opportunity Commission (EEOC), sexual harassment is described as follows:

It is unlawful to harass a person (an applicant or employee) because of that person’s sex [sic]. 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 [sic]. 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 [sic].

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.

The EEOC covers "employees" only, not contractors and volunteers. For that reason, this standard 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.

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;
- Persistent 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 in the rehearsal space or in a dramaturgy packet, 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 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, massaging, patting, hugging, or pinching outside the boundaries of consent or production content;
 - Unwelcome inquiries or comments about a person's sex life or sexual preference 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, especially those that include, or 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) outside the boundaries of consent or production content;
- 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 in this document;
- 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.
- **Participants have the right to be free from:**
 - 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 outside production content.

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 should be reported using the concern resolution path (starting with level one wherever possible), and all concerns should be treated with the utmost respect for the safety and well being of all participants.

Diversity, Inclusion and Representation

The Goal

Theatre engages the full spectrum of humanity. Telling the stories of complex human experience often includes representations of violence, racism, homophobia, abuse, and other challenging content. We seek an ethical atmosphere when engaging in this content, working with diverse groups of participants, and particularly when producing culturally sensitive work. The TGP Community Standards does not dictate content, casting, design, or other production elements but seeks to create respectful, safe and equitable environments.

The Standard

We make the following commitments to all participants who work with us:

- When invited to audition, prospective participants have the right to make inquiries about how

their cultural personhood will be used within the production, particularly when the work will be devised (when there is no script at the time of audition). Inquiries will receive a thoughtful response and will remain confidential.

- Sometimes a potential participant discovers in the course of auditioning that they are uncomfortable with production elements as they relate to their personhood. Potential participants have the right to decline casting offers without fear of reprisal such as losing future opportunities. It is not the participant's responsibility to explain why they chose to decline an offer.
- Whenever possible, diversity and inclusion should be considered both in casting and in assembling production and design teams. In particular, culturally specific work should seek production personnel who can speak to that cultural experience.
- During the rehearsal process, participants should voice concern if they feel uncomfortable with the use of their cultural personhood, which may include:
 - Costume pieces that can reasonably be understood as culturally demeaning, which were not disclosed at audition/casting, and could not have been expected by a reading of the script or otherwise available materials;
 - Staging (culturally based violence or abuse, for example), which was not disclosed at the time of audition/casting;
 - Accents or dialects to underscore a cultural representation not disclosed at the time of auditions/casting;
 - When staging scenes of cultural violence, or other culturally charged narratives and language, we will follow the same practice of consent building outlined in the Sexual Content and Nudity standard. Disclosure of this type of performance will be made at the audition, and the emotional risk associated will be recognized throughout the process.
- We seek to address concerns with generosity and humility through the channels of the Concern Resolution Path as outlined in this document.

Implementation Notes

- Producers should seek opportunities to intern, mentor, include, and professionally engage participants of color at all levels of their organization.
 - At no time will it be acceptable to use make-up that can reasonably be described as "black face," "brown face," or similar portrayal.
-

Appendix of Forms and Supplemental Support

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: _____	NAME: _____
TITLE: <u>Stage Manager</u>	TITLE: <u>Director</u>
EMAIL: _____	EMAIL: _____
PHONE #: _____	PHONE #: _____

NAME: _____	NAME: _____
TITLE: <u>Non--Equity Deputy</u>	TITLE: <u>(Fight Director or other/s)</u>
EMAIL: _____	EMAIL: _____
PHONE #: _____	PHONE #: _____

You can also report to the online reporting forms:

Level Three

If an issue is not 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: _____	NAME: _____
TITLE: <u>President</u>	TITLE: <u>Show Advisory Liaison</u>
EMAIL: _____	EMAIL: _____
PHONE #: _____	PHONE #: _____

NAME: _____	NAME: _____
TITLE: <u>Coordinator of Training and Safety</u>	TITLE: <u>Producer</u>
EMAIL: _____	EMAIL: _____
PHONE #: _____	PHONE #: _____

Grievance Form: Link to be provided once website has been updated

Harassment Form: Link to be provided once website has been updated

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 Florida Attorney General:<http://myfloridalegal.com/>

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

Sample Audition Disclosure Form

- TGP has adapted The Chicago Theater Standards, which seeks to foster an environment of communication, safety, respect, accountability, and the health, safety, and well-being of institutions and its participants. We hope the following disclosures help you make an informed choice should you be offered a role in this production.
- Thieves Guild Productions, Inc make the following audition commitments to you:
 - You will not be required to attend more than more than 3 audition sessions for this production
 - You will not be required to attend any audition for more than 3 hours, or past 11pm.
 - You will not be asked or required to disrobe or perform any intimate contact as a part of your audition.
- This audition will be recorded by Thieves Guild Productions, Inc for documentation and possibly to use as advertising material for future auditions. By auditioning today you are accepting these conditions.

