



Code of Conduct

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## Code of Conduct

Threshold Theater affirms that all are welcome as artists and as audience. We commit to producing the highest quality work and we affirm as an organization to be held accountable and to ensure a safe, fair, equal and just work environment for all who participate.

### **Company Membership:**

Threshold Theater commits to creating a sustainable inclusive company. Company members agree to the mission of the company, and seek to add their voice, talent and work to create a sustainable Threshold Theater. To meet the needs and demands of Threshold Theater, we shall grow the company membership as needed by reaching out to those who express interest as well as reaching out to individuals for membership. Threshold Theater company commits to represent the LGBTQ+ community and to include female-identifying, Black, Asian, Latine and Indigenous members.

### **Company Structure:**

#### **Artistic Direction:**

Artistic direction of the company shall be guided by the mission and vision statement as created by company creator David Schlosser and founders James Zappa and Nick Mrozek.

#### **Mission Statement:**

Produce fresh LGBTQ+ works

#### **Vision statement:**

Threshold's mission to produce fresh LGBTQ+ works means we create a place for the voices of the LGBTQ+ community to tell our stories no matter our sexuality, age, race, religion or gender identity through developing and producing the new scripts of living LGBTQ+ playwrights.

**Theater Operations Team** (known as TOT) will be comprised of the Managing Director, Technical Director, and Literary Director

#### **Managing Director** - David Schlosser / Co-Founder

Leadership of fundraising, budgeting, financial management, business development of the company. As Chair of the TOT shall lead the messaging, image and season show/project selection.

- Financial tracking and reporting along with payment and receipt.
- Chair TOT
- Conduct company meetings
- Work with TOT messaging, image and season show/project selection
- As a member of TOT, oversight of directors and producers of shows and events
- When the company moves to a 501c3, will be the liaison between the company and board
- Participate in committees



## Code of Conduct

### **Technical Director** - Nick Mrozek / Co-Founder

Leadership on the technical wing of the organization including the website. As a member of the TOT shall weigh in on decisions about the marketing, fundraising, and business development of the company and season show/project selection.

- Oversight of technical staff of shows and events
- Attend company meetings
- Member of TOT
- As a member of TOT, oversight of directors and producers of shows and events
- Lead in maintaining website and video editing
- Participate in committees

### **Literary Director** - Matthew Everett

Leadership of playwright development and communication. As a member of the TOT shall weigh in on decisions about the marketing, fundraising, and business development of the company and season show/project selection.

- Oversight of playwrights, script management and communication when plays are submitted
- Chair the Literary Committee
- Member of TOT
- As a member of TOT, oversight of directors and producers of shows and events
- Attend company meetings
- Participate in committees

### **Company membership:**

Weighs in on decisions about the marketing, fundraising, and business development of the company and season show/project selection.

- Attends company meetings
- Participates in committees

### **Show Selection:**

Show and project selection shall be determined by selections passed on recommendations by the Literary Committee to the TOT who shall lead the voting process of the company.



## Code of Conduct

### **Membership**

Company membership is determined by unanimous vote of the company leadership team. The company has a right to add committees and appoint the heads of those committees as they are needed.

We encourage company members to make a personal monetary donation to the company if they are able to do so. It helps with funders if we can say that all members of the company support the theater as they are able. The size of the gift isn't as important as the fact of having given.

Company members get first right to propose shows/projects to the company. This includes shows they have written, parts they wish to play, projects they wish to direct, produce or technically develop. The projects must still meet the code of conduct, and a proposal must still be submitted with a budget. All projects by company members are to be considered first.

To be a company member in good standing you need to participate in company meetings unless notified beforehand to the Managing Director or for acts of nature (including but not limited to health, death of a loved one, weather, home or personal safety). Company members will also be asked to participate in at least one committee, help with shows and projects as needed, including but not limited to box office, ushering, advertising, load in, strike, set construction, rehearsals and auditions.

Company members must agree to the code of conduct.

### **Removal**

Company members, including TOT, shall be removed from the company for sexual misconduct, physical or verbal harassment to staff, artists, and or fellow company members, any acts that put the company in negative light.

Company members including TOT will be immediately removed for participating in illegal acts that include but are not limited to: sexual or physical violence, theft, bribery, harassment, stalking.

Company members including TOT will abide by all state and federal laws.

To be removed from the company will take 2/3 vote from the TOT.

For acts that put the immediate health, safety and welfare of others or the company in danger, a company and TOT member(s) can be removed by any one member of the CLT without the vote of the full leadership. Verbal and written communication (text/messaging/ email) to the rest of the TOT must take place immediately (no more than 1 hour after dismissal) after the incident.



## Code of Conduct

### **Listing of Company Members**

Listing of company members on communications will include name and title (denoted if they are co-founders) in the following order:

TOT: Managing Director/ Technical Director/Literary Director / Company members in order of seniority of time with the company.

TOT and Company membership can be changed at any time by the TOT and will notify the company of decision.



## Code of Conduct

### **Hiring of Artists:**

Threshold Theater commits to non-homogeneous hiring of designers, directors and actors and giving opportunities to traditionally underrepresented communities: BIPOC (Black, Indigenous and people of color) and LGBTQ people. We shall reach out to the wider community through social media, paid advertisements and direct one-on-one contact to invite and welcome artists from those communities to apply/audition.

### **Cultural Competency:**

Threshold Theater will include on their website, in writing in all show programs, and incorporated in the first rehearsal welcome, the naming and acknowledgement of American Indian, Alaska Native and Native Hawaiian tribal land and burial grounds and its Native peoples who have lived, currently live, and will live on the land where any theater activity happens, to include tribal affiliations.

We shall recognize and acknowledge the enslaved Africans, who have lived, been subjugated to free labor, and toiled on the grounds where many theaters have been built; acknowledge African burial grounds and the rejection of statues and other monuments that desecrate the memories of the enslaved, recognize and acknowledge the exclusion, exploitation, and misrepresentation of LGBTQ, Asian, Latine, Middle Eastern, Native peoples (American Indian, Alaska Native and Native Hawaiian), and Black/African American peoples.

Threshold Theater will participate in Anti-Racism Workshops offered through community forums, through SpringBoard for the Arts, programs offered from other theater/arts organizations, and programs through the State of Minnesota for arts organizations. Event participants from the theater will then bring to the company all relevant information.

Threshold Theater as an LLC in partnership with SpringBoard for the Arts as a non-profit will abide by the laws governing non-profit organizations, to include not giving money or resources to political candidates or political parties. Threshold Theater does have the right and will exercise the ability to use its voice to encourage participation in and support of Get Out the Vote efforts, as well as social and economic justice issues. Threshold Theater company members must agree unanimously to support using the name, image and promotion of the company for campaign issues.



