

Earlham Theatre Standards

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Earlham College Theatre Standards Declaration of Purpose

Arts environments require risk, courage, vulnerability, and investment of our physical, emotional and intellectual selves. We seek to nurture spaces with strong safety nets that support an anti-racist theatre 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. Too often, artists in the past 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 have sometimes left the craft, cutting their careers short and depriving the world of their artistic voice. We believe that even in the absence of high-risk material, having pathways for response to unsafe conditions and harassment help 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. This document is the result of input from the large and experienced group of theatre producers and artists who authored the original Chicago Theatre Standards and all of the student and professional theatre artists involved in Earlham College Theatre Arts Department productions and classes since the summer of 2018. We offer special gratitude to the Student Company Representatives and Stage Managers who who shared their lived experience and feedback about how these standards can better serve the Earlham College Theatre Arts community: Saskia Bailey-deBrujn, Madi Eads, Lucy Fitzgerald, Ellie Gelser, Ari Higley Theo Merback-Crome, Amelia Petras, Ruthie Reichman, Iris Stevenson, and Monica Wuertemberger. This living document is intended to be flexible enough to accommodate as many types and styles of theatre, organizations of diverse structures, budgets, and environments as possible.

The Earlham College Principles & Practices, Student Standards of Community Respect, and Faculty Handbook provide guidance for appropriate behavior within the greater Earlham community. And the Office of Title IX strives to create a gender equitable and safe environment that progresses beyond compliance towards an environment that embodies equality and safety for all. However, certain kinds of conduct can be harmful even though they are not technically unlawful. With this framework in mind, members of the Earlham Theatre Arts community joined forces to adapt the Chicago Theatre Standards, a tool for self-governance, to serve the needs of our community. We seek to foster awareness of what artists should expect, and what producing organizations on campus can strive to provide in their spaces. This document outlines simple practices and tools to prevent and respond to the everyday challenges in arts environments. The overriding tenets of this document are:

communication, safety, respect, and accountability. In adopting this document, we state our intention through procedures designed to help all of us live by those intentions. All participants who work with Earlham College theatre-related organizations endorse these intentions by reading the Earlham Theatre Standards document and following its procedures and protocols. All individuals involved in Earlham theatre activities are encouraged to call attention to situations when these intentions are not being met by using the reporting channels herein.

The most up to date version of the Earlham Theatre Standards and other guiding documents should always be available via the following links:

- Earlham Theatre Standards <https://earlhamtheatrearts.wordpress.com/chicago-theatre-standards/>
- Earlham College Principles & Practices <https://earlham.edu/about/principles-practices/>
- Earlham College Student Standards of Community Respect <https://earlham.edu/policies-and-handbooks/community/student-code-of-conduct/>
- Earlham College Faculty Handbook <https://earlham.edu/policies-and-handbooks/handbooks/faculty-handbook/contents/>
- Earlham College Office of Title IX <https://earlham.edu/title-ix-information/>

History

Through Earlham’s Collaborative Research grants, two students were able to remain on campus in the summer of 2018 to research responsible storytelling in the modern world. Brianna Miller and Micaela Levesque spent a month working with department faculty Lynne Perkins Socey. The initial question of the collaborative research project was “What does it mean to be a responsible storyteller in today’s world?”. In order to answer this question, the team researched the policies and procedures of theaters on the forefront of responsible storytelling. Through this research, they found a multitude of ways to update and improve existing Earlham theatre processes and procedures; these changes aim to bring the department in line with these innovative theater companies. The team produced a packet of updated policies including a new set of standards which were then reviewed and tested before being officially adopted by the department as Earlham Theatre Standards.

Much of the inspiration for this document came from the Chicago Theatre Standards. The history of that document began

“On January 15, 2015, [when] Chicago actor Lori Myers made a social media rallying cry ‘NOT IN OUR HOUSE’ after hearing yet another account of sexual harassment by the same perpetrator at their long-standing theatre. Hundreds of responses revealed that the problem was well known, but no one felt safe enough to speak out. They feared reprisal both from their abuser and from the larger community. They feared they would not be

believed. They feared they would not work again. People who knew felt they could not speak out because they didn't have first-hand experience. They feared they would harm the survivor. They feared they would be labeled as a gossip or divisive in the community. While a whisper network warned many, others knew nothing and some hoped they could "handle it." This theatre was highly regarded and offered opportunities to emerging artists, who often got noticed by the press and eager audiences. The brave survivors who spoke out changed the tide, and the Not in Our House Chicago Theatre Community was born. By March of 2015, this document was underway. Coordinated by Chicago actor Laura T. Fisher, a small group of theatre artists and administrators crafted a draft over the course of a year. Twenty theatres agreed to pilot the document—they incorporated it into their theatre practices and met periodically to improve the document and discuss implementation strategies.”

