



**Building a culture of consent
in small theaters across the United States**

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Introduction

Brave Space seeks to help small theaters shift our rehearsal space cultures to prevent abuse, assault and harassment. The project believes that fostering consent, dialogue and care in our creative processes will build braver, bolder spaces and free artists to take greater risks together. In sharing tools to create safe rehearsal environments, we proactively combat abuse and promote trusting creative collaborations.

This Document

This manual is intended for use by small theaters in order to foster a culture of consent in their rehearsal and creative spaces. It documents the background, justification, implementation and evaluation of the pilot phase of this project as an occupational health intervention, and provides materials necessary to carry out the program. Anyone implementing the program is encouraged to share their experience and suggestions for improvement in order to contribute to future adjustments to the program.

Background

The past two years have seen a massive rise in awareness of abuse, violence and harassment in the theatre industry. In June of 2016, the American theater community was shocked by allegations of 20 years of abuse at Chicago's Profiles Theatre at the hands of co-artistic director Darrell Cox. The years of physical, sexual and emotional abuse detailed in an extensive article by the Chicago Reader's investigative reporters appalled artists throughout the country, creating shockwaves that started national conversations about abuse prevention and safety. Perhaps most disturbing was the inability on the multiple victims'

parts to report their experiences of physical injury and violation, many of which happened during onstage fight scenes, both in rehearsal and in front of an audience.¹

Workplace harassment and violence have been studied extensively, but the specific characteristics of the theater industry are missing from existing literature. The intensely physical nature of performance work provides a unique venue for potential assault, harassment or consent violations. However, no data is available on specific risk factors for workplace abuse in the performing arts. While the theater industry shares many studied risk factors for workplace abuse, it also possesses unusual elements that have the potential to increase artists' risk. And in an industry committed to risk as a concept, a practice, and a value, it is sometimes difficult to separate creative and conceptual risks from physical ones. As former employees of Profiles Theatre have stated, victims of abuse didn't feel like they could stand up for their safety because they were "supposed to keep it real and make it feel real."²

In the wake of the Profiles Theatre abuse revelation, artists have come forward across the country to report abuse and harassment at the hands of supervisors, coworkers and audience members. These stories have come from small live theater venues similar to Profiles, massive immersive performance spectacles, and the high-profile world of Hollywood. The scope of these allegations point to large-scale problems within our industry, and a systemic disregard for artist safety and consent on and off stage.

This project is an attempt to intervene at this moment when workplace abuse is in the spotlight. As a proactive intervention aimed at preventing abuse and harassment, this program seeks to shift practices and values within the industry to promote artist safety and bodily autonomy. This is the moment for action – while national attention has been turned to this issue, while it carries weight and validity by virtue of recognition, and while it is becoming terrifying clear that it has been ignored far too long. We have an opportunity as an industry to build a foundation of trust and bodily autonomy in our creative spaces, which will in turn allow us to take greater creative risks together.

Workplace Violence and Abuse in the U.S.

In the U.S., close to two million workers report experiencing workplace violence each year.³ This staggering number fails to take into account the potentially much larger number of unreported incidents that occur. The Occupational Safety and Health Association (OSHA) defines workplace violence as "any act or threat of physical violence, harassment, intimidation, or other threatening disruptive behavior that occurs at the work site. It ranges from threats and verbal abuse to physical assaults and even homicide. It can affect and involve employees, clients, customers and visitors."⁴ The U.S. Equal Employment Opportunity Commission (EEOC) provides a definition of sexual harassment that includes "unwelcome sexual advances, requests for sexual favors, and other verbal or physical

¹ Levitt, Aimee and Christopher Platt, "At Profiles Theatre the drama – and the abuse – is real," *Chicago Reader*, 8 June 2016.

² Levitt, Aimee and Christopher Platt, "At Profiles Theatre the drama – and the abuse – is real," *Chicago Reader*, 8 June 2016.

³ "Workplace Violence," *Occupational Safety and Health Association*, <https://www.osha.gov/SLTC/workplaceviolence/>.

⁴ "Workplace Violence," <https://www.osha.gov/SLTC/workplaceviolence/>.

harassment of a sexual nature,” but notes that “harassment does not have to be of a sexual nature...and can include offensive remarks about a person’s sex.”⁵

Brave Space attempts to address violence, sexual harassment and sexual assault, a combination that will be generally referred to as abuse, in the theater industry. As seen in the experiences at Profiles Theatre, these forms of violence are often intertwined and difficult to separate into clearly defined categories. They also disproportionately affect gender minorities. However, existing literature on abuse in the workplace focuses almost exclusively on women, or presents a dichotomy of abuse against women versus abuse against men that does not reflect the variety of nonbinary genders present in the theater community and in workplaces across the country. This project will draw on literature focused on abuse and harassment of women, but do its best to incorporate gender-neutral language and to acknowledge the diversity of identities within our industry.

Publications by the National Institute of Occupational Health and Safety (NIOSH) link sexual harassment in the workplace to anxiety, depression and low self-esteem in women. They find that harassment is correlated with somatic outcomes including nausea, insomnia and headaches, and is associated with higher levels of smoking and alcohol use. This is also true of sexual harassment that is witnessed rather than directly experienced. In addition, NIOSH research links women’s experience of gender-based discrimination, of which sexual objectification is included as a component, to depression, anxiety and other mental health struggles.⁶ In a setting where women are at increased risk for assault and where homicide is the leading cause of job-related death for women, concerns about harassment and escalating patterns of violence take on an increased significance.⁷

Impact on the Theater Industry

Abuse in the theater industry has ramifications for the companies where it takes place in addition to the individuals who experience or witness it. In spite of Darrel Cox’s denial of the abuse allegations, Profiles Theatre closed its doors permanently within a week of the publication of the Chicago Reader article detailing the abuse.⁸ This permanently ended a 28-year-old company. In New Haven, Connecticut, the historic Long Wharf Theatre fired its artistic director of fifteen years in January of 2018, after years of sexual misconduct came to light.⁹ And in February of 2018, Punchdrunk’s innovative production “Sleep No More” was rocked by eight performers’ stories of sexual abuse by audience members, the consequences of which are still unfolding for the wildly popular immersive performance.¹⁰ These are a few examples of a pattern that has become all too familiar in the theater

⁵ “Sexual Harassment,” *U.S. Equal Employment Opportunity Commission*, https://www.eeoc.gov/laws/types/sexual_harassment.cfm.

⁶ Bond, Meg, et. al., “Expanding Our Understanding of the Psychosocial Work Environment,” *National Institute for Occupational Safety and Health*, (2007): 5-6.

⁷ “Working Women Face High Risks from Work Stress, Musculoskeletal Injuries, Other Disorders, NIOSH Finds,” *The National Institute for Occupational Safety and Health*, 1 June 2000, <https://www.cdc.gov/niosh/updates/womrisk.html>.

⁸ “Chicago’s Profiles Theatre Closes in Wake of Abuse Allegations,” *American Theatre*, 15 June 2016, <https://www.americantheatre.org/2016/06/15/chicagos-profiles-theatre-closes/>

⁹ Paulson, Michael, “Long Wharf Theater’s Artistic Director Fired Over Sexual Misconduct Accusations,” *New York Times*, 23 January 2018, <https://www.nytimes.com/2018/01/23/theater/long-wharf-theaters-artistic-director-fired-over-sexual-misconduct-accusations.html>

¹⁰ Jamieson, Amber, “Performers and Staffers at ‘Sleep No More’ Say Audience Members have Sexually Assaulted Them,” *Buzzfeed*, 6 February 2018, https://www.buzzfeed.com/amberjamieson/sleep-no-more?utm_term=.jqKjknLd#.kewjBV4v3.

community in recent years, and threatens to destabilize an already underfunded and undersupported industry.

The scope of abuse in theater is an intimidating and not-yet-understood question. Industry-specific research is nonexistent, and large-scale recognition of the problem extremely recent. Yet this terrifying moment in the field is also a moment of tremendous potential. This project seeks to harness our newfound awareness in the theater community and create systemic changes to our industry that promote safety, empowerment and abuse prevention. We have been presented with a brief window in which national attention is focused on problems within our field, our companies are facing harsh consequences for failure to act, and leaders in the industry are poised to respond. In proposing ways to promote cultural shifts in the theater community, we can leverage this moment to create positive and lasting change.

Previous Interventions Targeting Abuse in Theater

The abuse allegations at Profiles Theatre in 2016 marked the beginning of a new awareness of abuse in the U.S. theater industry. In the aftermath, campaigns to prevent abuse, harassment and violence arose, most notably in Chicago itself. The influence of these events spread to far corners of the industry, as national recognition opened space for witnesses and survivors of abuse to come forward in other cities. Given the tight-knit nature of our industry and the frequency of travel between cities for work, it is unsurprising that such a prominent and striking example of abuse would have such far-reaching impact. The newfound awareness of the scope of the problem in our industry has led to, or increased the visibility of, several attempted interventions.

Union protections for theater artists

Union artists are afforded some protections from abuse and harassment under the Actors' Equity Association (AEA). AEA's policies include a nudity policy designed to prevent harassment, as well as anti-discrimination policies.¹¹ These provide support for artists who experience unlawful behavior, and union representatives provide a resource outside of the company to which artists can turn. While these resources are not always sufficient to prevent abuse or to encourage artists who experience it to come forward, they provide a level of protection that nonunion artists lack. The availability of an outside representative is a valuable asset, as is the union's general protections from arbitrary termination. In addition, artists in a union house have reminders throughout the production process that guidelines protecting their rights as artists exist and are followed. Artists in nonunion spaces may or may not see their rights respected in these ways.

