

THE STAGESOURCE

LINE DRAWN COMMUNITY STANDARDS

**1 EQUITY, DIVERSITY,
AND INCLUSION**

**2 CLEARLY
COMMUNICATED
POLICIES**

**3 HOLDING EVERYONE
EQUALLY
ACCOUNTABLE**

**4 PROMPT
ORGANIZATIONAL
RESPONSES**

5 INTIMACY DIRECTION

**6 CONTINUOUS
CONSENT**

**7 CONSCIENTIOUS
PRIVATE SESSIONS**

8 ONGOING TRAINING

**9 SAFE CHANGING
SPACES**

10 SAFETY FOR MINORS

THE INITIATIVE

The Line Drawn Initiative is a call to create safe working spaces for the performing arts community—free from sexual harassment.

Line Drawn began with a survey and report in 2018, followed by three summits gathering theater professionals, facilitated by IMPACT Boston.

StageSource and IMPACT Boston are developing programs and resources specifically for the needs of the New England performing arts community.

THE STANDARDS

These Community Standards are a unified set of beliefs developed by the New England theatre community to prevent harassment.

By adopting at least eight of the ten standards, a company can receive a Line Drawn Designation.

The standards are a foundation for producers to build policies and structures on top of, based on their needs.

Piloting for the Line Drawn Designation will begin in January 2020

LINE DRAWN COMMUNITY STANDARDS

1 EQUITY, DIVERSITY, AND INCLUSION

Producers will foster spaces based in inclusivity as a foundational step toward abuse prevention and effective communication. Producers and Company Members will be cognizant of how race, gender, sexuality, disability, age, job security and other dynamics play a factor in the likelihood of abuse and one's ability to speak up.

2 CLEARLY COMMUNICATED POLICIES

Producers must have policies in place that address all of the following:

- **HARASSMENT** — Including a reporting structure and multiple avenues of reporting.
 - These avenues must include contacts outside of company members, such as external harassment prevention organizations and governmental reporting structures.
 - These must cover interactions with non-company members, including donors, audience members, and critics.
- **WHISTLEBLOWER & NON-RETALIATION PROTECTIONS** — Reporting abuse and harassment is part of everyone's job and no person will be fired from a production or denied future employment for reporting.
- **DRUGS & ALCOHOL**
- **NUDITY & TOUCH** — Including onstage, backstage, and during rehearsal
- **SAFETY FOR MINORS**

StageSource has a library of templates and examples organizations may adapt from. Contact info@stagesource.org for access.

These policies will be publicly available through the producer's website or available upon request. All job listings and audition notices will list or include a link to these policies. These policies will be delivered, physically or digitally, to all company members to review and sign at the time of hiring. These policies will be clearly communicated and reviewed at staff meetings semiannually, all first rehearsals, all first production meetings, and to any overhire employees at least once per year.

KEY TERMS

PRODUCTION

The work being developed, both public and private. This may include, but is not limited to plays, staged readings, or workshops.

PRODUCER

The independent producers, or the leadership of the organization developing the production.

COMPANY MEMBER

Anyone working for the production, paid or otherwise. This includes, but is not limited to staff, performers, directors, designers, stage managers, run crew, overhire, ushers, board members, interns, and volunteers.

MOMENTS OF INTIMACY

Any instance of nudity, simulated sex, or sexually driven touch occurring onstage. As a rule of thumb, if you are questioning if something is a "moment of intimacy," treat it like it is.

LINE DRAWN COMMUNITY STANDARDS

3 HOLDING EVERYONE EQUALLY ACCOUNTABLE

All company members (staff, performers, directors, designers, overhire, ushers, board members, interns, and volunteers) will be held to the same standards regardless of role or status. Nobody is exempt from them because they are leaders within the company, donate large sums of money, drive ticket sales, or otherwise significantly benefit the company. Nor is anyone exempt due to the brevity of their interaction with the production. No person is exempt from holding themselves and their peers accountable to them. Minimizing or undermining conversations on harassment can intimidate people from speaking up for their needs and safety, and reduces these standards to lip-service.

Misconduct by audience members, donors, and critics will not be tolerated, regardless of their relationship with the producer or production.

4 PROMPT ORGANIZATIONAL RESPONSES

Producers will have a timely and clearly communicated mechanism to address reports of abuse & harassment. Acknowledgement of receiving the report will be given to the reporter within 24-hours of reporting.

Information on definitive steps being taken by the producer will be communicated to the reporter within 72-hours of reporting. Definitive steps may include, but are not limited to, initiation of an investigation, scheduling of a meeting between company members and the individuals involved, mandated training, or suspension.

The individual reporting shall remain anonymous unless their approval is given or otherwise specified in advance due to organizational, state, or federal policies.

5 INTIMACY DIRECTION

Producers will do everything in their power to hire an Intimacy Director for all moments of intimacy. The Intimacy Director will advocate for Performer safety, guide safe communication and enforce consent practices, be active in the development of all moments of intimacy, and available to the production when issues with choreography need to be addressed.