## Code of Conduct

### Transparency:

Threshold Theater commits to being an open and transparent company:

- Code of Conduct will be posted on the company website
- Complaint Path will be posted on the company website
- For each production, an anonymized demographic breakdown of those who applied/auditioned and who were hired will be compiled and presented to the company to include; age, race, gender and sexuality from the information supplied by those who applied/auditioned.
  - All information will be supplied to the company and presented in company meeting minutes.
- The company will do a post-mortem on a project during the company meeting immediately following the gathering of information from visiting artists and audience (reviewing results of artist and audience surveys, as detailed later in this document).
  - Feedback supplied by the artists will be anonymized and presented to the company.
  - Audience numbers and audience survey information will be compiled, anonymized and presented to the company.
  - All information will be supplied to the company and presented in company meeting minutes
- A season end wrap-up will be conducted by the company no later than one month after the end of the season
  - Demographic survey information from artists and audiences will be anonymized and posted on the company website.
  - All information will be supplied to the company and presented in company meeting minutes





## Code of Conduct

### Diversity, Equity, & Inclusion

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

- We recognize inquiries of cultural representation as professional and artistic. To that end, actors have the right to make inquiries about how the producer plans to use their cultural personhood within the context of any given piece of art. Whether inquiries are made at the time of audition or upon an offer of casting, a thoughtful response from the producer will be provided and remain confidential.
- The actor has the right to decline a casting offer without fear of losing future opportunities.
- After roles have been offered, accepted, and agreements have been signed, participants have the right to speak up if they feel that relevant agreements are not being upheld. Contradicting a relevant written or verbal agreement may include but is not limited to:
  - o Costume pieces that can reasonably be understood as culturally demeaning not disclosed at audition/casting.
  - o Staging (culturally based violence or abuse, for example) not disclosed at the time of audition/casting.
  - o Accents to underscore a cultural presentation not disclosed at the time of auditions/casting,
  - o Make-up that can reasonably be described as racially insensitive makeup not disclosed at the time of audition/casting.
- We agree that if a person is being asked to play a reasonably understood stereotype, or participate in reasonably-understood culturally based violence, or other hate-based activities or language, it is the same as asking an actor to perform nude insofar as it demands disclosure at the time of audition, and an applied understanding of the emotional risk taken by the actor.
- Staging scenes of cultural violence and other hate-based narratives and language will incorporate the Creation of Consent outlined in this code of conduct (as seen on page 33) and be approached with the same awareness and care as violence design, sexual content or nudity.
- We seek to address concerns with generosity and humility through the channels of the Complaint Path outlined in this code of conduct (as seen on page 41).

Threshold Theater reserves the right to update and change the Code of Conduct with approval from the majority of the company at any time.



## Code of Conduct

### **Producer:**

The position of producer shall be designated from the company members. The producer shall act as the representative of the company. We commit to giving LGBTQ, BIPOC, transgender and female-identifying company members the opportunity to work in this role.

- The producer is responsible for:
  - Setting up audition and rehearsal spaces and signing contracts for them
  - Sending out audition notices
  - Setting up and conducting production meetings
  - Drafting and sending out contracts for director, designers, actors, and other production staff
  - Signing contracts as representative of the company for director, designers, actors, and other production staff
  - Conducting welcoming introductions for production and reviewing code of conduct
  - Compiling stage manager reports after each rehearsal and present them to company
  - Acting as point of contact for stage manager; steps in as replacement for stage manager if stage manager is unable to perform duties
  
- The producer will sit in on auditions (or another designated representative of the company will sit in if the producer is not available). The director will conduct the auditions and make their casting choices. Before final calls to artists are made, the director and producer shall meet and it will be the position of the producer to ensure Threshold's non-homogeneous casting requirement is met. If the cast of the show is more than 50% white, the producer will be required to share with the company in writing the reasons for those casting decisions.



## Code of Conduct

### Director

Threshold Theater commits to hiring a non-homogeneous set of directors across any season of offerings, whether it be a series of mainstage full productions or a series of play readings. We commit to giving LGBTQ, BIPOC, transgender, and female-identifying directors the opportunity to work in this role. All directors must agree to and will be held accountable to the code of conduct.

- **Directors Who Are Members of the Company:**

If a company member wishes to direct a particular production, they will have the right to be considered first, prior to considering directing candidates from outside the company.

  - The company member wishing to direct will make a presentation to the rest of the company explaining why they wish to direct this particular production and laying out their vision for the production.
  - After the presentation, the company member wishing to direct will leave the meeting.
  - The rest of the company will discuss whether or not to hire the company member as director for the production. No personal attacks are to be levied against the person requesting the directing opportunity during the discussions.
  - After this discussion, a decision will be made by majority vote of the rest of the company not seeking the director position.
  - A yes or no will be presented by the producer (see page 10) to the person asking to direct, without revealing the vote tally or specifics of the discussion by the rest of the company.
  
- **Directors Who Are Not Members of the Company:**
  - Notices will be posted for open director positions through paid advertisements and on social media including but not limited to company's facebook page, Instagram, LinkedIn, Twitter, other theater-related facebook groups, and company website.
  - The code of conduct will be sent to directors when they apply for the position.
  - During company interviews with directors, we will require a vision of the show that includes non-homogeneous casting.
  - A majority of the company must approve a director before they are hired.
  
- **Directors Agreement will be sent and must be signed by the director and producer (see page 10) before a public announcement is made.**



## Code of Conduct

### Design Staff

Threshold Theater commits to hiring a non-homogeneous set of design staff on any presentation, whether it be part of a series of mainstage full productions or a series of play readings. We commit to giving LGBTQ, BIPOC, transgender, and female-identifying designers the opportunity to work in these roles. All designers must agree to and will be held accountable to the code of conduct.

- **Designers Who Are Members of the Company:**

If a company member wishes to design a particular production, they will have the right to be considered first, prior to considering designing candidates from outside the company.

  - The company member wishing to design will make a presentation to the rest of the company explaining why they wish to design this particular production and laying out their vision for the production.
  - After the presentation, the company member wishing to design will leave the meeting.
  - The rest of the company will discuss whether or not to hire the company member as designer for the production. No personal attacks are to be levied against the person requesting the designing opportunity during the discussions.
  - After this discussion, a decision will be made by majority vote of the rest of the company not seeking the designer position.
  - A yes or no will be presented by the producer (see page 10) to the person asking to design, without revealing the vote tally or specifics of the discussion by the rest of the company.
  
- **Designers Who Are Not Members of the Company:**
  - Notices will be posted for open designer positions through paid advertisements and on social media including but not limited to company's facebook page, Instagram, LinkedIn, Twitter, other theater-related facebook groups, and company website.
  - The code of conduct will be sent to designers when they apply for the position.
  - During company interviews with designers, candidates will present their vision of the show.
  - A majority of the company must approve a designer before they are hired.

Designer Agreement will be sent and must be signed by the designer and producer (see page 10) before a public announcement is made.



## Code of Conduct

### Playwright

As Threshold Theater's mission is to tell LGBTQ stories, we are committed to producing work by LGBTQ playwrights. We commit to giving a majority of play readings, workshops, and productions to LGBTQ, BIPOC, transgender, and female-identifying playwrights.