Not In Our House

Chicago's Not In Our House campaign gained national recognition in the immediate aftermath of the Profiles Theatre story. Not In Our House seeks to "lead a cultural shift to strengthen our collective experience by working together to protect and develop our artists,

¹¹ "8 Resources for Actors to Combat Harassment in the Industry," *Backstage*, 12 October 2017, <https://www.backstage.com/advice-for-actors/8-resources-actors-combat-harassment-industry/>

our theatres, and our Chicago Theatre Community.”¹² Not In Our House created the Chicago Theatre Standards (CTS), a pilot project which has been replicated and used as inspiration by theaters across the country. The CTS, which emerged from “artists and administrators at all levels of our community working together toward a cultural paradigm shift away from turning a blind eye to sexual harassment, discrimination, violence, intimidation and bullying in our theatres and towards mentoring, prevention, and accountability,” is a list of policies and procedures aimed at ensuring safe rehearsal and performance conditions.¹³ Over twenty theater companies currently participate in the pilot adoption of the CTS, with others across the country using them as inspiration for their own policies and contracts.

Contracts and Zero Tolerance Clauses

Artists in small, nonunion theaters are especially vulnerable in that they are often bound to the company through informal, verbal agreements. While they lack the protections of union contracts, they may also lack any contract at all, a fact that leaves them in a nebulous area without a formal understanding of what their commitment to the company is. With potential pay, loss of reputation in a tight-knit industry, and the ability to maintain positive relations with the company on the line, artists face pressure to provide whatever is asked of them without limit. They are also afforded no protection or written agreement of conduct between artist and company.

Immediately following the Profiles Theatre abuse revelations, many small companies introduced anti-abuse policies into their contracts for the first time. For some, this also meant introducing contracts for the first time. The Not In Our House campaign created recommendations for contract content, and other theaters wrote and circulated their own as examples. These contracts included clauses stating zero tolerance policies towards abuse, providing that individuals who brought forward allegations of harassment would not see their employment adversely affected, and nondiscrimination statements.¹⁴ Articles written and circulated in the theater community during this period also highlighted the need for clear definitions of abuse and explicit statements of zero tolerance abuse policies.¹⁵

These conversations, contracts and policies aimed mainly at warning individuals signing on to companies that their actions would be taken seriously, encouraging artists who had experienced abuse to come forward, and installing policies for removing abusive individuals. As a response to the events at Profiles, this approach makes sense; however, it is predominantly retroactive, and focuses more on identifying problematic individual behavior than on proactive and systemic change. The protections these changes seek to afford artists, while vital, are only a part of the industry-wide culture change needed to address systemic vulnerability to assault and abuse.

Fight Choreography

Fight choreography in the U.S. grew out of the British fight direction field, and began to take hold in this country in the 1970s.¹⁶ The Society of American Fight Directors, founded

¹² “#NotInOurHouse: A Chicago Theatre Community,” Not In Our House, <http://www.notinourhouse.org>.

¹³ “Chicago Theatre Standards Pilot,” Not In Our House, <http://www.notinourhouse.org/chicago-theatre-standards-pilot/>.

¹⁴ “Harassment and Non-Discrimination Addendum,” *Theatre Vertigo*, 21 March 2016.

¹⁵ “How We Stop Abuse in Theatre,” 3 July 2016, <https://bittergertrude.com/2016/07/03/how-we-stop-abuse-in-theatre/>.

¹⁶ “History of the SAFD,” *Society of American Fight Directors*, <https://www.safd.org/discover/history/>.

in 1977, describes itself as “an organization of dedicated artists whose purpose is to promote safety and foster excellence in the art of performing, teaching, and directing staged combat/theatrical violence.”¹⁷ For many practitioners, fight choreography goes beyond the task of creating believable violence for the stage. Because its work is more challenging to produce safely, the field often has an emphasis on safety, communication and control that surpasses other work in the theater industry. Dueling Arts International, a theatrical combat training organization founded in 1995, includes in its mission statement, “We are committed to the highest standards of safety and artistic integrity for stage, film and television, and serve ideals which promote self confidence, engender care and mutual respect, advocate health and fitness, and integrate complementary movement disciplines.”¹⁸

As allegations of abuse have emerged from within the industry, fight choreographers have stepped into the spotlight, advocating for increased emphasis on consent in moments of violence and intimacy onstage.¹⁹ Especially disturbing to some choreographers were the descriptions of Darrell Cox’s disregard of prescribed fight choreography in Profiles Theatre shows.²⁰ Kristen Mun, a fight choreographer in Portland, Oregon, began a free series of fight choreography trainings for women in the summer of 2016. She continues to teach these trainings in an effort to train women in the art of communicating their boundaries and intervening during unsafe or nonconsensual situations onstage.²¹

Intimacy Direction

Intimacy direction is an emerging field specializing in choreography for intimate and sexual moments onstage. Intimacy Directors International, the most prominent organization certifying intimacy directors, grew out of Tonia Sina’s work in theater pedagogy and movement. Intimacy direction adapts fight choreography protocols to promote healthy approaches to staged sexual intimacy. This work includes carefully choreographing moments of intimacy, leaving no room for improvisation that could cross boundaries or become nonconsensual.²²

Intimacy direction as an emerging field has been spotlighted as the visibility of abuse has increased. While Intimacy Directors International has only a small number of certified intimacy directors, fight choreographers, directors and others are paying attention to the principles of intimacy direction. As one female fight choreographer interviewed states, “I think intimacy direction is the missing link that will make theater the most perfect imperfect art form that it can be.”²³

Both intimacy direction and fight choreography represent interventions that take a proactive approach to preventing abuse. Rather than providing tools to recognize and prosecute abusive behavior, these interventions focus on shifting the approach to intimate or violent moments in order to prevent abuse from occurring. However, they are limited in their scope, as they require circumstances in a performance that cause an outside

¹⁷ “SAFD Frequently Asked Questions,” *Society of American Fight Directors*, <https://www.safd.org/ask/faqs/>.

¹⁸ “About,” *Dueling Arts International*, <http://www.duelingarts.com/about/>.

¹⁹ Mun, Kristen, personal interview, 9 February 2018.

²⁰ Levitt, Aimee and Christopher Platt, “At Profiles Theatre the drama – and the abuse – is real,” *Chicago Reader*, 8 June 2016.

²¹ Mun, Kristen, personal interview, 9 February 2018.

²² Collins-Hughes, Laura, “Need to Fake an Orgasm? There’s an Intimacy Directory for that,” *New York Times*, 15 June 2017, <https://www.nytimes.com/2017/06/15/theater/need-to-fake-an-orgasm-theres-an-intimacy-choreographer-for-that.html>.

²³ Accuardi, Alwynn, personal interview, 11 February 2018.

professional to be deemed necessary. The decision to bring in a choreographer rests with the director and/or company, and is informed by their prioritization of artist safety, the budget and rehearsal timeframe of the production, and their judgment of the intensity of physical contact required. In small, low-budget theaters, it may be considered infeasible to dedicate rehearsal time and pay to an outside choreographer. Artists in these spaces are particularly at risk of being asked to stage violent or intimate scenes on rushed timelines and with limited support.

Shifting the Focus: A new kind of intervention

In surveying current protections from abuse for artists in small theaters, the missing piece appears to be proactive interventions that affect change at a systemic, organizational level. It is clear from the barrage of recent allegations, and from the national responses from theater artists, that abuse in theater is a systemic problem.²⁴ Determinants of workplace abuse that support the need for a system- and organization-wide conception of both the problem and of interventions are discussed in more depth below. As recognized in the above discussion of fight and intimacy choreographers, these interventions must be affordable and structured in ways that are feasible for small theaters with short rehearsal timelines. In order to bring about cultural change in the industry, we need interventions that are accessible to all levels of the field, beginning with small theaters where artists have the fewest supports.

Rather than working retroactively to recognize and punish abuse, or bringing in outside professionals to work only with specific performers and moments, this program seeks to engage all members of the creative team in conversations about consent, safety and trust in creative spaces. In collaboration with campaigns like Not In Our House, it hopes to build towards cultures of consent, safety and trust in our creative spaces, to work proactively towards abuse prevention, and to ask not just what behaviors we want out of our houses, but what new ways of working together we want to bring in. In building new guidelines for working within our houses, this project hopes to create organizational cultures that actively prevent violence and promote bodily autonomy. Caring for ourselves and our collaborators in this manner will enable us to build braver spaces and take greater risks together.

Needs Assessment

There has been little research on workplace violence, harassment and sexual assault in the theater industry. In order to gain a fuller understanding of industry-specific risk factors, this project included conversations with three key stakeholders:

Kristen Mun has been working as a fight choreographer based in Portland, Oregon for over a decade. She is a certified teacher with Dueling Arts International, and has trained at Oregon Shakespeare Festival. She currently works in a combination of fight choreography and stage management, choreographing roughly 20 shows per year. She approaches fight choreography through a feminist lens and believes firmly in the importance of women as choreographers of violence.

²⁴ Mun, Kristen, personal interview, 9 February 2018.