Much like these Chicago theater companies, Earlham's Department of Theatre Arts aims to create a space in which its participants feel safe and valued. By adopting the Chicago Theatre Standards to better suit our educational theater as the Earlham Theatre Standards, the department creates a template for responsible conduct specific to our college theater environment.

Learn more about the Chicago Theatre Standards here:

<https://www.notinourhouse.org/chicago-theatre-standards-pilot-project/>

Earlham College Theatre Arts Department Mission Statement

We see theatre as an essential part of the human experience; stories brought to life through imagination and shared in community can transport and transform us. We teach Earlham students to create theatre that elicits empathy, challenges the intellect, and encourages intentional decision-making. We strive to develop interdisciplinary anti-racist theatre artists with a personal sense of responsibility to the communities in which they will live and work.

Inspired by the Chicago Theatre Standards, our Earlham Theatre Standards seek to support the Department of Theatre Arts' mission by encouraging communication, safety, respect, and accountability of every participant involved in theatrical productions. These standards are devised to produce:

- Spaces free of harassment, whether it be sexual, or based on 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 at no cost; and by
- Peer support through mentorship and collaboration.

Anti-Racist Theatre Ethos

The Earlham College Theatre Arts Department strives to create theatre that elicits empathy, challenges the intellect, and encourages intentional decision making. These core goals and our alignment with Quaker Principles and Practices necessitate not only our vocal support of the Movement for Black Lives but also our commitment to an anti-racist theatre ethos envisioning and enacting a better future in our curriculum and production work. We acknowledge that the arts have long been touted as a safe place for everyone while still allowing privileged persons to rest on comfortable laurels within a historically white supremacist society. We are actively working to address the “We See You White American Theatre Demands” issued in the summer of 2020. Details about the focus of current actions can be found here:

<https://earlhamtheatrearts.wordpress.com/policies-and-procedures/anti-racism/>

Who Are the Earlham Theatre Standards for?

These standards are designed for students, faculty, staff, and community theatre artists as well as guest artists and contractors participating in theatre-related activities at Earlham College. These standards can help emerging artists learn what is expected of them and what they can expect from potential environments they may engage in outside of Earlham College. This document may also serve parents who have children considering a career in the arts; these standards can support conversations about professional behavior, boundaries, and expectations. Too often when emerging artists find themselves in an abusive or otherwise toxic environment, they have said “I didn’t know who to talk to,” or “I just thought that’s the way things go.” One intention for this document is to educate prospective arts participants about what a safe environment can look like and to provide them with tools to advocate for positive change where that is needed.

How to Use 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, share wisdom from companies that piloted the Chicago Theatre Standards document, 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.

Casting Authority: Individuals who determine which actors are cast in a production.

Community Member: a volunteer theatre artist who is part of the greater Richmond community but is not an Earlham College student, staff, or faculty member

Guest Artist: a professional theatre artist and/or instructor who has been hired to work on a specific Earlham College Theatre Arts course and/or production

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 or organization (theatre company) responsible for mounting a production.

We/Our: This document is designed to be administered by producers. Sections of the ETS are written from the perspective of the producer. For example, “We recognize our responsibility to...,” can be read as, “We, the Department of Theatre Arts, recognize our responsibility to....”

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.

Student Representative - Selected by the student company members, the SR serves as a confidential and peer-level liaison (reporting channel) between the student participants, the stage manager, and others on the Concern Resolution Path. Because participants often have long-standing relationships, aspirations for future collaboration, or a fear of being labeled “difficult”, communicating concerns can be challenging. The Student Representative can help to alleviate this tension.

Requires Disclosure: Disclosure assists prospective participants to make informed decisions when accepting auditions and offers, and to 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 ETS 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.