- Playwrights Who Are Members of the Company:
  - If a company member wishes to have a play they have written considered for a reading, workshop or full production, they will have the right to be considered first, prior to considering scripts by playwrights from outside the company.
  - The company member will share the script with the rest of the company, who will read it.
  - When the rest of the company has read the script and is ready to discuss it, the playwright company member will leave the meeting.
  - The rest of the company will discuss whether or not the play is ready for the reading, workshop or full production in question. No personal attacks are to be levied against the playwright company member during the discussions.
  - After this discussion, a decision will be made by majority vote of the rest of the company who is not the playwright in question.
  - If the script is not chosen at that time, the full company, including the playwright, will have a discussion about how the script might be improved upon, to increase its chance of being ready upon further consideration for a reading, workshop or full production in the future.
- Playwrights Who Are Not Members of the Company:
  - Calls for scripts from LGBTQ writers will be posted through paid advertisements/online membership platforms (such as the New Play Exchange) and on social media including but not limited to company's facebook page, Instagram, LinkedIn, Twitter, other theater-related facebook groups, and company website.
  - If a playwright is being considered for a reading, workshop or production opportunity, the code of conduct will be sent to the playwright.
  - During initial company discussions with the playwright, the company will make the playwright aware of Threshold's commitment to non-homogenous casting.
  - A majority of the company must approve a play in order for it to be selected.
  - Playwrights will be asked to participate in auditions and rehearsals as they wish and are available to attend.
  - The director (see page 11) and producer (see page 10) will work with the playwright to reach a mutually agreed upon level of playwright involvement with both auditions and rehearsals. As a theater focused on new work, Threshold wants to center and support the playwright's involvement in the reading, workshop and production process as much as possible.

Playwright Agreement will be sent and must be signed by the playwright and producer (see page 9) before a public announcement is made.



## Code of Conduct

### Stage Manager

Threshold Theater commits to hiring a non-homogeneous set of stage managers across any season of offerings, whether it be a series of mainstage full productions or a series of play readings. We commit to giving LGBTQ, BIPOC, transgender, and female-identifying stage managers the opportunity to work in this role. All Stage Managers must agree to and will be held accountable to the code of conduct.

- **Stage Managers Who Are Members of the Company:**

If a company member wishes to stage manage a particular production, they will have the right to be considered first, prior to considering stage management candidates from outside the company.

  - The company member wishing to stage manage will make a presentation to the rest of the company explaining why they wish to do so, and also present their resume.
  - After the presentation, the company member wishing to stage manage will leave the meeting.
  - The rest of the company will discuss whether or not to hire the company member as stage manager for the production. No personal attacks are to be levied against the person requesting the stage management opportunity during the discussions.
  - After this discussion, a decision will be made by majority vote of the rest of the company not seeking the stage management position.
  - A yes or no will be presented by the producer (see page 10) to the person asking to stage manage, without revealing the vote tally or specifics of the discussion by the rest of the company.
  
- **Stage Managers Who Are Not Members of the Company:**
  - Notices will be posted for open stage manager positions through paid advertisements and on social media including but not limited to company's facebook page, Instagram, LinkedIn, Twitter, other theater-related facebook groups, and company website.
  - The code of conduct will be sent to stage managers when they apply for the position.
  - A majority of the company must approve a stage manager before they are hired.

Stage Manager Agreement will be sent and must be signed by the stage manager and producer (see page 9) before a public announcement is made.



## Code of Conduct

### **The Role of the Stage Manager Regarding the Code of Conduct**

The Stage Manager (SM) plays a crucial role in any production, and an equally crucial role in facilitating compliance with the Code of Conduct. The SM is a primary communication conduit between participants in a production and the producer as well as between performers and directors. We believe that the SM should be empowered to make decisions related to the safety of the participants and the integrity of the production. The SM is expected to play a proactive role in keeping all relevant parties informed of any actual or potential issues.

The SM should be well-versed in the contents of Threshold Theater's Code of Conduct, the Complaint Path, and the SM's role in both.

The role of the SM does not change in theaters that adopt the code of conduct. The stage manager will still document staging and choreography (including intimacy choreography), make nightly reports, report any injuries, receive complaints and administer solutions. The significant potential additions to those responsibilities include:

- Knowing and following the theater's published Complaint Path (see page 41);
- Being present for, and documenting consent as it relates to rehearsal boundaries;
- Documenting intimacy content in detail (similar to fight or dance choreography).

Production notes will be sent to the producer, director, production team and cast daily.



## Code of Conduct

### Actors

Threshold Theater commits to hiring a non-homogeneous set of actors across any season of offerings, whether it be a series of mainstage full productions or a series of play readings. We commit to giving LGBTQ, BIPOC, transgender, and female-identifying actors the opportunity to work in this role. All actors must agree to and will be held accountable to the code of conduct.

- **Actors Who Are Members of the Company:**

If a company member wishes to act in a particular production, they will have the right to be considered first, prior to considering actors from outside the company.

  - The company member wishing to act will make a presentation to the rest of the company explaining why they wish to act in this particular production, which may include an audition if the company member chooses.
  - After the presentation, the company member wishing to be cast will leave the meeting.
  - The rest of the company will discuss whether or not to hire the company member as an actor for the production. No personal attacks are to be levied against the person requesting the directing opportunity during the discussions.
  - After this discussion, a decision will be made by majority vote of the rest of the company not seeking the acting position.
  - A yes or no will be presented by the producer (see page 10) to the person asking to be cast, without revealing the vote tally or specifics of the discussion by the rest of the company.
  
- **Actors Who Are Not Members of the Company:**
  - See Auditions Segment of the Code of Conduct (see page 17)





## Code of Conduct

### **Auditions**

Threshold Theater recognizes our responsibility to make sure actors and other prospective participants are fully informed regarding the goals, requirements, and expectations for a particular show, project, or season. For the purpose of this section, an audition may constitute interviews, readings from a given text, presentation of prepared pieces, improvisations, singing, movement and callbacks.

#### **Audition Disclosure Form (Notice, Invitation) will, wherever possible include and/or disclose:**

- For which role(s) the actor is being called in, and which role(s) have been cast.
- If available, the full text of the script or a detailed project outline.
- The Producer's inclusivity policy. Inclusive casting is understood as being open to casting roles with artists that may not reflect the original description of a role in terms of age, ability, ethno-cultural identity, gender, or sexual identity; and in roles where ethnicity, gender, age, or ability is not prescribed.
- Any role that depicts a character with a specifically stated disability.
- Known requirements or potential of stage combat, feats of physical daring, nudity, partial nudity, sexual contact, or other unusual activities.
- For devised works, possibilities for stage combat, feats of physical daring, nudity, partial nudity, and sexual contact.
- The name(s) and accreditations/associations of any choreographer(s).
- Assertion that actors can decline auditions without fear of losing future audition invitations.
- Disclosure if the audition will be recorded.



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### Auditions

- The producer will provide a safe space for the audition including:
  - A smoke-free environment.
  - Audition rooms which are clean, sufficiently lighted, and appropriately heated and ventilated.
  - A safe surface for dance or fight calls.
- Actors will not be asked to attend more than three (3) callbacks for a single production.
- Audition calls will be no longer than three (3) hours and will not run later than 11pm (unless special arrangements have been made with the director and producer of the show).
- Required materials (scripts and sides) will be provided at the audition.
- Actors will never be asked to audition with scenes that include violent or sexual contact, unless it was disclosed in the audition notice or invitation.
- Any physical contact required for an audition will be disclosed and choreographed. Performers will never be asked to improvise violent or sexual contact.
- Actors will never be asked to disrobe at an audition. (See Sexual Content & Nudity, page 28).
- Actors will be made aware of people present that are not the casting authority before they perform their audition.
- The casting authority will confirm with the actor that they have reviewed the supplied materials and are aware of the requirements as outlined in the audition notice or invitation.
- Auditions will not be recorded unless specified in the notice or invitation.
- The producing entity will make reasonable accommodations to facilitate access, which may include providing interpreters, accessible facilities, and advanced access to audition materials, for artists with disabilities.
- At each audition, an Audition Disclosure Form will be clearly posted (see page 17 for example).