Alwynn Accuardi is a performer and fight choreographer. She is a graduate of the Portland Actors Conservatory, and a former student of Kristen Mun. Her work includes violence and intimacy direction for small theaters in Oregon, where she also works as a performer. Her interest in feminist-based fight choreography led her to beginning work in intimacy direction, which she sees as interlinked.

Maria Trumpler is the Director of LGBTQ Resources at Yale University, and a senior lecturer in the department of Women's, Gender and Sexuality Studies. She was recently recruited by New Haven, CT's Long Wharf Theatre to conduct sexual misconduct workshops in the wake of their artistic director's firing after years of sexual misconduct towards employees.

In conducting interviews, several themes emerged, including:

Early career and young artists as especially at risk:

"When I think about an artist who really wants to do well and will often not think about their safety, it's often young people. They're fearless and brave but a lot of times they will make themselves uncomfortable and not even realize that they're doing it."

"For people who are at the beginning of their career, they don't want to be a roadblock. I don't want to do this this way, but I don't know how to fix it, so I just won't bring it up, because I don't want to be a roadblock."

The disproportionate power of men in the field:

"In male-dominated fields like stage combat, the knowledge is limited, especially for women. Really the people who should have this kind of knowledge is women, because we're the ones getting beat up on stage."

The uniqueness of this historical moment:

"After the Chicago Reader I felt like a lot of women were talking about it more. There was a lot of outrage and anger and "look what Chicago did" and the women were like "Wait wait wait – turn the mirror back on us for a second, because it's not uncommon, and if you think it's uncommon then you are sorely mistaken."

Repeated exposure to staged violence as a unique risk factor:

"Our people, our actors, our performers, our artists, do it every night, again and again and again. So if you don't build a basis of trust and safety – talk about trauma! – if you don't stop and consider the implications of someone getting hit in the face six days a week, that is a gross inconsideration of another human being. And we choose to do it! We choose to put ourselves in this situation! A part of our job is to be vulnerable and to be open and to expose ourselves in such a vulnerable way – and then we do it again the next night."

Positive effects of careful and intentional choreography and support:

"I've never been taken better care of than when I'm getting the crap beaten out of me onstage by someone I love...And when you don't have that connection, the fights aren't as good."

"I feel like you should have fight choreographer in the room even if you have no fights."

"I think intimacy direct is the missing link that will make theater the most perfect imperfect art form that it can be."

"It gives the actors one more person who has their backs, with eyes on it, who's not so involved."

The danger of pressures to make bold choices and to go with the moment:

"It is drilled into us as actors that if you don't make bold choices you will not get noticed and you will not get work...But I actually think that it's really dangerous to have that kind of mentality because it makes people vulnerable....because if somebody takes a big risk with you, and you didn't know it was going to happen, they get praised for take a big risk, and you're uncomfortable, and if you say anything you're ruining the moment."

"Oh well I was just feeling the moment – such a good excuse that we've built in for people to use."

Possibilities for shifting the culture and collective values of our spaces:

"We can all work together and commit to certain practices and change the culture."

"I think that fostering that kind of safe space is absolutely possible, where you feel like you can take risks but you're not afraid of other people taking risks with you...I think that it really just boils down to open communication – like actually talking with people – and setting a tone that isn't punishing or bad, but setting a tone for curiosity. What would happen if this was the kind of rehearsal space this was?"

Theoretical Framework

This intervention is situated within well-documented theory on social and behavioral change. This discussion of abuse in our industry is rooted in the transtheoretical model of change as a way of understanding this unique moment in theater history. The transtheoretical model outlines the process of behavior change through five stages: precontemplation, when the need for change has not yet been recognized; contemplation, or thinking about changing; preparation, or planning for change; action, or adopting new habits; and maintenance, during which an ongoing practice of new behavior is established (Figure 1). These stages feed into one another, and interventions to change individual behavior must take into account the individual's current relationship to the change in order to be effective.

While the transtheoretical model is often applied to individual behavior change, it has also been applied to collective change on an organizational level. This program, for reasons elaborated on in the section on determinants, will target our industry as a whole through working with ensembles on a collective level. As will be discussed, the systemic abuse recognized recently in the industry is not only a problem of individual behavior, but of organizational and industry-wide cultures. In order to influence these systemic factors, we must work on an organizational level to affect change and work towards building safer rehearsal and performance spaces.

Phillip Clark describes the adaptation of the transtheoretical model to an organizational context and lists the kind of actions leaders can take to facilitate change within an organization at each stage of the model. In the precontemplation and

contemplation phases, space for dramatic expression of emotion, self re-evaluation, and considering committing to a change based on a new understanding of values are emphasized.²⁵

Looking to the past two years in the U.S. theater community, there are many examples of individuals and companies going through these processes, individually and collectively. Following the Profiles Theatre Chicago Reader article, the massive outpouring of writings and discussion flooding print, online and social media, industry listservs and internet forums revealed the expression of dramatic emotion outlined in this model. One artist wrote in response to the Chicago Reader article about Darrell Cox, "I've heard these stories before. Not about Cox, but about someone recently in [my] theatre community. I am still afraid to name this person."²⁶ A second artist described their reaction as follows:

The implications of this go far beyond Chicago, and speak to all of us in all cities working in unprofessional theatre environments...We have to look at how our DIY theatre culture promotes unsafe and unprofessional working environments for theatre workers, and how the international epidemics of misogyny and violence against women bleeds onto our stages and into our rehearsal halls and company structures. These two things are related.²⁷

In these visible processes, and in the less public ones that have occurred inside companies and ensembles over the past few years, we see the precontemplation stage in much of our industry shifting to contemplation.

In an organization-level model, the preparation stage is linked to team-based work to prepare for change. A few campaigns, such as Chicago's Not In Our House campaign and the emergence of Intimacy Direction as a field, demonstrate this small team-based approach in the theater community. Over the past two years, small theaters have created and shared contracts with zero abuse tolerance clauses, and industry professionals have written about the importance of zero tolerance policies and believing individuals who come forward to report abuse.²⁸ Yet as mentioned above, we still hover collectively at the moment between preparation for change and positive, proactive action.

The organization-level transtheoretical model's breakdown of stages helps us to identify this moment in theater history. Our industry is collectively poised to enter the action stage, and now is the moment to move forward. Possible ways of instigating organizational action illustrated by this model include consciousness-raising, substituting new behaviors and thinking patterns, and committing to change. The model also suggests a series of steps to maintain these changes as the organization moves forward, such as environment modification to encourage new behaviors and building social support for new behaviors.²⁹ This program will focus on these elements: teaching, learning and modeling new behaviors, modifying our rehearsal environments to cultivate and maintain these behaviors, and creating cultural shifts in our organizations by building new forms of social support between artists.

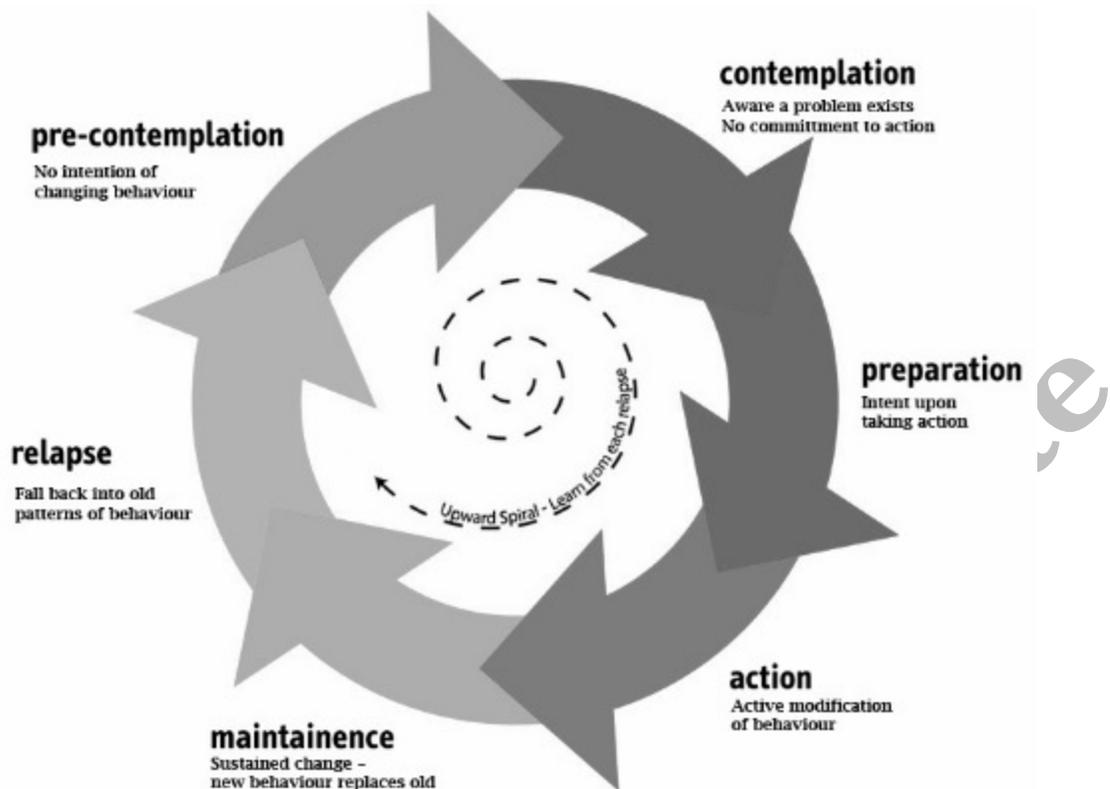
²⁵ Clark, Phillip, "Toward a Transtheoretical Model of Interpersonal Education," *Journal of Interprofessional Care*, 27 (2013): 44.