The Process

The process of incorporating ETS into a production requires a balance wherein the ETS are 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 the document became a tool for punishment or judgment. Each production should strive to make the ETS work in their own space. A few things to keep in mind:

1. The ETS should be discussed at every level of the production, including company and production meetings. Every member of the production team, administrative staff, and acting ensemble (including community members and professional guest artists) should be required to read the document, clarify their understanding of its intent, and agree to fulfill their responsibilities within the agreed upon policies and procedures.
2. The ETS should be discussed as early as season selection meetings, potential guest artist interviews, and concept & 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 plays that require aerial work. If a company cannot afford a fight choreographer, then a play with onstage violence might not be in the cards. The ETS document provides a tool for discussion to ensure that the Earlham Theatre Arts department works within their financial means and/or expertise.
3. Prospective stage managers and guest artists 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 casting authority has an important role to play, and should be well versed in the document, particularly the audition section.
5. The Earlham Theatre Standards should be thoroughly discussed on the first day of rehearsal. This is when participants with no exposure to the ETS will first encounter it. Taking the time (a suggested minimum of 30 minutes) to discuss the standards during the first rehearsal will increase the chances of success with the ETS. Getting off on the right foot is essential to this process and the First Day Implementation Notes are designed to help.
6. ETS protocols are designed for use throughout the rehearsal process, especially for high-risk content.
7. Many elements of the ETS come into play during tech. Taking the time to visit safety, privacy, and other ETS elements helps to prevent problems before they happen.
8. The ETS document offers suggestions for prevention & responses to issues throughout the run.

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 producing theatre (The Stage Manager (SM), the Director, an assigned company member, ...) 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. A summary of what the Earlham Theatre Standards is and what it is meant to accomplish.
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 Student Representative 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 Student Representative (SR). The SR is a confidential liaison (reporting channel) between participants, the stage manager, and others on the Concern Resolution Path. The SR does not decide who’s right and wrong, or even necessarily solve problems, but helps to ensure that communication paths are open. The SR is typically an actor selected by the participants of each production by the end of the first week of rehearsal but can be someone outside of the production if such a person shows interest and participants see them fit. More specifics are available in the section of this document dedicated to the SR.
4. Point out areas of the ETS 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 <https://earlhamtheatrearts.wordpress.com/>.

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 producer seeks 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. 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.

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 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.
 - o Student Representative
 - o Stage Manager
 - o Production Manager (if this position exists for the specific production)
 - o Director
- Level Three—A formal meeting with the Student Representative and the Department of Theatre Arts faculty.

- Level Four— If an issue has not been resolved through Levels One, Two, or Three, or if you are an individual named in Level Three who needs assistance to resolve the issue, your next point of contact is the Dean of Students. A Student Life Representative will assist in mediating further conversation with the department or guiding the issue through existing Earlham policies.

See EC "Concern Resolution Path Guidelines" document for more specifics

Communication

- The CRP 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.
- Participants should be encouraged to report their concerns in writing for recordkeeping purposes.

Recordkeeping

- The producer should maintain personnel files, which should include reported concerns. Such files are to be kept confidential and accessible only to the individual(s) responsible for maintaining the files.

Legal Remedies

- In the event of civil or criminal misconduct or liability, the ETS is not a replacement for legal advice or action, nor does it stand instead of any local, state or federal law.
- Please contact Bonita Washington-Lacey (washibo@earlham.edu) or use the following link to work through the [Earlham Student Consumer Complaint Process](#).

Implementation Notes

- Producers should complete a CRP with the names and contact information of all individuals who will serve on the path for each production. Theatres may adapt the CRP to reflect their staffing 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 ETS encourages firing 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 for each 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.

The Role of the Stage Manager Regarding the ETS

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 ETS. The goal of this standard is to respect that the additional responsibilities of the SM detailed in the ETS 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 ETS are:

- Read and be familiar with the ETS.
- Know and follow the CRP.
- Ensure that consent is discussed before scenes of sexual content and nudity and document applicable specifics.
- Document all choreography, including sexual content. The Stage Manager must be present for all rehearsals when choreography is rehearsed.
- Allow for the selection of the Student Representative (SR) during the first week of rehearsal and include the SR in the safety walk on the first day of tech before actors take the stage.
- Work with and communicate with the SR, particularly regarding any raised concern.

Requires Disclosure

- SMs should have access to the script, or known scope of a production, before they agree to participate.

Student Representative (SR)

The Goal

The goal of the Student Representative (SR) 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 SR can help to alleviate this tension.

The Standard

The SR was inspired by the Actors’ Equity’s “Equity Deputy,” but the SR does not report to any outside regulatory body, since the ETS is a tool for self-regulation. The SR navigates the ETS 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 stage manager) as a first contact when a concern cannot be resolved by an individual.