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- Actors will not be charged a fee to audition.
- Actors have the right to decline a casting offer without fear of losing future opportunities.
- Transgender artists will be given first consideration for transgender roles; transgender roles shall be cast with transgender artists whenever they are available.
- Transgender artists are to be considered for any role that fits their gender identity, without prejudice or bias.

### **Understudies**

It will be disclosed at the time of audition whether or not understudies will be used for said production.

We make the following commitments regarding understudies:

- Understudies will have a written agreement detailing expectations and compensation.
- The following will be disclosed to understudies at the time they are contracted:
  - Specific expectations of the understudy during the rehearsal process, including work with dialect coaches and other specialists.
  - Specific expectations and opportunities of the understudy during the run of the show.
  - The number of understudy rehearsals that will be held.
  - Whether a put-in rehearsal will be scheduled, if notice allows.
  - Whether the understudy will be provided with his/her own costume(s) or will wear the costume(s) of the actor being covered.
  - If a performer leaves a production permanently, whether the understudy will replace that performer or the role be recast.
  - The understudy comp policy.

### **Agreements**

Agreements will be presented to all parties hired and serve as an understanding and intention relative to a single production with Threshold Theater.



## Code of Conduct

### **Alcohol / THC / Drugs**

Performers, Production staff to include but not limited to: Director, Stage Manager, Lighting Designer, Sound Designer, Lighting Operator, Sound Operator, Costume Designer, Set Designer, Box office / Front of house, volunteers representing the theater, or Company Members are not to be drunk or impaired by alcohol, THC, or drugs when they come to rehearsal or performances.

First incident will result in a verbal and written warning by a member(s) of the TOT (Theater Operations Team), to include a verbal apology to other members of the production who were affected.

Second incident will result in termination from the production; if during the rehearsal process, they will be paid their prorated payment. If during production, they will be paid a prorated payment based on performance completed.

Company members in a production will fall under the same process as stated above in addition, on a second incident they will be asked to leave as a company member by the TOT at the next company meeting after the production. If they do not voluntarily leave, they will be removed as a company by the TOT.



## Code of Conduct

### **Basic Health & Safety**

We recognize the importance of maintaining an environment that prioritizes the basic health and safety of its inhabitants, whether it's an established theater venue or a non-traditional space. We seek to identify and remedy situations that might be considered unsafe or unhealthy. Many performance-day problems can be prevented through careful planning. Health and safety considerations will be a regular topic at production meetings.

We are responsible for making sure that all parties receive immediate attention if they are taken ill or are injured in rehearsal or during performances. Accidents and illness can happen at any time and first aid can save lives and prevent minor injuries from becoming major ones.

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;
- drinking water (or disclosure if drinking water is not available);
- proper ventilation – a supply of fresh, clean air drawn from outside or a ventilation system;
- a reasonable working temperature (between 65 and 75 degrees);
- lighting suitable for the work being carried out;
- clean and maintained rehearsal spaces;
- regular equipment maintenance (see High Risk Physical Theater, page 26);
- floors and traffic routes that are free from obstruction and tripping hazards;
- compliance with the City of Minneapolis or St. Paul's fire codes;
- functional, non-expired fire extinguishers;
- a suitably stocked first-aid box.

At the first rehearsal, and the first technical rehearsal with actors, a basic Safety Walk Through with the stage manager should include the following:

- Fire exit locations;
- Locations of first aid kits;
- Emergency procedures;
- Tripping or safety hazards in rehearsal settings and constructed stage settings;
- Locations of restrooms;
- Anticipated health and safety issues;
- Scenic units, stage floor surfaces, and special effects;
- Areas of potential hazard that have or may require glow tape;
- Wardrobe special needs, food allergies reported, and footwear to protect from debris.
- If an unsafe condition or unsafe act is discovered, it must be immediately reported to the stage manager (SM). Records should be kept by the SM and the channels of remedy should be followed. Typical health and safety record keeping includes:
  - Accident, incident and first-aid reports;
  - Checklist of first rehearsals and first tech rehearsal walk-throughs



## Code of Conduct

### **Audience and Front of House**

Audience members impact the safety and secure environment of the performance. Increasingly, theater is made in a variety of spaces that may not have traditional elements such as a stage and specific audience area. This code will outline:

- The difference between “traditional” and “non-traditional” environments in this context,
- how the producer can prepare artists for interaction with the audience,
- how the producer can establish a safe environment for this interaction,
- how the producer implements measures to uphold security during the performance.

### **Traditional Audience Environment**

is understood to be a performance that takes place in a theater where the audience space and the performance space are defined and separate from one another. In a Traditional Audience Environment, performers are not typically expected to directly interact with the audience.

### **Non-Traditional Audience Environment**

include, but are not limited to, site specific theater, performances with direct audience interaction, promenade theater, and performances where the performers move throughout and/or interact with the audience.

### **Pre-Production**

The type of audience environment will be disclosed to artists at the time of audition, or as early as possible thereafter.

### **Preview Performances**

Non-Traditional Audience Environments require that special attention be paid to the preview process in order to predict how an audience will interact with the performance, and preview performances are strongly suggested.

### **Performances**

The nature of any audience interaction or other non-traditional audience environment should be communicated to audience members before the performance begins. This will allow the audience to be willing participants in the production and will help to prevent unexpected audience behavior during the performance.

Audience conditions that affect performers will be communicated to the performers before the performance.



## Code of Conduct

For all public performances, including previews, the producer should designate an individual to oversee box office and front of house operations. In Non-Traditional Audience Environments, additional responsibilities should include:

- attend at least one run-through or technical rehearsal prior to the first audience.
- conduct a pre-performance meeting with any and all front of house staff prior to every show to cover:
  - building safety requirements, audience configuration;
  - expectations of audience engagement;
  - any frequent unacceptable audience behaviors (drunkenness, inappropriate interactions with performers); and discuss a prevention and response plan.



## Code of Conduct

### **Onstage Violence**

We seek to prepare for and mitigate the risks of onstage violence to create a safe space in which to take great risks.

### **Pre-Production & Auditions**

- Should a violence designer be required for a production, they will be engaged by the first production meeting.
- Auditionees will be notified of the following
  - o The nature of the on-stage violence (weapons, physical combat, or sexual violence) acknowledging that concepts may change.
  - o The name and bio of the violence designer/fight choreographer.