²⁶ Anonymous Facebook quote, June 2016.

²⁷ Anonymous Facebook quote, June 2016.

²⁸ "How We Stop Abuse in Theatre," 3 July 2016, <https://bittergertrude.com/2016/07/03/how-we-stop-abuse-in-theatre/>

²⁹ Clark, Phillip, "Toward a Transtheoretical Model of Interpersonal Education," *Journal of Interprofessional Care*, 27 (2013): 44.



Transtheoretical Model of Change
Prochaska & DiClemente

Figure 1. The transtheoretical model of change.³⁰

Determinants of Workplace Abuse

Until recent years, abuse in the theater industry has been granted little attention or study. Broader studies on workplace abuse in general or in other fields tend to focus on determinants of either workplace sexual harassment or workplace violence. While some of these findings are generalizable to the theater industry, the field also contains specific challenges that are unique to the theater community.

What Doesn't Work

Existing literature reveals inaccurate determinants of workplace violence, which are intentionally avoided in this analysis. While common views hold that mental health problems are largely to blame for workplace violence, mental health diagnoses as a predictor of workplace violence has been solidly disproven. Similarly, other efforts to predict perpetrators of workplace violence based on demographic profiling of many kinds have failed. Some studies have also shown that workers are more at risk of violence from customers than from coworkers.³¹ In combination with this project's findings, this information points towards a

³⁰ Prochaska, James O. and Wayne Velicer, "The Transtheoretical Model of Health Behavior Change," *American Journal of Health Promotion*, 12, no 1 (1997): 38-48.

³¹ Barling, Julian, et. al., "Predicting Workplace Aggression and Violence," *Annual Review of Psychology*, 60, (2009): 671-692.

systemic and organization-level problem rather than an individual one. Organization-level determinants, rather than individual profiles, are reliably linked to levels of abuse in the workplace. In order to change the prevalence of abuse in our industry, we must create change on an organizational level.

Recent experiences in the theater community bear out this finding. The 2018 allegations of abuse at the hands of audience members by eight performers of Punkdrunk's "Sleep No More" stand as just one example of artist vulnerability to audiences, especially in immersive settings where audiences and performers are in close contact.³² Yet even in this case, comparisons to other, similarly immersive performances reveal that organizational flaws likely compounded the problems posed by audience members. In comparing "Sleep No More" with Third Rail's "Then She Fell," another immersive performance in New York City, Alexis Soloski notes that the second production has not experienced similar allegations. She cites organizational differences at Third Rail, such as lack of audience anonymity and easily accessible performer safety plans, as key factors in this disparity.³³ The literature on workplace abuse discredits efforts to eliminate "bad seed" perpetrators by profiling, and agrees with key stakeholders in theater who point to organizational practices as meaningful determinants.

Literature Review Findings

This examination of the literature on workplace abuse included several specific determinants: job insecurity, perception that the employer will tolerate abusive behavior, workplace conflict, coworker support and solidarity, supervisor support, level of physicality of work, self-direction in work, and the context of a male dominated workplace. These are listed in the Figure 2, which indicates effect sizes (*d*-values) of each determinant on prevalence of workplace harassment and violence. These values are calculated using odds ratios when available, and otherwise calculated using *p*-values less than or equal to 0.05. Statistically nonsignificant findings at the $p < 0.05$ level are designated with "NS." **[Note: These numbers are extremely provisional and should not yet be taken as accurate]**

Examining the broader literature along with key stakeholder interviews reveals trends in risk factors for workplace violence that have the potential for impact across industries. A study of harassment of physicians revealed strong evidence that training and early career individuals are at greater risk of harassment than more established professionals.³⁴ The increased risk for abuse in early career artists was confirmed by the needs assessment, in which stakeholders also confirmed that these artists are more likely to work in small, nonunion companies.³⁵ Descriptions of recent abuses also reveal the increased vulnerability of less experienced artists.³⁶ This information influences the targeting of the program to smaller, nonunion theaters, in an effort to reach higher-risk communities.

³² Jamieson, Amber, "Performers and Staffers at 'Sleep No More' Say Audience Members have Sexually Assaulted Them," *Buzzfeed*, 6 February 2018, https://www.buzzfeed.com/amberjamieson/sleep-no-more?utm_term=.jqKjknbLd#.kewjBV4v3.

³³ Soloski, Alexis, "The Problem with Immersive Theatre," *The Guardian*, 12 Feb 2018, <https://www.theguardian.com/stage/2018/feb/12/immersive-theatre-punchdrunk-sleep-no-more>.

³⁴ Frank, Erica, et. al., "Prevalence and Correlates of Harassment Among US Women Physicians," *Arch Internal Medicine*, 158 (1998): 352-358.

³⁵ Accuardi, Alwynn, personal interview, 11 February 2018.

³⁶ Levitt, Aimee and Christopher Platt, "At Profiles Theatre the drama – and the abuse – is real," *Chicago Reader*, 8 June 2016.

Determinants of Workplace Harassment and Violence

	N=110 ¹	N=3169 ²	N=1586 ³	N=1468 ⁴	N=5795 ⁵	Weighted Avg.
Job Insecurity	0.4474				0.0602	0.0674
Tolerance of Abuse					0.0797	0.0797
Workplace Conflict			1.3191	1.4469		1.3815
Coworker Solidarity	NS	0.0236	0.4780		0.0602	0.1120
Supervisor Support	NS	0.1148			0.0797	0.0921
Physicality of Work	0.4474					0.4474
Self-Direction	0.3132					0.3132
Male Dominated Field*	0.3132	0.1148			0.0797	0.0948

* Results significant for specifically women's experiences of harassment/violence.

¹ Chamberlain, Lindsey, et. al., "Sexual Harassment in Organizational Context," *Work and Occupations*, 35, no 3 (2008): 280.

² De Coster, Stacy, et. al., "Routine Activities and Sexual Harassment in the Workplace," *Work and Occupations*, 26, no 1 (1999): 21-49.

³ Synder, Jamie, et. al., "Social organization and social ties," *Work*, 42 (2012): 143.

⁴ Synder, Jamie, et. al., "Social organization and social ties," *Work*, 42 (2012): 143.

⁵ Mueller, Charles et. al., "Sexual Harassment in the Workplace," *Work and Occupations*, 28, no 4, (2001): 411-446.

Figure 2: Determinants of Workplace Harassment and Violence

As discussed above, the needs assessment also revealed key risk factors specific to the theater industry. These factors included the pressure to take risks and to make bold choices, an attitude that the show demands whatever it takes, and the exposure to repetitive staged violence over numerous rehearsals and performances. These determinants are added in Figure 3. In considering determinants on which to focus, this project took into consideration the number, type and size of study citing the determinant in order to obtain a level of importance. However, interviews with key industry stakeholders were weighted more heavily than previous studies on general workplace abuse, given the unique nature of the theater industry and these stakeholders' ability to reflect on the specific context of live performance. Importance ratings from interviews and effect sizes were then gathered, with added weight on interview importance, into an overall importance rating.

Determinant changeability was also considered, in an effort to assess the practicality of focusing on each determinant. Industry job insecurity is extremely difficult to change, as are the perception of fight choreography and stage violence as male-dominated fields. The physicality of performance work and the repetitive nature of staged violence are also standard in the industry and difficult to change without drastically altering the art form. The level of self-direction, while occasionally adjustable through increasing artist freedom to improvise and devise work independently, is less likely to be changeable within a company that has an established creative process and creative team roles. However, the remaining determinants listed range from medium to high in changeability potential. While attitudes towards creative work and supervisor support, may not be simple to change, this project hypothesizes that they are certainly possible to influence. Organizational tolerance of abuse and coworker solidarity are also expected to be determinants that could be highly influenced through intervention. These findings, as well as the specific outcomes desired in focusing on

each determinant, are summarized in Figure 3. [**Note: Effect sizes and importance ratings are still provisional.**]

Selected Determinants

Given these results, this program chose to focus on four specific determinants: perception of organizational tolerance of abuse, coworker solidarity, supervisor support, and, perhaps most importantly, attitudes towards the work. While job insecurity and male dominated spaces are both heavily present in the theater industry, low changeability makes them difficult targets for intervention. The physicality of performance, while undeniable, is also impractical to change, and level of self-direction was shown to be significant in only one study. The repetitive nature of staged violence was also so central to the industry as to make it impractical to attempt to change.

Workplace conflict and coworker solidarity, though analyzed separately in the literature, appeared to be so closely linked in the theater industry that they warranted combining into a single determinant. Creative collaborators work so closely in the rehearsal process that the levels of solidarity and harmony between artists is directly linked to amount of workplace conflict. Rather than include both in the conceptual model, the model has been simplified to let coworker solidarity speak to both determinants. The coworker solidarity determinant referenced from here forward therefore includes a coworker harmony component that is anticipated to, along with increased supervisor support, lead to fewer instances of workplace conflict.