Role and Responsibilities of the Student Representative

- Become familiar with the ETS, CRP, and any related policies and procedures provided by the producer.
- Help familiarize others with the ETS, CRP.
- Provide contact information and availability for consultation outside of rehearsal/performance space/hours.
- Serve as a liaison between the cast, crew, stage manager, 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 ETS 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 SR's Scope

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

Implementation Notes (*How to select an SR*)

Earlham College Department of Theatre Arts Student Representative Election Process

At some point during the business meeting that precedes the first rehearsal for each production, the Stage Manager will meet privately with the acting company to facilitate election of the Student Representative (SR) for the production. After answering questions, the Stage Manager will ask for nominations. If more than one person is willing to accept the position, the Stage Manager will distribute blank ballots on which each actor will vote for the person they wish to serve. Once the results of the election are announced, the Stage Manager will write in the SR's name and contact information and each member of the company will sign the document verifying the results of the election. The Student Representative will also be indicated on the official contact sheet. And the election results document will be posted on the company call board.

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, 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 (i.e., sides from the play, choreography, improvisation, monologue, etc.);
- Any potential stage combat, feats of physical daring, nudity, partial nudity, sexual content, 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, casting authority, and producer.

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 ask prospective participants to attend more than three (3) audition calls for a single production.
- Audition calls should be no longer than three (3) hours, and should not 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 sexual contact 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 violent or sexual contact.
- We will not ask prospective participants to disrobe at an audition. (See the Sexual Content and Nudity standard.)
- The casting authority 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. If recordings are made, there will be 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.
- 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.

Requires Disclosure

- If scenes of violence, sexual content, or other choreography will be a part of the audition.
- 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.

Explore It Further

- Provide the full script with the audition invitation.
- Provide the names of the production's design team, including choreographers.
- If the producer has an inclusivity policy, it should be provided with audition notices on invitations.
- Once casting is complete, producers should notify those who were called-back, but not cast.

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.
- Engage Casting Director in any meetings/conversations to share 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—Unless otherwise stated, participants receive no compensation for Earlham productions. If compensation is provided, the amount and payment schedule of any stipend, honorarium, or other compensation will be specified to the participant.
- 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.

Implementation Notes

- A copy of our Letter of Agreement is included in the appendix of this document and on our website: <https://earlhamtheatrearts.wordpress.com/other-forms/>

UNDERSTUDIES

The Goal

Being an understudy is a tough job, and the job can be made more difficult if the understudy is not kept in the loop throughout the production process. This standard seeks to provide ways to prepare, include, and inform understudies so they are ready to save the day.

The Standard

Engaging understudies is strongly encouraged. The following guidelines can help ensure that

they are effective and productive members of the production, and given an opportunity to succeed.

- Understudies should have a written agreement detailing expectations.
- Understudies should be introduced to the SR and should have the CRP explained to them.

Requires Disclosure

- If understudies will be engaged for the production (disclosed at auditions).
- Any special skills required (dialect, combat, singing, sexual content and nudity, etc.).
- What support the understudies will receive (work with dialect coach, choreographer/s, for example).
- Which role(s) the understudy is expected to cover.
- General rehearsal schedule including (in a general sense) when understudies are welcome into rehearsals.
- Whether a put-in rehearsal will be scheduled, if advance notice allows.
- Whether costumes will be provided, or if the understudy wears the costumes of the actor being covered, or if the understudy is expected to supply their own costume.
- If an actor leaves a production, whether the understudy will replace that actor or the role will be recast.
- The complimentary ticket policy.

Explore it Further

- Have understudies shadow the actors they are covering during a performance.
- Allow understudies to observe any rehearsals when special skills (dialects, choreography, etc.) are being taught.

Implementation Notes

- Having understudies at the performance venue 30 minutes before each performance 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.
- Provide a date by which understudies are expected to be off-book and performance ready. Have a policy for what happens if the understudy has to go on before that date. Will they go on with a book or will the performance be cancelled?
- In the event a character has audio and or/video in production, (If a character leaves a voicemail, for example), backup recordings featuring the understudies should be made in case they go on.
- If an archival video recording of the production is made, giving understudies access to this

recording can help them prepare for performance.

BASIC HEALTH & SAFETY

[Link to Earlham College Coronavirus Safety Protocols](#)

All Earlham College theatre productions will adhere to Earlham College Coronavirus Safety Protocols, the [Actors Equity COVID19 Safety Guidance](#) document and the most up to date research about contemporary best practices as described by related performing arts organizations.

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 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, 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;
- A plan for costume maintenance and laundry.

At the first rehearsal and first tech day with actors, a safety walk with the SM and SR should 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 to point out where they need additional 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 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.). Another example: if the theatre cannot supply, maintain, or launder costumes, that should be disclosed at the time of audition.

Explore It Further

- Rehearsal and performance spaces should comply with the City of Richmond 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, yoga, or other physical activities, they should have certification or professional training to do so. If the leader is a student, they must meet department approved qualifications and have their plans for the session approved by their supervisor.