### **Rehearsal**

- At the first rehearsal, the responsibility chain for violence should be clearly laid out for the cast, ideally introducing the violence designer, and discussing how the violence will be handled.
- Adequate time will be given to teach, rehearse, and adjust all choreographed violence.
- **Fight Captains:** a fight captain (typically the cast-member with experience in onstage violence) should be chosen to ensure that violence is rehearsed and doesn't change unintentionally. The fight captain will also bring any issues to the attention of the stage manager and/or violence designer.
- **Recording fights:** Choreography should be either written down or video-recorded, so that actors and fight captains can keep the fights accurate.
- **Fight calls:** Ideally every rehearsal should have time set aside to run any fights that have already been choreographed. This is especially important before running the show. The designer, fight captain and stage manager should work together to make sure enough time is given.
- **Fight calls need a safe space.** Either on the stage or in a rehearsal space, but either way, when fight calls are happening, nothing else should be happening in that space – lights should not suddenly be shifting while people are fighting, and the space should be in, or close to, performance conditions.





## Code of Conduct

- Communication with violence designer: Daily rehearsal reports should be sent to the violence designer and should include notes to the designer if any adjustments need to be made to the fights, or if any problems develop.
- Prop management: Weapons should be carefully managed – the only people handling props should be those who are required to.

### **Performance**

- Fight calls should occur before every show.
- Communication should continue. Ideally, every performance should get a performance report distributed, and that distribution should include the violence designer, noting any issues that arise, or injuries (whether related to the fights or not).
- Performers should have a communication plan with the stage manager to report (on the day it occurs) any inappropriate and unsafe changes in the performance of violence and/or use of weapons. This communication plan should be provided to all members of the production.



## Code of Conduct

### **High-Risk Physical Theater**

High-Risk Physical Theater uses performance techniques that carry with them a greater chance of injury than traditional theater practices. This includes, but is not limited to, acrobatics, tumbling, performing on silks or other equipment, and performing in motorized set pieces. This is a guideline for providing safe rehearsal and performance spaces for actors performing in such a capacity, outside the categories of violent or sexual content.

### **Facilities**

The following will be provided in all rehearsal and performance spaces in which high-risk physical theater 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
- Appropriate surface for activity
- Cleaned and maintained floors and surfaces
- Padded/glow-taped marked corners/hazards
- Proof of liability insurance

### **Acrobatic Equipment & Costumes**

All specialized equipment used on-stage, and costumes worn for physical theater shall be:

- Suitable for the required movement/choreography,
- Installed by qualified rigger, if applicable,
- Inspected/maintained by trained technician before each use,
- Inspected by performers who use equipment before each use,
- Maintained as needed.



## Code of Conduct

### Auditions & Rehearsals

- A movement and/or circus director/choreographer will be present at auditions and rehearsals.
- An accurate description of expectations of performers will be provided at auditions.
- Auditionees will be required to provide accurate descriptions of their physical abilities and physical limitations/injuries.
- Stage manager and/or movement captain will record all choreography.
- Time will be allocated for stretching and warm up before all movement rehearsals.
- Time allotment at end of rehearsal for cool down, questions, and concerns.
- The director/choreographer will communicate expectations before each new piece of choreography is rehearsed.
- Performers will communicate any injury, discomfort, or fatigue experienced before, during, and after rehearsals.
- A 10-minute break will be provided after every 80 minutes of physical work.
- The director/choreographer and performers will agree on a vocabulary of safety (i.e.: the word "bail" could be used to abandon a trick mid-execution).



## Code of Conduct

### **Sexual Content & Nudity**

The goal of this code is to create an atmosphere of trust and communication wherein great risks, involving Sexual Content and Nudity (SC/N) can be taken. Communication, safety, respect, accountability, artistic freedom, collaborative integrity, and personal discipline are the cornerstones of this code.

### **Pre-Production & Auditions**

- If sexual content/nudity is in the show it will be stated in audition notices and on audition forms.
- Actors performing nude must be at least 18 years old and should provide proof of age at the audition.
- Actors will confirm consent to sexual content/nudity at the time of audition, both verbally and in writing.
- All artistic staff will provide auditionees with sexual content/nudity policies.
- A designer or choreographer of sexual content/nudity will be established. This person may be the director.
- When sexual choreography is required for the show – audition will employ non-sexual choreography
- Discussion around sensitive requirements and how they will be handled occur in Pre-Production meetings.
- Producers should standardize communication and protocols with directors requiring sexual content/nudity.
- If a full script is made available to auditionees, the following language 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 will be provided for all actors who will appear nude.



## Code of Conduct

- A deputy will be selected to receive actor concerns in the event that the stage manager is not available or responsive or is the source of complaint.
- Performers, directors and choreographers should have equal status in devising sexual content/nudity scenes.
- A time limit for rehearsing sexual content/nudity should be established and communicated.
- Backstage areas and dressing rooms will seek to provide reasonable accommodations for modesty/privacy.

### Rehearsal

- The stage manager and director commit to rehearse sexual content/nudity as scheduled.
- Prior to rehearsing scenes with sexual content and/or nudity, the performers, director and stage manager will be present to discuss the content and create consent for the rehearsal.
- Initial sexual content/nudity rehearsals will be closed. Sexual content/nudity rehearsals will be opened after agreement by the stage manager, director and performers involved.
- No unexpected visitors will be allowed at any sexual content/nudity rehearsals.
- Actors performing nude scenes will be allowed to have and wear robes when not rehearsing.
- Before work starts, actors, director and stage manager will agree to the requirements of the planned activity (kiss, slap, etc.). Actors are responsible for staying within those agreed-upon boundaries.
- Actors, director and stage manager will build consent and discuss boundaries before rehearsing scenes with sexual content/nudity. A safe word (like "hold") should be established for sexual content/nudity rehearsals.
- Sexual content/nudity choreography and intimate contact will be documented (on paper or voice recording, not videotaped) and maintained by the stage manager and/or intimacy choreographer.



## Code of Conduct

- Performers have the option to decline sexual content/nudity elements added after audition disclosure.
- Nude performers will not be photographed.
- A temperature comfortable for nude performers will be maintained in the rehearsal space.

### **Tech**

- The director will publicly transfer the reins of authority to the stage manager and will articulate what that means regarding sexual content/nudity and Complaint Path to entire production staff.
- Nudity during technical rehearsals will be limited to those times when it is absolutely necessary. Flesh colored clothing or a robe may be worn when nudity is not required.
- Technical rehearsals will be closed to visitors during scenes with sexual content/nudity.
- Nude performers may not be photographed.
- A comfortable temperature will be maintained in the theater.
- The stage manager should be vigilant in identifying and resolving potential physical hazards for nude actors.

### **Performance**

- The stage manager should check in before and after performances with each actor individually regarding sexual content/nudity; confirming that the choreography is maintained, and consent/boundaries have not been overlooked.
- If choreography is altered, actors are required to notify stage manager as soon as possible.
- A comfortable temperature will be maintained in the theater.
- Nude performers may not be photographed.



## Code of Conduct

### **Onstage Intimacy**

We seek to create a space that if onstage intimacy is needed for a production, that it can be done in a safe and respectful manner.

### **Pre-Production & Auditions**

- Should an intimacy director be required for a production, they will be engaged by the first production meeting.
- Auditionees will be notified of the following
  - o The nature of the onstage intimacy (clothing, touch, level of nudity, etc.) acknowledging that concepts may change.
  - o The name and bio of the intimacy director.