Attitudes towards performance – the emphasis on instinct, risk and boldness, as well as the “show must go on,” “whatever it takes” mentality – are perhaps the most vital and specific determinants this program sets out to influence. These perspectives are widespread within the industry, and were heavily emphasized by stakeholders as important risk factors for abuse. These attitudes are also changeable with effort and education. As one fight choreographer noted:

It’s a matter of knowledge...I had great training in my stage combat career so that when [abuse] happened to me I was like “No.” I had the words and the communication and the skill...You can be empowered to say something because you have a solution...In male-dominated fields like stage combat, the knowledge is limited, especially for women. Really the people who should have this kind of knowledge is women, because we’re the ones getting beat up onstage.³⁷

This program attempts to build knowledge of theater safety and consent practices, in order to shift organizational culture away from “Whatever it takes” attitudes and towards a safer and more trusting creative process.

³⁷ Mun, Kristen, personal interview, 9 February 2018.

Determinants by Importance, Changeability and Outcomes

	Effect Size	Interview Importance	Overall Importance	Changeability	Desired Outcomes
Job Insecurity	NS	Medium	Low	Very Low	Reduced pressure on artists
Tolerance of Abuse	NS	High	High	Medium	Increased reporting of abuse
Workplace Conflict	Large	Medium	High	Medium	Increased coworker support, safety
Coworker Solidarity	NS	High	High	High	Improved communication, artist safety
Supervisor Support	NS	High	High	Medium	Increased reporting of abuse, safety
Physicality of Work	Small	Medium	Medium	Very Low	Decreased opportunity for abuse
Self-Direction	Small	Medium	Small	Low	Increased autonomy
Male-Dominated Field	NS	High	Medium	Very Low	Increased empowerment of gender minorities
Repetitive Violence	N/A	High	High	Very Low	Decreased abuse, increased comfort with choreography
“Whatever it Takes”	N/A	High	High	Medium	Increased value of artist safety and comfort
Bold Choices/Risks	N/A	High	High	Medium	Increased value of artist safety and comfort

Figure 3: Determinants by Importance, Changeability and Desired Outcomes

Intervention Structure

As determined above, this program must target organizations in order to be effective. Based on general risk factors for workplace abuse, it is designed to target small, nonunion theaters whose artists are likely to be early career and have fewer protections from abuse. In order to gain access to these theaters, the program must be short and efficient enough to fit into limited rehearsal schedules, and actions required must be affordable and moderate in labor needs.

Based on these guidelines, this intervention takes the form of a workshop and series of intervention tools targeting the entire company, including in-person workshop time with each cast for each performance. Given the goal of a short timeframe, Brave Space begins with a single rehearsal-length workshop, designed to coincide with a cast's first rehearsal together, and involving the entire cast, stage manager and director. In certain types of ensemble processes, designers and other production staff may also be involved.

The goal of this initial workshop is to set the stage for a creative process that centers artist safety, consent and autonomy. Artists will work through exercises and discussions to formulate group agreements, learn verbal consent for physical contact, and outline expectations to which the group will be held accountable. This initial workshop will be followed by warm-up exercises throughout the rehearsal process designed to increase comfort with consent practices, nonverbal consent, physical contact and boundary setting. Exercises will draw on Theatre of the Oppressed, Image Theater, and other forms that are adaptable to relate to both the content of the performance and the process of learning safety techniques. These movement-based warm-ups will build trust between fellow artists, create opportunities for dialogue about moments of discomfort, and build space for the director and company to demonstrate their commitment to artist safety.

In addition to cast exercises, the program includes a series of measures companies may undertake to build visible organizational intolerance toward abuse, create opportunities for reporting unacceptable behavior, and demonstrate leadership support for artists. These will include written contracts for all actors, as advised by the Not In Our House campaign.³⁸ In addition, they will include the development of a written abuse and harassment reporting process to be distributed to all artists. Another practice will include the training of an organizational point person in Emotional First Aid and abuse reporting procedures. This individual will act as a resource for artists reporting abuse or harassment - one who is separate from the director of the performance, a key recommendation by fight choreographers in the event that a choreographer cannot be in the room.³⁹

Conceptual Model

This program's conceptual model (Figure 4) illustrates the way the intervention seeks to affect determinants leading to assault and abuse in nonunion theaters. This program sits at the intersection of being comprehensive enough to establish a visible organizational commitment to artist safety, but brief enough to be accessible to small theater companies. It targets significant but changeable determinants: perceptions of organizational abuse tolerance, artist solidarity and trust, supervisor support, and unhealthy attitudes towards performance work. And it does so by increasing knowledge and resources for new artists who, without training, may lack the skills to confront questionable behavior. At this moment, motivation is high for companies to find ways of demonstrating their dedication to reducing abuse and harassment. This intervention requires organizational shifts that are significant, yet possible, and will assist small theaters in taking positive action towards the kinds of creative spaces we want to build. If we as an industry can transform our understandings of artist safety, we will be able to build braver, more trusting ensembles, give our artists safe space to take risks, and create opportunities for our collaborative work to be courageous.

³⁸ "Sample Agreements," Not In Our House, <http://www.notinourhouse.org/sample-agreements/>.

³⁹ Accuardi, Alwynn, personal interview, 11 February 2018.

Conceptual Model

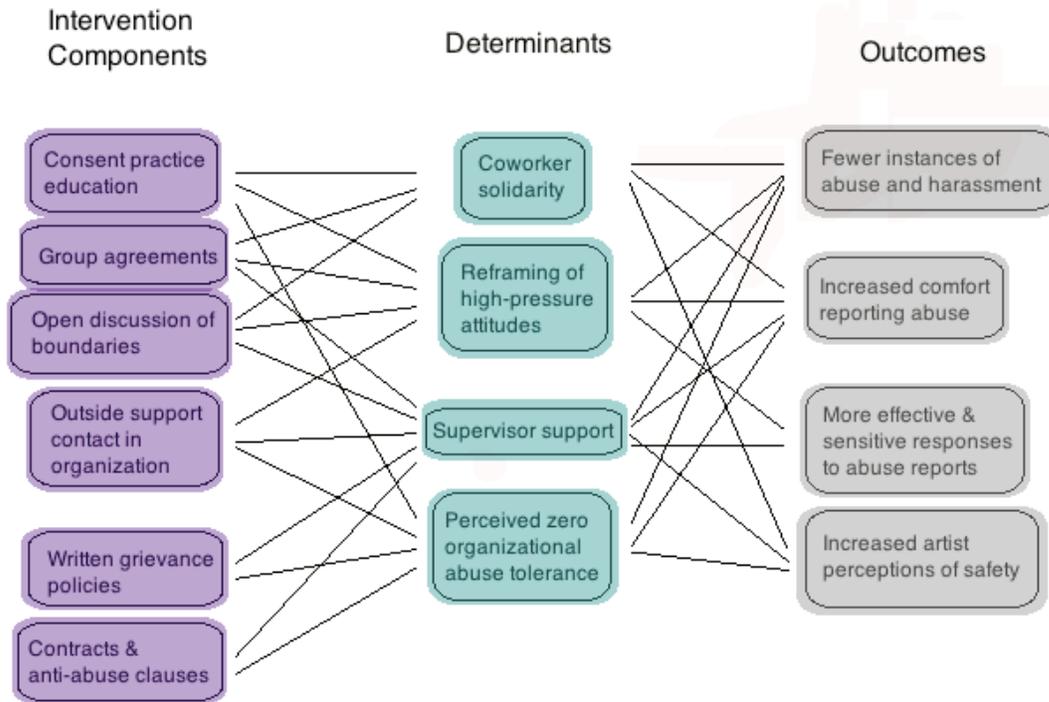


Figure 4: Conceptual Model

Draft - do not



Implementation

Context

Brave Space is a project of Faultline Ensemble, a small, nonunion, mostly volunteer-run theater company with a mission of creating performances that foster community resilience. The intervention will be piloted at Faultline, and offered for provisional use to other partners in the field. Faultline is made up of artists, health workers and civilians, and creates diverse performances related to aspects of community health and wellness. Though based primarily in Portland, Oregon, Faultline artists expect to occasionally conduct projects in other parts of the U.S. as ensemble members move to pursue personal and professional development. Faultline works with a large and diverse array of artists and collaborators, nearly always on a volunteer or small stipend basis. These collaborators possess a wide variety of theater and performance experience, ranging from significant professional training to no artistic experience at all.

Faultline's mission includes valuing new and emerging artists and prioritizing underrepresented stories and participants. As a result, casts and production teams tend to represent a wide diversity of experiences, to which the ensemble attempts to take a sensitive and antioppressive approach. The company attempts to make its writing, rehearsal and performance processes as accessible to diverse participants as possible, and to use ensemble work as a vehicle for increasing the diversity of voices on stages.

It has been consistently shown that underserved individuals have an increased likelihood of having experienced trauma.⁴⁰ In this context, it is of heightened importance

⁴⁰ Herman, Judith, *Trauma and Recovery*, New York: Basic Books, 1997; Rose-Berg, Shayne, "Hippocampal Atrophy, Suicide, and Gender Variance," 2017.

that collaborators interact with one another safely and consensually, and are mindful of nonverbal signals of discomfort from their fellow artists.

This unique mission and Faultline's commitment to the safety and accessibility of rehearsal spaces makes the ensemble a fitting place to pilot a project such as this one. Faultline's mission includes a commitment to "vigorously examining and revising our artistic process in order to maximize its accessibility to queer and trans individuals, people of color, survivors of trauma, individuals living with chronic conditions, and people of a variety of abilities, ages and experiences."⁴¹ However, the vacuum of resources for promoting physical safety and reducing workplace assault in the theater industry means the ensemble has little to no access to concrete tools for this purpose. Brave Space hopes to provide small theaters like Faultline with methods to promote consent and reduce harassment and violence.