AUDIENCE AND FRONT OF HOUSE

The Goal

Audience members are active participants in live performance. 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's creative 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 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.

Preproduction

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

Performances

To the extent feasible, without disturbing the artistic integrity of the production, 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 producer should designate an individual to oversee the box office and front of house operations. This individual 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 ushers and front of house staff prior to every show to cover:
 - o Building safety requirements and emergency plans;
 - o Audience configuration;
 - o Expectations of audience engagement;
 - o 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 whenever 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 dressing room environment where all inhabitants recognize these values and participate in fostering a safe place for artists to prepare.

- In Wilkinson Theater “dressing rooms” are defined as the two rooms in 007 used specifically for costume storage and changing. The rest of the green room (the corridor, the make up room, the costume shop, etc) is still a space which can be used freely before and after the show. “Dressing rooms” in McDaniel include the greenroom because of its immediate proximity to the dressing rooms.
- Actors may specify the dressing room of their choosing for storage of their costume pieces. Where restrooms are designated by gender, actors may use the restroom that aligns with their gender identification.
- Children 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.
- Non-actors (with the exception of the SM and wardrobe staff) should not be allowed in the dressing room during the time between 30 minutes before the performance begins and 30 minutes after the performance ends. In the event that is not possible, communication between the dressing room inhabitants and those who need to pass through is encouraged to establish the least intrusive way to share the space.
- Where costumes are used, a clothing rack and hangers should be provided.
- Recording by any means, and posting any recordings or photos online, should not be permitted in the dressing room without the prior consent of all individuals present.
- Reasonable accommodations should be made to respect the preferences of all participants sharing a dressing room, particularly with regard to the discussion of reviews or who might be in the audience.
- Inhabitants of dressing 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 dressing room mates), or other similar activities.

- Any concerns related to the dressing rooms should be resolved (a) between its inhabitants, (b) with the consultation of the SR, or (c) according to the concern resolution path.
- While it is always advisable to leave “valuables” at home, actors working in the McDaniel Studio theatre may store “valuables” in the greenroom personal lockers. Provisions should be made for a reasonable quantity of “valuables” to be collected by Stage Management before and returned immediately after each performance in Wilkinson Theatre.

CHOREOGRAPHY: Nudity, Violence, Movement & 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, 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; 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

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:

- o Suitable for the required choreography
- o Installed by a qualified rigger, if applicable
- o Inspected/maintained by a trained technician
- o Inspected by any actors who use the equipment before each use
- o Handled only by those required to do so

Pre-production and Auditions

- A designer or choreographer should be engaged for any production that includes weapons, hand--to--hand combat, sexual violence, specialized movement techniques, or any similar high-risk activity.
 - o This designer/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.
 - o This designer/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:
 - o The nature of any specialized movement or physical theatre (i.e. weapons, physical combat, sexual violence, tumbling, aerial acrobatics, dance, yoga, etc.) acknowledging that concepts may change;
 - o The name and professional experience of the designer/choreographer if possible.
- At the time of the 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 designer/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, 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 (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) should be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally. The captain should be empowered to notify the stage manager or designer/choreographer of any issues with the choreography.
- Choreography should be recorded (in writing or on video, if appropriate) so that performers and captains have a reference for maintaining the choreography.
- Time should be set aside at the beginning of 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 director/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 designer/choreographer and should include notes to the designer/choreographer if any adjustments need to be made to the choreography, or if any problems develop.
- A comfortable working temperature should be maintained in the rehearsal space. 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 designers/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.
- A comfortable working temperature should be maintained in the space. 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 stage manager should check with each actor involved before and after performances to confirm that choreography is maintained and consent/boundaries have not been overlooked.

- If any choreography is altered during performance, actors should notify the stage manager and/or SR 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.

Implementation Notes

- It can be helpful to assign 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 (off-stage during performances, if possible).
- The stage manager 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.

SPECIFIC CONSIDERATIONS: SEXUAL CONTENT & NUDITY

Earlham theatre productions implement the [Intimacy Directors International Pillars of Intimacy](#) when creating, rehearsing, and performing moments of stage intimacy.

The Goal

Sexual Content and Nudity (SC/N) require careful consideration as early as the season selection process. Artists in scenes with SC/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. SC/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, documentation and accountability traditionally employed for fight choreography for scenes with sexual choreography.

Pre-production and Auditions

- SC/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 SC/N as part of the production should confirm consent to performing SC/N at the time of audition.