### **Rehearsal**

- At the first rehearsal, the responsibility chain for intimacy should be clearly laid out for the cast, ideally introducing the intimacy director, and discussing how the intimacy will be handled.
- Adequate time will be given to teach, rehearse, and adjust all moments in which the intimacy director has set for the show.
- Intimacy Captains: an intimacy captain (typically the cast-member with experience in onstage intimacy) should be chosen to ensure that intimacy staging is rehearsed and doesn't change unintentionally. The intimacy captain will also bring any issues to the attention of the stage manager and/or intimacy director.
- Recording intimacy: Intimacy direction should be either written down (notated) or voice-recorded, so that actors and intimacy captains can keep the intimate moments accurate. At no point should the intimacy staging be video recorded out of respect for the actors portraying the intimate moments.
- Intimacy calls: Ideally every rehearsal should have time set aside to run any intimacy staging that has already been staged. This is especially important before running the show. The designer, intimacy captain and stage manager should work together to make sure enough time is given.



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- Intimacy calls need a safe space. Either on the stage or in a rehearsal space, but either way, when intimacy calls are happening, nothing else should be happening in that space – lights should not suddenly be shifting while people are going through their staging, and the space should be in, or close to, performance conditions.
- Communication with intimacy director: Daily rehearsal reports should be sent to the intimacy director and should include notes to the director if any adjustments need to be made to the staging, or if any problems develop.

### **Performance**

- Intimacy calls should occur before every show.
- Communication should continue. Ideally, every performance should get a performance report distributed, and that distribution should include the intimacy director, noting any issues that arise.
- Performers should have a communication plan with the stage manager to report (on the day it occurs) any inappropriate and unsafe changes in the performance of the intimacy. This communication plan should be provided to all members of the production.





## Code of Conduct

### **Consent**

#### **Creation of Consent is defined by:**

- A conversation that specifies 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. The boundaries may narrow or broaden. But any change to the boundaries must be discussed and agreed upon before the rehearsal.
- There will be an opportunity to discuss potential boundary violations at the end of each rehearsal.
- Maintain the integrity of the agreed-upon structure of intimate contact once a show is in production.
- Sexual content/nudity choreography and intimate contact will be documented (on paper or voice recording, not videotaped) and maintained by the stage manager and/or intimacy choreographer.
- Performers should report any variations from the agreed-upon boundaries or actions to the stage manager.
- Actors will inform the stage managers and their scene partner/s if they are sick (sore throat, cold sore, etc.). Alternate choreography should be defined for sick days.



## Code of Conduct

### Sexual Harassment & Intimidation

**According to the U.S. Equal Opportunity Commission (EEOC), sexual harassment is defined 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. 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 Code of Conduct seeks to provide definition for sexual harassment in the theatrical workplace for participants not covered by EEOC laws, to address the lack of sexual harassment codes in the Actors Equity Association rulebook, 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, innuendoes or taunting about a person's gender, gender identity, sexual identity, racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or ability;
- Unwanted questions or comments about a participant’s private life outside of the boundaries of consent established in rehearsal;
- Posting or displaying materials, articles, or graffiti, etc. which may cause humiliation, offense or embarrassment on prohibited grounds that are outside the parameters of the production. A production about pornography, violence, racism, etc. may involve such images, but such images are not appropriate for open display in dressing rooms, bathrooms, etc.;



## Code of Conduct

### Sexual Harassment in a theatrical workplace:

- In a theatrical context, harassment will 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, that is known or ought to reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile or inappropriate. It is worth noting that the higher the emotional/sexual risk a production asks of its artists, the greater the diligence of each member of production and artistic staff is expected to foster an environment of emotional safety.
- Sexual harassment includes but is not limited to:
  - o Unwelcome remarks, jokes, innuendoes or taunting about a person's body, attire, gender, or sexual orientation outside the boundaries of consent or production content;
  - o Negative stereotyping, 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 Unwanted touching or any unwanted or inappropriate physical contact such as touching, kissing, 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, etc. which is sexually oriented outside the boundaries of consent or production content;
  - o 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) outside the boundaries of consent or production content.



## Code of Conduct

### **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.

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. It is understood that creative atmospheres are not "emotionally sanitary" – they can safely be bawdy, profane, vulgar, and challenging. We assert that having (a) an environment 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.

### **Dressing Rooms**

Dressing room(s) will be provided wherever possible for this production. Respective of the often close quarters and gender-neutral environments of dressing rooms, we make the following commitments:

- Reasonable and possible accommodations will be made to respect individual modesty.
- Non-performers (with the exception of the stage manager and wardrobe staff) will not be allowed in the dressing room between 30 minutes before the performance begins and 30 minutes after the performance ends.
- Where dressing rooms are separated by gender, performers may occupy the dressing room of their gender identity.
- Where costumes are used, a clothing rack and hangers will be provided.
- Dressing room space will accommodate a reasonable amount of the actors' personal belongings.



## Code of Conduct

- While it is always advisable to leave valued possessions at home, provisions will be made for a reasonable quantity of “valuables” to be collected before each performance and returned as soon as possible after the end of the performance.
- Recording by any means, and posting anything recorded online, will not be permitted in the dressing room without the prior consent of all individuals present.
- Reasonable accommodations will be made to foster an environment of focus and professionalism, such as disallowing music and discussion of reviews.
- Inhabitants of dressing rooms will respect the property and personhood of fellow inhabitants by limiting perfumes, smelly or messy food, talking on cellphones and other noise making devices.
- Items belonging to one actor will not be used by another without prior permission.
- Dressing room issues will be reported to the stage manager and may be reported to The NED (see page 39).
- Valuable personal items should not be left in the dressing room between performances.
- The theater is not responsible for lost or stolen personal items.

### **Sexual Harassment as it relates to Performances with Sexual Content and Nudity**

We are committed to maintaining a workplace of risk supported by communication, safety, respect, and accountability, free of harassment and discrimination. We seek an atmosphere where actors can be bold and live moment-to-moment in the given circumstances of the material while being vigilant to their fellow artists’ safety and boundaries. Clear boundaries must therefore be established and agreed upon among the artists involved, both in rehearsals and performance, particularly in scenes depicting violence, sex acts, intimate contact, abuse, or gestures of intimacy.

Theater environments can court confusion about what is freedom, and what is violation or harassment. Theater can be bawdy, challenge social norms, shock, offend and even arouse. We do so with integrity when that freedom to express, engage and risk is collective, inclusive, and accountable. We believe that freedom in the theater can engender both freedom and boundaries. With that in mind, we seek to clarify sexual harassment as it pertains to rehearsal and performance, and to outline recourse when abuses occur.



## Code of Conduct

Sexual harassment in theatrical workplaces also includes, but is not limited to:

- Attempting to engage in sexual behaviors offstage that are choreographed for the stage;
- Suggesting a performer 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;
- Not respecting the dressing room codes set forth by the code of conduct;
- Inviting a performer to rehearse sexual content outside of scheduled rehearsals;
- Repeated invitation/suggestion to take relationships of a sexual nature beyond the stage;
- Using the text of a production that is sexual, violent, threatening or offensive in offstage discourse;
- Improvising with sexual content without expressed consent.