Objectives

As discussed above, this intervention is designed to increase the presence of several elements in rehearsal and performance spaces:

- 1) Consent practice education
- 2) Group agreements
- 3) Open discussion of boundaries
- 4) Presence of an outside support person in the company
- 5) Written grievance policies for reporting abuse and harassment
- 6) Written contracts with clear anti-abuse clauses

These elements contribute to the outcome goals of reducing instances of abuse and harassment in small theaters, increasing artists' comfort in reporting abuse and seeking support, improving sensitivity and effectiveness of responses to abuse reporting, and increasing artists' feelings of safety.

This is achieved through four distinct elements:

- 1) An initial consent and safety workshop with the creative ensemble for each production
- 2) A series of warm-up exercises for use throughout each rehearsal process
- 3) Identification and training of an outside support person for reporting and accessing support for incidents of violence, harassment or more minor discomfort
- 4) Development of written contracts, anti-abuse policies and grievance procedures for distribution to artists involved in all aspects of the company

Initial Workshop

The initial workshop proposed is designed to take the place of a first rehearsal with cast and crew. This rehearsal could take place after a first table read, but should be the first movement and physical interaction-based rehearsal of each new production. Initial Faultline rehearsals are typically three hours in the evenings, so the workshop is designed to fit into a three-hour timeframe. Accompanying warm-up exercises can be scattered

⁴¹ "About," *Faultline Ensemble*, accessed 7 April 2018, <https://www.faultlineensemble.org/>.

throughout the rehearsal process to reinforce lessons learned during the initial workshop, and to continue to build a culture of consent and bodily autonomy.

Each workshop will be facilitated by the outside support person (see below), and the director, cast and production team will engage in the workshop together as equal participants. Generally all creative collaborators are encouraged to be equally involved in the initial workshop, but there might be instances where it is appropriate to conduct the workshop with the cast only – for example, when the cast is very large and the design team has little contact with the acting ensemble. The director’s participation is important in establishing a collaborative relationship within the ensemble, and in demonstrating the director’s commitment to opposing workplace violence. As seen above, supervisor support for employee safety has been shown to reduce rates of workplace abuse and harassment.

Outside Support Person

A key part of the Brave Space project is the identification of an outside support person within the ensemble, who is separate from the director and outside of the cast. The outside supporter serves as a resource for reporting incidents of violence, harassment, assault or more minor discomfort, and also is in charge of creating and maintaining grievance processes and contracts. This person could be the production manager or similar role, but should not overlap with the director.

It is important that the outside supporter should be compensated for their work, at least to the same degree as the main artists. An outside supporter who is asked to volunteer and whose time is not valued, in addition to being poor artistic practice, will send a message to the ensemble that support for artists is not valued by the company. This harmful practice could undermine the perception of the company as supportive of artists and intolerant of abuse.

The outside supporter should be identified and trained, and maintain connection with the ensemble to act as a consistent support across multiple productions. One training recommendation is a 40-hour Basic Advocacy Training through a sexual assault response organization such as Call to Safety, an Oregon nonprofit operating sexual assault response service. Call to Safety is a leader in providing harm reduction and empowerment-based training in trauma support, sexual violence support and advocacy for individuals affected by harassment, sexual assault and other traumatic experiences.⁴² However, equivalent trainings are offered by many organizations throughout the U.S. This training generally incorporates knowledge of local resources for reporting and accessing support following instances of sexual violence and harassment. This vital knowledge will assist the outside supporter in responding in a trauma-informed manner to any reports of violence. With a brief amount of research and program vetting, other small companies wishing to implement Brave Space’s process should be easily able to locate equivalent training for their own outside supporter.

⁴² “Free Training to Help Domestic and Sexual Violence Survivors,” *Vernonia’s Voice*, accessed 8 April 2018, <http://www.vernoniasvoice.com/2014/02/27/free-training-to-help-domestic-and-sexual-violence-survivors/>

Contracts and Grievance Process

Written contracts, while not necessarily protective on their own, form the basis for a creative relationship based on clear and consensual expectations. The introduction of contracts to small theaters is a first step towards open discussion of expectations of employees or volunteers. As seen anecdotally through the Profiles Theatre stories and more concretely in our needs assessment, early-career artists with less experience are more likely to believe they must endure uncomfortable or violating behavior in order to maintain their employment status. In an industry where financial security is hard to come by, and concerns about losing one's industry-wide reputation through conflicts in a single company run high, it is essential that artist duties are clearly described and consented to from the outset of a production.

A vital component of the contracts should be a prominent anti-abuse clause. This will help to establish organizational intolerance of abuse from the start. In addition, at this moment in history, these clauses serve to alert artists that the company in question is aware of and responsive to the recent industry-wide conversations about abuse prevention. An anti-abuse clause will be a first sign to any collaborating artist that a company is actively engaging with the question of how to promote safety and consent in their artistic practice. Sample contracts and anti-abuse clauses from the Not In Our House campaign and others are attached in the appendices to this manual.

The outside supporter, in collaboration with the company, will be responsible for outlining a written grievance procedure for reporting instances of discomfort, abuse or violence. While the specifics of this process will depend on the ensemble's structure and may vary from company to company, it should include multiple ways of reporting accessible to survivors, witnesses, or anyone expressing discomfort with an element of the process. One anonymous option – whether by web form or written grievance form – should be available. The written process should also make clear that artists are welcome to speak with anyone within the company with whom they feel comfortable sharing their experiences. Sample grievance procedures are included in the appendix of this manual.

Ongoing Training Exercises

Faultline begins all rehearsals with warm-up exercises. These serve to promote ensemble process and group awareness, to warm and stretch actors' bodies, to help the group settle into rehearsal space and to serve as springboards to exploring physical and movement-based elements of performances. Warm-ups are variously somber, silly, strenuous, relaxation-based, meditative and image-based. This practice is shared across many companies. However, in some companies it is not uncommon to launch in to scene work with no warm-up or physical lead-in. Some processes might have little to no physical warm-up component, but ask actors to perform scenes of violence and intimacy with no prior experience doing physical work together.

This program is built on the importance of physical movement and image-based work regardless of the content of production. These exercises provide opportunities for artists to learn to engage with one another's bodies in ways that are consensual and empowering.⁴³ They offer opportunities to practice asking consent and sharpen sensitivity to the needs and communication styles of fellow performers. In addition, they can help open

⁴³ Mun, Kristen, personal interview, 9 February 2018.

new avenues into characters and to the production as a whole. Regardless of the style of performance, this intervention encourages specific warm-ups be used at intervals throughout the rehearsal and performance process. These exercises provide opportunities to practice and engage in questions of consent, physical comfort and ensemble cohesion. They are meant to be facilitated by the director, who will participate when possible and facilitate from the outside when necessary. This dynamic will build trust between the ensemble and director, and demonstrate the director's commitment to ensemble safety and cohesion. The exercises are intended to foster coworker solidarity and director support of the ensemble, two key determinants in the prevention of workplace abuse. During this early phase of the project, it is hoped that partners implementing this program will contribute additional exercises and tools to be incorporated into a larger collection in the future.

Possible Challenges

Some possible challenges with the intervention structure fall along the same industry challenges the intervention seeks to change: the attitudes that artists should do whatever it takes for the work, and the pressure to take risks and make bold choices over preserving one's physical and emotional safety. These attitudes are ingrained enough into the art form that shifting them is a challenge, and beginning the process is one that may encounter resistance. Faultline is an ideal place to pioneer this conversation, as the unique blend of new artists and caregivers involved in Faultline's work may make the topics discussed better accepted than with an ensemble of experienced performers alone.

A skilled facilitator is a key element of this intervention's success – without careful, engaging and supportive facilitation, the initial workshop could be far less impactful. The order of exercises for the initial workshop has been carefully chosen to highlight both the reasons for the workshop and the importance of a consent culture in creative space.

Rehearsal time constraints are another possible challenge to implementation. The intervention has been designed not to take significant amounts of time away from rehearsals. Warm-up exercises are relatively brief, and will also replace time many ensembles would generally spend in warm-up, without reducing time spent on scene work, devising, runs and other creative work.

Finally, financial challenges should be considered. This intervention is designed to be accessible and affordable, but does require the extra paid or volunteer time of an outside support role not previously present in the company. This could easily be someone already involved in the company, but this individual should be compensated for this additional role to whatever extent the company is able to compensate its artists.

Other costs involved include printing, poster paper, markers and blue painter's tape. Many of these materials may be used elsewhere in the rehearsal process and might already be available within the production budget. Other materials have been kept as minimal as possible so as not to put a large burden on companies participating in the intervention.

Distribution of Determinants

Figure 5 shows the breakdown of the chosen determinants and the percentage of intervention time allotted to each.

Determinant	Importance	Changeability	Specific Outcomes	Percentage of time
Intolerance of abuse	High	Medium	Increased reporting of abuse, increased perception of safety	30%
Coworker solidarity	High	High	Communication, abuse reduction, perception of safety	10%
Supervisor support	High	Medium	Abuse reduction, increased reporting	30%
Attitudes toward the work	High	Medium	Increased value of artist safety, perception of safety	30%

Figure 5: Distribution of determinants

Purpose of Activities

Figure 6 describes the scope, session, time allotted and purpose of each exercise included in the intervention, as well as the determinant targeted for each.