Rehearsal

- Prior to rehearsing scenes with SC/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 SC/N. A safe word (such as “hold”) should be established for SC/N rehearsals.
- Initial SC/N rehearsals should be closed, such that only participants involved in the scene are present. SC/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 SC/N is rehearsed.
- Stage managers should document the terms of consent and details of sexual 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 SC/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 SC/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

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

Explore It Further

- When sexual 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 designers should be engaged for the production and included in pre-production meetings.
- Producer should standardize communication and protocols with directors requiring SC/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 SC/N scenes.
- A time limit for rehearsing SC/N should be established and communicated.
- Backstage areas and dressing rooms should provide reasonable accommodations for modesty/privacy.

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.

SEXUAL HARRASSMENT

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 agree--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 staffs is needed to foster an environment of emotional safety.

- Sexual harassment includes but is not limited to:
 - o Unwelcome remarks, jokes, innuendoes, or taunts about a person's body, attire, gender, or sexual orientation outside the boundaries of consent or production content;
 - o 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;
 - o Any unwanted or inappropriate physical contact such as touching, kissing, massaging, patting, hugging, or pinching outside the boundaries of consent or production content;
 - o Unwelcome inquiries or comments about a person's sex life or sexual preference outside the boundaries of consent or production content;
 - o Leering, whistling, or other suggestive or insulting sounds outside the boundaries of consent or production content;
 - o Inappropriate comments about clothing, physical characteristics, or activities outside the boundaries of consent or production content;
 - o Posting or displaying materials, articles, or graffiti that is sexually oriented outside the boundaries of consent or production content;
 - o 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;
 - o Attempting to engage in sexual behaviors offstage that are choreographed for the stage;
 - o 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;

- o Intentional failure to observe the dressing room standards laid out in this document;
- o Inviting an actor to rehearse sexual content outside of scheduled rehearsals;
- o Repeated invitation/suggestion to take relationships of a sexual nature beyond the stage;
- o Using the text of a production that is sexual, violent, threatening, or offensive in offstage discourse;
- o Improvising sexual content without expressed consent.

- **Participants have the right to be free from:**

- o Sexual solicitation or advance made by a person in a position to confer, grant, or deny a benefit or advancement outside production content;
- o 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 Earlham Theatre 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:
 - o 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;
 - o Staging (culturally based violence or abuse, for example), which was not disclosed at the time of audition/casting;
 - o Accents or dialects to underscore a cultural representation not disclosed at the time of auditions/casting;
 - o Make-up that can reasonably be described as "black face," "brown face," or similar portrayal, which was not disclosed at the time of audition/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.

Explore it Further

- Producers should seek opportunities to intern, mentor, include, and professionally engage participants of color at all levels of their organization.

APPENDIX of Supplemental Support and Forms

Examples of Audition Disclosure Information

The following information should be shared with potential participants via audition postings, at the site of registration, and/or on the audition form as appropriate so that individuals can ask questions and make informed decisions before they audition for the production:

This theatre company works in alignment with The Earlham Theatre Standards, which seeks to foster an environment of communication, safety, respect, accountability, and the health, safety, and well-being of Earlham theatre organizations and their participants. We hope the following disclosures help you make an informed choice should you be offered a role in this production.

During this audition, you will NOT be asked to

- audition more than 3 times for this production
- be kept at any audition more than 3 hours, or past 11pm.
- disrobe or perform any intimate contact or violence

PRODUCTION SCHEDULE: highlight first day of rehearsal, range of rehearsal hours, tech rehearsals, performance dates and times, performance venue, post-mortem meeting

PRODUCTION TEAM: specify each member of the production team and their relationship to the productions (i.e. director, assistant stage manager, dramaturg, lighting designer, etc.)

PLAY CONTENT and PRODUCTION PROCESS DISCLOSURES:

- Provide information about the content of the show (i.e. “This production contains sexual content.” Other common issues for disclosure include nudity, violence, sexual assault, death of a child, culturally sensitive content, acts of discrimination, etc.)
- Provide information about accessibility and environmental impact issues (i.e. “This production is accessible to actors who use a mobility device.” Information about the following may also be useful: a non-traditional audience seating arrangement, recorded gunshots, live blanks onstage, strobe lights.
- In addition to the casting policy, provide information about casting criteria specific to the production (i.e. specific opportunities for gender non-conforming, genderqueer, transgender, and non-binary actors as well as actors of specific racial/ethnic backgrounds, language or origin and/or special skills).
- Provide information about the rehearsal and production processes planned to create a safe environment and support participants (i.e. “This production will have an Intimacy Director on staff.” Other common personnel and process info might include: fight choreographer, movement director, voice & diction coach, dialect coach, content consultant, this company adheres to IDI Pillars of Intimacy guidelines, etc.)
- There will be understudies for this production. (specific info re: a guaranteed

understudy run-through or performance, perhaps the ability to also serve the show in some other capacity)

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 Student Representative, although that is often done at the first rehearsal.