Repeated violations of sexual staging, violation of boundaries, or ignoring the limitations of consent, can be grounds for a sexual harassment complaint. Deviating from sexual content choreography is tantamount to deviating from fight choreography. It is considered unsafe, unethical, and grounds for response from stage management and the producer.

Sexual harassment can result in immediate dismissal.

Concerns about harassment, safety, or a negative environment may be reported through the channels set forth in the Complaint Path portion of this Code of Conduct (see page 41).



## Code of Conduct

### **The Non-Equity Deputy (The NED)**

#### **The Goal**

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

#### **The Standard**

The NED was inspired by the Actors’ Equity’s “Equity Deputy,” but the NED does not report to any outside regulatory body, since the Code of Conduct is a tool for self-regulation. The NED navigates the Code of Conduct 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 Non-Equity Deputy (NED)**

- Become familiar with this Code of Conduct document and Complaint Path (page 41), and any related policies and procedures provided by the producer.
- Help familiarize others with the Code of Conduct and Complaint Path.
- 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 Complaint Path, 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 stage manager on the safety walk-through (see the Basic Health and Safety section, page 21).
- Commit with integrity and empathy to prioritize the safety and wellbeing of participants and



## Code of Conduct

- discourage efforts (intentional or otherwise) to use the Code of Conduct to divide or create an atmosphere of “heroes and villains.”
- Engage the Complaint Path if the Stage Manager is unable, unwilling, or is the individual of concern.
- Understand that their role is not to solve problems or act in a judiciary role but serve as a confidential reporting channel and liaison.
- Understand that their role is one of service, and not a position of power or status.

### **Outside of the NED’s Scope**

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

### **Implementation Notes (how to select a NED)**

- Each producer should establish a process for selecting a NED. For example, this might include a nominating process with secret ballot at the first rehearsal or shortly thereafter.
- If a getting-acquainted period is necessary (where participants don’t know one another), a NED may be chosen by the end of the first week.
- For theaters with acting ensembles, the NED should not be a member of that ensemble, whenever possible.





## Code of Conduct

### **Complaint Path**

A cornerstone of this Code of Conduct is accountability, and therefore recognize that no code of conduct can be effective if participants don't have recourse for violations of the code. We have detailed the complaint path specific to our theater and provided that information to all participants.

### **What is a complaint path?**

A complaint path describes the process of reporting a complaint and the responsibilities of those involved in responding to a complaint. A complaint path consists of:

- Written, clear and transparently shared procedures for filing a complaint.
- Written, clear and transparently shared list of persons with whom the complaint should be filed.
- A readiness to give filed complaints priority and a reasonable timeline for resolutions.
- Contingencies when the persons receiving the complaint are the ones about whom the complaint is being filed or when the priority/timeline standards are not being met.

### **Communication**

- The complaint path must be clearly articulated at the first rehearsal and provided in writing for future reference. This communication should include the name, title, and contact information for every individual on the complaint path.
- Participants should be encouraged to submit complaints in writing.
- It should be made clear that submitting a complaint is a serious mechanism, to be used with purpose.

### **Record Keeping**

- The producer should maintain personnel files, which should include any complaints made by or about the participant. Such files are to be kept confidential and accessible only to the individual(s) responsible for maintaining the files.



## Code of Conduct

### Legal Remedies

- A complaint may include civil or criminal charges, which may require legal advice or action.
- A violation of civil rights should be reported to the Minnesota Attorney General.

### Complaint Path

It is the policy of Threshold Theater to maintain a working, performing and learning environment free from harassment which is sexual, racial, age-based, religious, ethnic, disability, sexual orientation, gender identity and/or expression, or any other form of harassment of any Theater staff, intern, performer or student. Such harassment in any manner or form is expressly prohibited. It is also the policy of the Theater that no individual be subjected to any unwelcome conduct that is or should be known to be offensive because of his/her/their gender, race, age, religion, ethnicity, disability, sexual orientation, gender identity and/or expression, or other protected category.

Threshold Theater recognizes that the environment is not typical of all workplaces. The work that we do can sometimes veer toward being “blue” or “R-rated,” and the atmosphere of the Theater community is social as well as professional. It is not the intention of the Theater to mimic an office environment. While this may require a more nuanced reading of social cues than the more clearly defined office environment, it is the hope of the Theater that with a combination of communication, common sense, respect, and empathy, the community can create an environment that prioritizes safety.

All reported or reasonably suspected occurrences of harassment will be investigated (in accordance with the procedures outlined below) in a confidential manner and as promptly and thoroughly as is practicable and necessary. Where harassment has occurred, the Theater will take appropriate disciplinary, educational, or other corrective action, up to and including termination from a staff position, the loss of ability to perform or be in the audience at the Theater, or the immediate revocation of a student’s ability to take classes at the Theater.

There will be no retaliation against an individual who has complained about or reported alleged harassment or who has cooperated with an investigation of alleged harassment, regardless of the outcome of the investigation.



## Code of Conduct

### **I. CONDUCT PROHIBITED BY THE POLICY**

For purposes of this Policy, harassment includes the following:

#### **Hostile Environment Harassment**

Hostile environment sexual harassment may occur when there are unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature. Also, non-sexual conduct that is unwelcome and offensive and which is directed at an individual because of the individual's gender may create a hostile environment. Racial, age-based, religious, ethnic, disability, sexual orientation, gender identity and/or expression, and other forms of harassment may occur when there is conduct which is motivated by or relates to an individual's race, age, religion, ethnicity, disability, sexual orientation, gender identity and/or expression, or other characteristics protected by law or policy. Hostile environment harassment occurs when such conduct is sufficiently severe or pervasive to and does: (i) unreasonably interfere with an individual's work, performance or ability to learn, or (ii) create an intimidating, hostile, or offensive work, performance or learning environment.

#### **"Quid Pro Quo" Sexual Harassment**

"Quid Pro Quo" sexual harassment may occur when there are unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature when (i) submission to such conduct is an explicit or implicit condition of employment, performance ability or student advancement, or (ii) submission to or rejection of such conduct is used as the basis for employment, performance, or educational advancement decisions.

#### **Special Note On Civility and Professionalism**

The Theater believes the best way to avoid situations that may be construed as harassment is for all Theater staff, performers, and students to treat each other in a respectful and professional manner. The Theater may, in the future, offer insights or guidelines on creating an environment of civility, but ultimately, respect is at the core of this philosophy.



## Code of Conduct

### **Special Note On Performance Harassment**

Given the nature of performances at the Theater and in classes of material that, in some cases, could be considered offensive to some, it is not the policy of the theater to punish individuals or to stifle the creative abilities of performers whose artistic expression may be considered offensive to others. However, if it is determined that the offensive content of the performance was done in an effort to harass a particular individual from the stage or to express the performer's hatred and/or intolerance to a protected individual or group, then appropriate disciplinary action may and will occur. Additionally, if it is determined that an individual performer or group of performers is pervasively offensive or harassing in their performances, disciplinary or corrective action may and will occur. Furthermore, if it is determined that behavior that was done without intent to harass but has nevertheless caused discomfort, fear, or other feelings of harassment in members of the community or audience, this behavior (at the time it is identified to leadership of the Theater) will be pointed out to the performer or performers responsible. If the identified behavior is not remedied, corrective action may and will occur.