Session	Activity	Length	Determinant	Outcomes	Justification
Initial Workshop	Introductions (to the workshop and to each other)	10 mins	Workplace tolerance of abuse – demonstrates organizational commitment to abuse prevention.	1) Share the goals of the workshop with artists and demonstrate the company, director and outside supporter’s investment in the topic. 2) Get to know artists’ names, pronouns, and a little about each person’s background and connection to the production.	This introduction will set the tone of the workshop and establish the investment in preventing abuse and harassment. Hearing individuals explain their interest in the project will help to build solidarity among the ensemble and help the facilitator understand a little about each participant.
Initial Workshop	But Why?	20 mins	Workplace tolerance of abuse – shows organizational understanding of and investment in stopping abuse.	1) Demonstrate the seriousness and relevance of the issue of workplace abuse to small theater settings. 2) Collaborate as an ensemble on identifying risk factors for workplace abuse and potential solutions	Group brainstorms are an approachable and nonthreatening first chance for collaboration. Identifying risk factors for abuse and solutions will help set a tone of solidarity and collaborative support for the ensemble as it moves forward.
Initial Workshop	Spectrum of Values	20 mins	Attitudes toward the work – helps artists think critically about	Raise artists’ awareness of the conflict between safety and artistry that	Asking artists to examine their own values in a setting where they may experience pressure to express certain

			their attitudes towards their creative work.	exists in the theater industry; give artists a chance to recognize the pressures to prioritize artistry and the harm this causes.	priorities is a useful exercise in pointing out the harm of this pressure on a larger scale. This exercise will start the beginning of a conversation about changing the value systems within which we work in the industry.
Initial Workshop	Image Theater	30 mins	Supervisor support – builds trusting relationship with outside supporter and shows outside supporter and director’s investment in consent practices.	Demonstrate the outside supporter’s commitment to helping artists learn good consent practices; allow artists to practice verbal consent in a constrained environment related to the world of the play.	This exercise provides a limited space in which artists can practice asserting and respecting physical boundaries. The leadership of the outside supporter in creating space for this practice will increase the perception of the supporter as a person invested in artist safety, and will build trust with the supporter as a supervisor to whom artists can turn in times of conflict or need.
Initial Workshop	Mirroring	20 mins	Attitudes toward the work – challenge artists to rethink their values in interactions with collaborators.	Create dialogue about learning new ways of responding to fellow artists; practice nonverbal communication about physical boundaries and limits.	Interviews during our needs assessment pointed to problematic attitudes towards artistic work as significant contributors to abuse in the theater industry. This exercise provides a chance to try a new way of relating to fellow actors, and gives actors space to practice setting boundaries nonverbally and listening to one another’s boundary setting.
Initial Workshop	Cross the Circle	20 mins	Coworker Solidarity – encourages collective solidarity through greater sensitivity towards diversity of experiences in the ensemble.	Build an awareness of the diversity of experiences in the ensemble, and encourage artists to think about how invisible power dynamics might impact their experience.	Individuals who possess a minority identity and/or come from socioeconomically disadvantaged backgrounds are more likely to experience trauma. ⁴⁴ This exercise helps individuals think about their experience and how it relates both to their character and experience in the performance, and to other artist collaborators. It will assist in building an awareness of the ensemble as a diverse group of

⁴⁴ Herman, Judith, *Trauma and Recovery*, New York: Basic Books, 1997; Rose-Berg, Shayne, “Hippocampal Atrophy, Suicide, and Gender Variance,” 2017.

					collaborators.
Initial Workshop	Group Agreements	40 mins	Attitudes toward the work – helps reframe group expectations for the creative process; shifts focus to artist safety and collaboration.	Create ground rules for ensemble process that will foster artist safety and comfort with one another; reframe attitudes towards creative work to prioritize mutual consent and agreement.	Taking the time to establish group agreements helps to reframe the priorities of the rehearsal process, which in turn helps artists to think about their priorities in their work. Agreements offer a chance for artists to collaborate, take ownership of the process, and have a clear say in what they are and are not committing to for the length of the project.
Warm-ups	Cover the Space	10 mins	Coworker solidarity – introduces group to the importance of group awareness and collaboration.	Build awareness among artists of group dynamics and individual experiences within the group. Increase comfort moving physically together.	This exercise uses physical movement to build ensemble cohesion. It also sharpens individuals’ awareness of the actions of every person in the room, and the discussion questions emphasize the importance of being aware of individual experience within the ensemble.
Warm-ups	Viewpoints	10 mins	Coworker solidarity – builds further on group awareness and collaboration.	Continue to develop awareness of the group of artists and of minute individual actions and reactions within the group.	Building on Cover the Space, Viewpoints are designed to promote awareness of minute differences in individual motions and reactions within the ensemble. This is helpful in building solidarity and an ability to recognize each other’s reactions to a variety of situations.
Warm-ups	Image Theater Two	20 mins	Supervisor support – further demonstrates director’s investment in consent practices.	Demonstrate the supervisor’s commitment to fostering a consent culture in rehearsal space. Provide artists with chances to practice navigating verbal consent.	At this point, facilitation of exercises has transferred from the outside supporter to the performance director. Taking the time to implement this exercise will show the director’s commitment to continuing conversations about consent and safety, while providing quick and repetitive chances for artists to practice negotiating consent in a low-stakes setting that is analogous to higher-stakes settings onstage.
Warm-ups	Evolution	30 mins	Attitudes toward the work – helps artists revisit and continue to shape new attitudes and values regarding the artistic	Encourage artists to re-envision their approach to their creative process through a transformative guided exercise.	At this stage, artists have established significant connection to one another and trust in the safe space of rehearsal. This exercise asks them to imaginatively re-imagine the culture of their

			process.		workplace and art through re-imagining their culture and socialization. In doing so, it raises artists' awareness of the pressures present in their industry and encourages them to build new ways of relating to one another.
Preparation /Ongoing	Written Contracts & Anti-Abuse Policy	60 mins (Prep, explanation and signing of contract at hiring of artist)	Workplace tolerance of abuse – clearly states organizational intolerance of abuse from the start of creative relationship.	Establish clarity of artist roles and responsibilities, protect artists from exploitation, and state clear zero tolerance for abuse and harassment.	Interviews in our needs assessment pointed to the necessity of clear contracts in the prevention of exploitation of artists given high rates of job and income insecurity in the industry. Outlining artist duties clearly, as well as the company's stance against abuse and harassment, demonstrates the company's commitment to preventing abuse, and makes clear that tolerating abuse is not a condition of employment.
Preparation /Ongoing	Written Grievance Procedures	20 mins (Prep and explanation of process at hiring of artist)	Workplace tolerance of abuse – shows workplace commitment to eliminating abuse and supporting survivors.	Establish clear procedures for reporting abuse and harassment, and increase the likelihood that artists experiencing or witnessing abuse will feel able to report them.	The establishment of written grievance procedures have been shown to be correlated with lower instances of workplace abuse. Encouraging the development of written procedures will help increase artists' access to reporting unacceptable behavior safely, and will show commitment to artist safety.
Preparation /Ongoing	Establish Outside Supporter	60 mins (Prep time for facilitation)	Supervisor support – creates a specific individual who can serve as supporter in instances of abuse.	Create a supporter separate from the director and creative team who is supportive of artists/safety and comfort, and does not have control over their rehearsal space.	Establishing an outside support person to whom instances of abuse can be reported will remove the threat of approaching a direct supervisor with concerns, and give artists multiple individuals with whom they can speak in the event they experience unacceptable behavior. As our interviews suggest, having another person in the process increases the chances that artists will find someone they feel comfortable reporting to. Supervisor support of employees has also correlated with lower levels of abuse, and adding a supervisory role that is

				committed specifically to this purpose will send a message to artists that their safety is a priority.
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Figure 6: Scope of intervention components.

Budget

This intervention is designed to place minimal budget constraints on small theaters implementing it. Materials are limited and affordable. The cost of compensating an outside supporter will vary with the company and production. For the purposes of Faultline Ensemble, cost per production for materials and compensation has been calculated, using Faultline’s average artist stipend size of \$150 per production (Figure 7). Printing costs will also vary by production, but an average cost is included based on an average number of artists associated with a Faultline production of fifteen.

Item	Cost	Quantity	Total
Stipend for outside supporter	\$150	1	\$150
Printing	\$3/artist	15	\$45
Poster paper	\$35	2	\$70
Blue painter’s tape	\$7	1	\$7
Pack of markers	\$8	2	\$16
Total estimated cost of intervention			\$288

Figure 7: Budget



Evaluation

As part of the pilot process for this intervention, Brave Space will conduct a thorough evaluation to assess successes and failures of the program. The detailed process for this evaluation is outlined below.

Evaluation Process

The initial effectiveness of the Brave Space intervention will be assessed through a combination of process and outcome evaluations based on participant and facilitator assessments throughout the rehearsal process for the first Faultline Ensemble production in which Brave Space is used. Assessments will then continue into later productions, as adjustments and improvements are made to the intervention. These assessments will gather information on participant experience, facilitator successes and challenges, and changes created as a result of implementing this intervention. In line with the central belief that artists are the experts of their own experiences, these assessments will aim to gather as much honest, open-ended feedback as possible to help in revising the intervention moving forward.

As Faultline ensemble sizes differ widely based on the production, the numbers of participants in the evaluation will be difficult to predict. Average Faultline production creative teams range from 10-25 individuals, and full participation in evaluations from each member of the creative team is expected. These small numbers mean multiple productions

will need to be assessed, but the 100% or close to 100% participation rate will help to gain a clear picture of the intervention's effectiveness.