PRODUCTION SCHEDULE (these should include dates and times, and what the attendance requirements will be)

First day of rehearsal: _____

Training: ____ (dates and time) _____

Range of rehearsal hours: _____

Tech (Set construction) begins: _____

First preview: (Date of the one for the city) _____

Opening: _____

Closing: _____

Days/times of planned performances: _____

Performance venue: _____

Strike (Set Deconstruction): _____

DISCLOSURES (check all that apply):

- There is a possibility that the production will be extended beyond the specified dates.
- Participants will be expected to provide/make costumes under the guidance of a costumer.
- Actors will be expected to help build and strike the set.
- There will be understudies for this production.
- There will be compensation for this production in the form of training and comp tickets.
- This production contains intimate content.
 - If yes, an Intimacy choreographer will be on staff for this production.
- This production contains nudity.
- This production contains violence.
 - If yes, a fight choreographer will be on staff for this production.
- This production contains culturally sensitive content.
- This production will work to accommodate actors with disabilities.
 - This production will work to accommodate actors who use a mobility device.
- This production will have a nontraditional audience seating arrangement.
- This production is interactive and/or contains audience participation.
- There are previews planned for this production.
- The rehearsals for this production will take place outside.
- This production takes place outside.

Further Disclosures: _____

Here you may include any other information that may be unique to this production.

Sample Written Agreement

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

The following agreement is made between Thieves Guild Productions, Inc. ("Theatre") and _____ ("Actor") on this ___ (date). The Theatre hereby engages the participant in its production of _____ ("Production") in the role of _____, under the direction of the Production Team lead by _____ ("Production Team").

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

First day of rehearsal: _____

Training: ___ (dates and time) _____

Range of rehearsal hours: _____

Tech (Set construction) begins: _____

First preview: (Date of the one for the city) __

Opening: _____

Closing: _____

Days/times of planned performances: _____

Performance venue: _____

Strike (Set Deconstruction): _____

2. **Compensation.** Actor(s) shall receive access to training in acting and/or fighting if so desired, and a Hoggetowne shirt. This agreement shall not constitute the Actor as an employee of the Theatre, and it is understood that the Actor shall perform their 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.

a.

4. **Schedule Conflicts**

a. Any potential conflicts with the performance schedule shall be disclosed to the Production Team prior to the execution of this contract. All absences due to conflicts must receive prior approval by the director and stage manager.

5. **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).

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

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

8. **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:
Participant

Sample First Rehearsal Language

The following is adapted from the First Rehearsal Script created by Lifeline Theatre In Chicago; one of the contributors to the Chicago Theatre Standards. 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 or definitive, but is offered as a sample to be used or adapted. This script does not include the election of the NED, although that is often done at the first rehearsal.

Staff Member: _____ Thieves Guild Productions has adopted The TGP Community Standards (TGPCS), adapted from the Chicago Theatre Standards available at notinourhouse.org.

The aim of the TGPCS is to adopt procedures to prevent and respond to unsafe and/or abusive events, environments, or individuals. The TGPCS outlines the safeguards, procedures, and personnel required to create a safe working environment for our productions. For instance, when there is a fight in any show, there will also be a qualified fight choreographer on hand to work with the combatants. If there’s staged intimacy in the show, parameters will be agreed upon and safeguards will be put in place to maintain them.

An important component of the TGPCS is the Concern Resolution Path. This is a three--tiered list of people who you can contact if you feel uncomfortable or have any concerns throughout this production process. You have received a printed copy of the Concern Resolution Path with contact information for everyone on the path. This document will also be posted in the rehearsal space for your reference. I’d like to ask everyone on the path to introduce themselves.

[Members on the CRP introduce themselves]

The TGP Community Standards contains a number of pledges that we, as an organization, make to you. 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 members of the production team will take turns each reading a section, changing speakers with color changes.

Production Team 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 individual’s private life,
3. Posting or display of materials, articles, or graffiti, etc. which may cause humiliation, offence, or embarrassment.
4. Sexual Harassment:
 - 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. Members have the right to be free from:

- i. 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,
 - 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., promised casting opportunities), and/or threats of punishment for refusal (e.g., denial of casting 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 comment(s) that creates and maintains an offensive, hostile, or intimidating climate.

Staff Member: Thank you. It is important to note that our organization is comprised of both minors and adult participants. We will not tolerate any conduct or comments of a sexual nature directed at a minor or any form of harassment which adversely affects the minors within our membership.

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 environment. (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." But 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.

Examples of instances where an accidental comment or action could be addressed by saying "Ouch", include:

- the misgendering an individual or individuals
- the use of outdated colloquialisms and/or idioms which have negative impact
- jokes of a sensitive nature
- moments of improvisation that fall into any of the above categories

Any questions or discussion?

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 blah blah (insert 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. This follows the Concern Resolution Path:

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 __ (Director) or_(Fight Choreographer)
2. For production team:
 - a. (Producer)
 - b. (Show Advisory Liaison)
 - c. (Coordinator of Training and Safety)
 - d. Or another Board Member

Additional Resources for Conflict Resolution

Books

Nonviolent Communication by Marshall B. Rosenberg

Workshops

Effective Management Strategies for Theatre Leaders, produced regularly by the League of Chicago Theatres