## Code of Conduct

### II. RESPONSIBILITIES

The Theater's Policy prohibits harassment by Theater staff, performers, against any person, as well as harassment directed towards Theater patrons, contractors, consultants, suppliers, vendors, visitors, and other non-employees or non-Theater-affiliated individuals, when such conduct occurs at the Theater's premises, performances, rehearsals, classes or Theater-affiliated events at remote locations in connection with Theater activities or the performance of the Theater's work.

The Theater will make reasonable efforts to see that the actions of its agents, supervisory employees, directors, and teachers are free from harassment, and will take appropriate corrective action when it learns of such harassment. The Theater will also take appropriate corrective action in those instances where it, its agents, supervisory employees and teachers learn of harassment of any Theater staff, intern, performer or student.

All levels of Theater management, supervisory employees, directors and/or teachers will:

- Reject any offer or promise of sexual or other favors made by any employee, intern, performer or student in anticipation of or in exchange for some employment, performance, or educational decision and at the same time advise such employee, intern, performer or student that such an exchange violates Theater policy and will not be tolerated.
- Avoid harassment, including the appearance of such harassment, by refraining from actions, language, and jokes, and by disposing of materials such as posters or magazines which could reasonably be anticipated to offend an employee, intern, performer or student.
- Report to Theater management, in accordance with the procedures set forth below, any harassment that they observe, that is made known to them by others, or that they reasonably suspect has occurred.
- Assure Theater staff, interns, performers and students as necessary that all forms of harassment are expressly prohibited, that the Theater will investigate reported and suspected occurrences of harassment, and that the Theater will take appropriate corrective action when harassment is found to have occurred.

Directors and Producers will refrain from intimate relations with anyone else involved in the production unless they were in a relationship before the production began.



## Code of Conduct

### III. PROCEDURES

#### NOTIFICATION PROCEDURES

Any Theater staff, intern, performer who feels that he/she/they is being or has been subjected to harassment or who knows of or suspects the occurrence of harassment should promptly and in confidence inform either the house manager on duty at the Theater, their show's director, or the stage manager. If for any reason a person does not feel comfortable informing one of these individuals, or is not able to do so, that person should report the matter to any member of the Theater Operations Team (David Schlosser, Nick Mrozek, and Matthew Everett) via [thresholdmpls@gmail.com](mailto:thresholdmpls@gmail.com).

An alternative option is to fill out Threshold Theater's online anonymous feedback form at [www.thresholdtheatermpls.com/contact.html](http://www.thresholdtheatermpls.com/contact.html)

In addition, and while not mandatory, the Theater encourages Theater staff, teachers, interns, performers and students to advise the person engaging in the offensive conduct that the conduct is offensive and should be stopped.

In addition, all house managers, directors, and teachers have an affirmative duty to report promptly to one of the Company Members designated above any harassment that they observe, that is made known to them by others, or that they reasonably suspect has occurred. They must also complete a General Report or Threshold's anonymous feedback form with as much information as is available.

#### DIRECT DISCUSSION

A member of the Threshold Theater community may feel that the best course of action is to address offending behavior directly to the person responsible without immediately including Theater leadership (though they may be subsequently included at any time). The Theater supports this at the discretion of the community member and only when the community member does not feel that their safety or professional standing is in jeopardy. The Theater emphasizes that it is imperative that the individual receiving this feedback maintain a respectful discourse. Retaliation or otherwise lashing out in any way is not acceptable behavior. The person receiving feedback may request the inclusion of Threshold Theater leadership if they disagree with the feedback or believe it is unfair. The Theater encourages all community members to be open to receiving challenging feedback.



## Code of Conduct

### **INVESTIGATION PROCEDURE**

All reported occurrences of harassment will be investigated as promptly and thoroughly as is practicable and as is required under the circumstances. The individual who makes the report or is the target of the alleged harassment will be assured that all forms of harassment are expressly prohibited, that the Theater will conduct a confidential investigation, and that the Theater will take appropriate corrective action if harassment is found to have occurred.

Threshold Theater will designate the individual who will be responsible for conducting the investigation of the reported incidents of harassment. The timing, scope, and extent of the investigation will be determined by the Theater on a case-by-case basis, considering the circumstances of the alleged harassment. All investigations will be conducted to protect, as much as practicable, the privacy of all persons concerned. The Theater expects Theater board members, staff, interns, house managers, directors, performers, teachers, and students who are contacted in connection with an investigation to cooperate fully.

Pending the outcome of an investigation, reasonably necessary and prudent interim measures, such as the separation of the complainant and the alleged offender, suspension from Theater activities for the alleged offender, or temporary leave for the complainant, will be taken at the Theater's discretion, taking into consideration the complainant's wishes, the seriousness of the accusations, the background of the situation, and any other relevant information.

### **Special Note On Reported Criminal Activity**

If any Theater-affiliated person is accused by anyone of criminal activity that, in the eyes of the Theater arises to a level beyond mere harassment as described above, and, in the judgment of the Theater, places in doubt the safety of the Theater's students, performers, faculty, staff, directors, vendors or patrons, then the accused will be immediately and without investigation removed from all Theater-related activities until such time as the Theater is satisfied that the accusations are and were unfounded. Should the accused appear at any Theater-related activities or venues following this removal, they will be considered to be a trespasser on Threshold Theater property and the Theater will not hesitate to call authorities to remove the accused from Theater property. This revocation of Threshold Theater privileges will not be influenced by the failure of authorities to investigate or charge the accused with a crime. The reinstatement of the accused to any Theater-related activity or venue will be at the sole discretion of the Theater.



Code of Conduct

**RESOLUTION AND OUTCOME OF INVESTIGATION**

Following an investigation, Threshold Theater will take such action that it deems necessary or appropriate under the circumstances.

**No Violation**

In the event that the investigation discloses insufficient grounds or basis to substantiate a violation of this Policy, all necessary parties will be so advised.

**Violation**

In the event that the investigation discloses a violation of this Policy, Threshold Theater will communicate its findings to both the complainant and the alleged offender. Based upon the totality of the circumstances, appropriate disciplinary, educational, and/or other corrective action, up to and including termination, removal of an individual from an internship, removal of an individual from a supervisory, management or directorial position at Threshold Theater, removal of an individual from a cast, removal of an individual from a teaching position, removal of an individual from a class without refund or compensation, or revocation of a performer’s ability to perform at or attend performances at Threshold Theater or at a Theater-related event, will then be taken. The action taken will be reasonably calculated to prevent any further unacceptable conduct. It is within the Theater’s discretion to determine the appropriate corrective action.

In the event an investigation of a reported or suspected occurrence of harassment reveals that the person has lodged a knowingly false or frivolous complaint, fabricated facts, or failed to tell the truth, Threshold Theater may take appropriate disciplinary and/or other corrective action.

**IV. NO RETALIATION**

No individual who reports or complains about harassment, or who assists Threshold Theater in its investigation, will be subjected to retaliation. Anyone who feels that he/she/they has been the victim of, or threatened with retaliation should immediately inform one of the individuals identified above for the purposes of receiving reports of complaints.