In all productions that include significant moments of intimacy, or when requested by a Performer, the Producer will designate an intimacy Deputy from the production. Even if an Intimacy Director is hired, the Intimacy Deputy will exist in addition to that role, similar to a fight or dance captain. The Intimacy Deputy will keep an eye on maintaining choreography for all moments of intimacy throughout the rehearsal and performances. The Stage Manager and Intimacy Deputy will run through moments of intimacy choreography before performances as needed or requested. The Intimacy Deputy cannot be the Director or Stage Manager. This role may be filled by production members including Performers or ASMs. The Intimacy Deputy will be fairly compensated for the additional workload.

The Intimacy Director will be clearly listed alongside other lead design roles in the program. The Intimacy Deputy will be noted on the cast page of the program.

6 CONTINUOUS CONSENT

In any context (on or offstage) touch (sexual or otherwise) will be preceded by consent. For moments repeated daily (such as blocking or quick changes) exact expectations of process and accepted contact will be clearly defined in advance.

Continuous consent does not necessitate stopping the rehearsal each time one Performer wishes to have physical contact with another. Consent may consist of allowing someone to easily step out of an activity, systems for someone to decline an act without repercussion or required explanation, or clear establishment of boundaries at the start of the process on where and how one does and does not feel comfortable being touched. Consent must be freely and enthusiastically given by all parties involved in an action. It can be given, revoked, revised, or enhanced at any time.

All possible moments of intimacy (nudity, simulated sex, or sexually driven touch) will be clearly identified to the Performers involved prior to hiring. If exact moments of intimacy are not fully defined at hiring, such as new work, this will be stated and possible moments will be made clear.

For example: "This production is currently in development and moments of intimacy may be added during the rehearsal process. This role may participate in kissing and sexually-driven touch in the production, this role will not be required to participate in any nudity or simulated sex."

Additional onstage moments of intimacy may not be added on the spot in rehearsal. Additional moments of intimacy may only be added after unanimous consent during a closed conversation including all Performers involved, the Director, Stage Manager, and Intimacy Director—or Deputy if there is no Intimacy Director on the production. If unanimously invited in, others may participate in this conversation.

All moments of intimacy require rehearsal before performance.

7 CONSCIENTIOUS PRIVATE SESSIONS

No audition will take place with only two people in the room; there will always be a third party present. This third party may include an Assistant Director, Stage Manager/ASM, Producer, Performer, or staff member. Auditions will not take place in someone's home, apartment, or personal residence.

For any rehearsals, interviews, or other work-related meetings with only two people in the room, the Stage Manager will be notified in advance of the time, location, and purpose of this meeting. If the Stage Manager is one of the participants in the meeting or has not been hired yet, an ASM or Producer will receive this notification. If either participant in the meeting requests a third-party to attend, one must be provided.

This can be as simple as "Hey! Julie and I are headed to Studio A to go over some notes." or sending an email saying that the Director and Scenic designer are going to chat about plans at Café Nero before rehearsal tomorrow.

Moments of intimacy will never be rehearsed without the presence of the Stage Manager, and Intimacy Director or Intimacy Deputy.

8 ONGOING TRAINING

All full-time staff, part-time staff working 15 hours a week or more, and Board Members are required to participate in harassment, bystander intervention, and EDI training every-other year paid for by the organization. New staff members must participate in this training within six months of being hired.

In addition, all organizations must offer free harassment, bystander intervention, and EDI training each year that is open to their freelance employees—including performers, designers, overhire, ushers, interns, and volunteers.

StageSource will offer a list of training resources at a variety of price ranges (including free options) that meet this standard. Larger organizations are strongly encouraged to open up their training to outside artists and smaller organizations who may not be able to easily afford their own training sessions.

Individuals are strongly encouraged to list their training on their resumes and StageSource profile. Producers and company members with hiring-power are to take this training into strong consideration during their hiring and casting processes.

9 SAFE CHANGING SPACES

Available changing space options will be discussed with all Performers and backstage crew at the beginning of the rehearsal process. Needs and concerns will be addressed and solutions will be presented ahead of load-in. Dressing rooms sorted on a gender binary will not be the assumed default for a production.

There will always be an option for a private changing space available that is not accessible to the public. This could mean a private room, adding curtains or other privacy barrier to the space, or other agreed upon accommodations.

10 SAFETY FOR MINORS

A Young Artist Supervisor will be provided for all Performers, company members, or visitors under 18, it will be the Supervisor's responsibility to advocate for the safety of the Artist(s). The Supervisor will be present at any rehearsals, performances, fittings, or other calls at which a Young Artist is in attendance.

The Producer and/or Supervisor and the Young Artist's guardian(s) will discuss how to handle any themes of violence, intimacy, or other mature content within the production prior to hiring.

Young Artists will never change base-layer clothes (such as undergarments, pants, or a top without an undershirt) with another person present, and a private changing area will be provided for them. When it is required to have someone assist Young Artists with their clothes or put hands on their bodies (such as fittings, measurements, or assisted changes) two adult company members must be present, and at no time shall a Young Artists and an individual adult go behind a closed door to do any of these activities.

Other company members will never undress in the presence of minors. Young Artists are not allowed in any dressing rooms other than the one designated to them. A changing booth or barrier will be provided for any necessary backstage changes where Young Artists are present. Unless staged to be in the scene, Young Artists will not watch any onstage nudity.

Photos of Young Artists will not be taken for personal use or published publicly without written consent from their parents or guardians.

FOR MORE INFORMATION:

visit StageSource.org/LineDrawn

or

email info@stagesource.org