Producer, Stage Manager, or Student Representative:

The aim of the Earlham Theatre Standards document is to adopt procedures to prevent and respond to unsafe and/or abusive events, environments or individuals. 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, intimacy direction parameters will be agreed upon and safeguards will be put in place to maintain them.

An important component of the ETS 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 is posted in the actor packet, on the wordpress site and on the call board for your reference. I’d like to ask everyone on the path to introduce themselves.

The Earlham Theatre Standards contain a number of pledges that the producing theater makes 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 everyone else just jump in for a section when you like, no particular order, changing speakers with color changes.

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:**

- 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. 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., 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 comment that creates and maintains an offensive, hostile, or intimidating climate.

Producer or Stage Manager or Student Rep: 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)

The Following Coaching Tips are excerpted from The Chicago Theatre Standards

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.

Any questions or discussion?

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 Student Representative (SR)
- c. If you do not feel comfortable reporting to either your stage manager or the SR, please report to either the Theatre Arts convener or another Theatre Arts faculty member.

2. For production team:

- a. The production manager / technical director.
- b. The Theatre Arts convener or another Theatre Arts faculty member.

CST Notes

- The most common question: "Sometimes I don't know there was an "ouch" until I'm trying to sleep that night. Can I bring it back later?" Response: "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.
- The 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 bad story here). If something like this had been set up in advance, I bet it wouldn't have happened."

Concern Resolution Path

Creating a safe and comfortable environment for all members of our team is important to us. 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 Two 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: Student Representative
EMAIL: _____
PHONE#: _____

Level Three

If an issue has not been resolved through Levels One and Two, the Student Rep will coordinate with you and the department faculty to set up a formal meeting to discuss the issue. At this meeting the Student Rep will serve as your advocate to represent you during the conversation. You may choose to be present or not depending on your comfort level.

After each meeting, you and the Student Rep will meet to discuss if the issue has been adequately addressed or if further action is necessary. Next steps could include more meetings with the department, with other students, and/or proceeding to Level Four.

Level Four

If an issue has not been resolved through Levels One, Two, or Three, or if you are an individual named in Level Three who needs assistance to resolve the issue, your next point of contact is the Vice President of Student Life. A Student Life Representative will assist in mediating further conversation with the department or guiding the issue through existing Earlham policies.

ETS Student Representative Job Description

The role of **Student Representative** exists to create a confidential and peer-level liaison and a reporting channel between the actors/crew members/technicians, the production team, and producing faculty. Because participants often have long-standing relationships, aspirations for future collaboration, or a fear of being labeled “difficult”, communicating concerns can be challenging. The Student Representative can help to alleviate this tension.

Role and Responsibilities of the Student Representative

- Become familiar with the ETS, CRP, and any related policies and procedures provided by the producer.
- Help familiarize others with the ETS and the CRP.
- Provide contact information and availability for consultation outside of rehearsal/performance space/hours.
- Serve as a liaison between the cast, crew, technicians, stage manager, 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 ETS 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 Student Representative’s Scope

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

Earlham College Department of Theatre Arts Election Process

At some point during the business meeting that precedes the first rehearsal for each production, the Stage Manager will meet privately with the acting company to facilitate election of the Student Representative (SR) for the production. After answering questions, the Stage Manager will ask for nominations. If more than one person is willing to accept the position, the Stage Manager will distribute blank ballots on which each actor will vote for the person they wish to serve. Once the results of the election are announced, the Stage Manager will write in the SR’s name and contact information and each member of the company will sign the document verifying the results of the election. The Student Representative will also be indicated on the official contact sheet. And the election results document will be posted on the company call board.

Earlham Department of Theatre Arts

[Production Title] Letter of Agreement

This document is designed to outline the agreement between _____
(Name of Participant)
and the Earlham Department of Theatre Arts. It is agreed that _____
(Name of Participant)
will fill the role[s] of _____ for [Production Title] which will be
(Name of Character[s] or Position)
performed on the _____ Theatre stage at 7:30pm on _____
[name of theater] [production dates and year.]

The participant acknowledges that they have disclosed all conflicts with the tentative rehearsal and production schedule and will protect the remaining times during which they may be called for rehearsals.

The participant acknowledges that they have been introduced to the [Earlham Theatre Standards](#) and agrees to work in alignment with them and to fulfill their responsibilities within the agreed upon policies and procedures. The Department of Theatre Arts strives to foster a community in which each student feels empowered to speak their truth; the Student Representative exists to help facilitate effective communication. However, we acknowledge that this community, composed of people from diverse and multilayered backgrounds, is far from perfect. Therefore, please familiarize yourself with the [Concern Resolution Path](#) as another option for addressing challenging issues.

The Department of Theatre Arts respects the participant's time by honoring the published schedule; no changes in schedule will be made without the agreement of all affected parties. The actor agrees to respond promptly to messages from Stage Management and the Director, to meet paperwork and line deadlines, to arrive for

rehearsal calls, costume fittings, make-up calls, publicity calls, strike, and post-mortem in a timely fashion and to respect the authority of students in management and design positions. The Department of Theatre Arts agrees to accurately represent the participant and their work in the program, lobby display cases, other publicity efforts, and archival collection.

(Dept of Theatre Arts Representative) Date (Participant Signature) Date

Attachment: Current Production Schedule and ETS & Concern Resolution Path links

Semester – PLAY TITLE

AUDITION INFORMATION SHEET

NAME _____ PRONOUNS _____ E-MAIL _____

HEIGHT ____ HAIR COLOR _____ PHONE _____ CIRCLE: FY SO JR SR Non-Student

LIST ROLES OF PARTICULAR INTEREST:

WILL YOU ACCEPT A MAJOR ROLE? A MINOR ROLE? ANY ROLE?

Note to SMs: choose applicable info to include for your production...

CONTENT DISCLOSURE:

This play contains.... *summarize issues and specific incidents that might awaken personal trauma or challenge personal sensitivities...*

Actors in the production of this may/will be required to / involved with *Consider the kinds of moments or tasks might cause an emotional toll on an actor as the moment of storytelling is designed, rehearsed, and repeated through performances*

This production requires some actors to..... *Describe specific skills that may require previous experience / training / agility /strength, etc.*

Please describe your skills/experience level (*i.e. beginner, intermediate, advanced*) with ... *the pertinent skills. This section might include “voice type” or “voice range” or “do you read music? play a musical instrument? do you have stage combat experience? circus skills?” or other special SKILLS required for this production.]*

Please describe your **COMFORT LEVEL** with...

[stage combat, feats of physical daring, partial nudity, full nudity, physical contact, sexual contact, or other reasonably understood high risk activities]

Here’s one way to do it:

Singing:

1 2 3 4 5 Notes:

Dancing:

1 2 3 4 5 Notes:

Physical Contact:

1 2 3 4 5 Notes:

Sexual Contact:

1 2 3 4 5 Notes:

Stage Combat / Martial Arts:

1 2 3 4 5 Notes:

Heights:

1 2 3 4 5 Notes:

Are there any accommodations re: accessibility, sensitivity to sudden or loud sound, flashing lights and/or stage fog, dietary or physical restrictions, cognitive or emotional needs, content sensitivities, and/or anything else you would like us to know in order to support your participation in this project? *(If you would prefer to respond to this in person, ask the Stage Manager to point you toward the faculty member in the room.)*

Earlham Theatre Arts Conscious Casting Policy:

Theatre is the art of empathy. We choose to produce plays that serve the Earlham, Richmond, and greater Wayne County communities. In order to responsibly represent the diversity of our communities we are, in alignment with our anti-racist and inclusive theatre ethos, committed to conscious casting. Students, faculty, staff, and community members of all ages, body types, abilities, races, ethnicities, genders, orientations, and experience levels are encouraged to audition for Earlham Theatre Arts Department productions. We invite gender non-conforming, genderqueer, transgender, non-binary actors to submit for the roles they most identify with. Our first priority is to cast students in roles that will challenge them while serving the needs of the production. Guest actors are cast when their contributions to the production will enrich student learning and enhance production quality.

<https://earlhamtheatrearts.wordpress.com/casting-policy/>

NOTE REGULAR COMMITMENTS ON THE CHART :

	Sundays	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1pm							
1:30							
2pm							
2:30							
3pm							
3:30							
4pm							
4:30							
5pm							
5:30							
6pm							
6:30							
7pm							
7:30							
8pm							

8:30							
9pm							
9:30							
10pm							
10:30pm							

PLEASE LIST ANY DATE SPECIFIC CONFLICTS (including athletic events and scholarship program retreats) WITH TENTATIVE REHEARSAL SCHEDULE:

PLEASE WRITE YOUR ACTING EXPERIENCE BELOW or ON THE BACK SIDE →