Brave Space will succeed or fail as an intervention based on the extent to which it is accessible, engaging and useful to the artists who participate. The theater community has little patience for wasted rehearsal time, energy drains that are not part of the creative process, and condescension from authority figures. A key goal of the evaluation will be to understand and improve the experiences of participants and facilitators, and to trust the voices of artists to shape future iterations of this project.

The project also recognizes that artistic ensembles and companies vary enormously. Therefore, trust will be placed in directors and outside supporters to adapt the details of the intervention to meet their ensemble's needs. Fidelity to the details of the intervention is less important than useful feedback to inform the intervention in the future.

Evaluation Design

The Brave Space program will be evaluated through a series of pre-and post-element evaluation surveys. For the sake of expediency and minimal intrusion into the creative process, these surveys will contain a mix of process and outcome evaluation. The initial survey will be administered to participants at the start of the initial workshop, immediately following the first introductions. This survey will use established measures to create baseline levels of selected determinants and outcomes. A sample of each survey can be seen in Appendix D, while the measures used and justification for each can be found below.

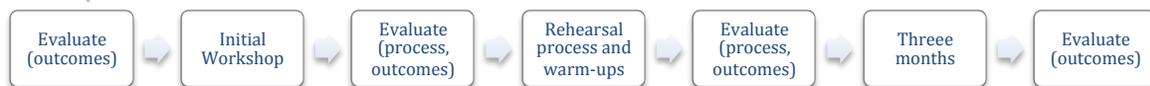
A second survey will be administered immediately following the initial workshop. This survey will assess a combination of process and outcome measures, with the emphasis on process evaluation. An accompanying facilitator survey will be administered to the facilitator at this point.

Process evaluation surveys will be administered to the director after facilitating each warm-up exercise, in order to assess the success of each component of the warm-up exercise series.

A post-production evaluation administered to participants the day of the final performance will evaluate process of the warm-up exercises throughout the rehearsal process, and outcomes from the entire intervention.

Finally, a follow-up evaluation will be emailed to participants three months following the production. At this point, many participants will likely have moved on to work on other productions with other companies. This survey will assess perspectives of participants looking back on the process, and will gather information on how outcomes may have changed during their work with other companies since the intervention.

The following diagram shows the evaluation process throughout the intervention:



Sections below discuss the various elements of the surveys, process and outcome measures used, and justification for measures. Effort has been made to keep evaluations short and to the point in order to reduce the time needed for evaluation and avoid artist and company frustration at lost creative time.

Limitations

This evaluation design is imperfect in its lack of a comparison or control group. While the initial evaluation asks participants to describe their experiences on other productions within the past year, a direct comparison to another specific production is not conducted. This makes the process vulnerable to potential recall bias. However, the potentially large variability in participants, physicality of production, director, demographics of ensemble, and size of ensemble and creative team make comparing different productions challenging.

Focusing on participants' experiences in a single production in comparison to their recall of general experiences within the theater industry is much more realistic given the intervention setting. While imperfect, these measures will still allow a general comparison and a sense of the success of the intervention.

Another concern with this evaluation design is encouraging candid and honest responses from participants. The evaluation questions address sensitive and private issues in an industry known for its close, tight-knit structure and lack of privacy. In order to encourage honesty in responding to surveys, it must be clear from the outset that surveys will be anonymous, and will be read only by intervention evaluators, not by directors, outside supporters, or anyone from within the ensembles themselves. This will hopefully allow a degree of anonymity that will encourage participants' honest responses.

Outcome Evaluation

Goals

- 1) Evaluate the effectiveness of the Brave Space intervention in affecting four determinants: coworker solidarity, supervisor support, perceived organizational abuse tolerance and high-pressure attitudes towards the art form.
- 2) Evaluate the effectiveness of the intervention in affecting four outcomes: reduced instances of abuse, increased comfort reporting abuse, more effective responses to abuse reporting and increased artist perceptions of their own safety.

Determinants

Determinants will be measured first through a combination of measures and qualitative questions assessing baselines from within the past year. These assessments will include measures of each specific determinant.

Coworker solidarity

Coworker solidarity will be measured using a new Workplace Social Capital (WSC) scale based on the Consensus-based Standards for the selection of health Measurement Instruments (COSMIN).⁴⁵ This scale aims to assess Bonding Workplace Social Capital through a six-item scale designed to specifically measure the trust, network and reciprocity

⁴⁵ Eguchi, Hisashi, et. al., "Psychometric assessment of a scale to measure bonding workplace social capital," *PLoS ONE*, 12, no. 6, 2017: 2.

aspects of WSC. The scale was developed for implementation in Japan under the hypothesis that coworker bonding and trust are of heightened cultural importance in Japanese society. This scale was selected because of the heightened relevance of these aspects of WSC to ensemble-based performance. All six items were rated on a 4-point scale from 1 = strongly agree to 4 = strongly disagree.⁴⁶

The Bonding WSC scale has been shown to have strong internal consistency ($\alpha = 0.93$), with item-item and item-total correlations from 0.52-0.78 ($p < 0.01$) and 0.79-0.89 ($p < 0.01$). Reliability was impressive, with $r = 0.74$ ($p < 0.01$).⁴⁷ In addition to its strong psychometric properties, this scale was chosen for its brevity and its usefulness in measuring the presence or absence of substantial coworker trust, closeness and solidarity. The emphasis on trust and reciprocity is especially relevant in physical and artistic settings, where vulnerability and strenuous exertion are regularly high.

Supervisor Support

Supervisor support is measured using two short scales on perception of supervisor abuse and undermining. Mitchell and Ambrose's 5-item scale to measure perceptions of supervisors as abusive is combined with a three-item scale developed by an expert panel of the National Institute of Occupational Safety and Health, in order to obtain a more holistic view of perceptions of supervisor support. The validity of these two studies was assessed by Matthews and Ritter, and each is measured using a 5-point Likert agree-disagree response scale.⁴⁸

These scales measure perceptions of supervisors as undermining employees ("My supervisor doesn't give me credit for work well done," "My supervisor fails to give me information that is necessary to do my job"), as well as perceptions of supervisor abuse ("My supervisor ridicules me"). Both Mitchell and Ambrose's and Matthews and Ritter's scales have shown strong internal consistency ($\alpha = 0.90$ and $\alpha = 0.74$, respectively).⁴⁹ Taken together, their results should give a clear indication of the perception of supervisor support for ensemble members.

Perceived organizational abuse tolerance

Organizational tolerance of abuse is less important as a determinant than the perception of ensemble members that the organization will or will not tolerate abuse. This poses a challenge for measurement, as this perception is extremely qualitative. As a result, Brave Space will measure this perception using qualitative questions rather than quantitative scale measures. These questions can be viewed in the included surveys in Appendix D, and will help to gauge participants' views of ensemble members' attitudes towards abuse and harassment.

High-pressure attitudes towards the work

Another highly qualitative measure is the prominence of high-pressure industry attitudes described in detail above. Again, these attitudes are difficult to quantify and are

⁴⁶ Eguchi et. at. 2017: 3.

⁴⁷ Ibid: 7-8.

⁴⁸ Matthews, Russell and Ritter, Kelsey-Jo, "A Concise, Content Valid, Gender Invariant Measure of Workplace Incivility," *Journal of Occupational Health Psychology*, 21, no. 3, 2016: 356.

⁴⁹ Matthews and Ritter, 2016: 356.

not often studied. As a result, these will be gauged through qualitative questions assessing values and attitudes towards the work of the ensemble as they relate to artist safety. These studies are also included in the attached surveys, and will serve to measure the extent to which artists' attitudes do or do not change over the course of the intervention.

Outcomes

Like the selected determinants, outcomes will be measured through a combination of quantitative scales and qualitative questions, due to the fact that some outcomes have been prominently studied and evaluated while others have not. Each of the four outcomes will be independently assessed.

Instances of abuse

Instances of abuse will be assessed using a lightly adapted version of the short-form Revised Conflict Tactics Scale (CTS2S). The CTS2S was developed in response to expressed need for a short form of the CTS2. While the CTS2 is much more comprehensive than the extensively used CTS, it takes 10-15 minutes to complete, which is unrealistic in many settings. The short form was developed as a condensed form requiring approximately three minutes to administer.⁵⁰

Validity of the CTS2S has been measured by assessing correlation to the widely respected CTS2. In comparing the correlations of different aspects of the scale, scores ranged from $r = 0.65$ to $r = 0.94$, indicating high correlation between the CTS2S and the full CTS2. With only one exception, no element provided statistically significant results between assessment using the CTS2S and the CTS2.⁵¹ Given our purposes, the CTS2S would require slight modification; questions in the CTS2 are phrased to ask about experiences with romantic partners, and would need to be altered to ask about experiences with artistic collaborators. As these scales do not yet exist for measuring instances of abuse between collaborators, this adaptation is inevitable at this stage of intervention development. Despite this adjustment, this measure will provide the closest estimate of instances of abuse that is attainable in a brief survey.

Comfort reporting abuse and responses to abuse

Comfort reporting abuse will be evaluated through qualitative questions about the participants' level reporting. This will include questions on whether participants know and understand reporting procedures, as well as questions on whether there is an individual within the company to whom participants feel comfortable reporting abuse.

Responses to abuse will also be assessed qualitatively. In the instance that an individual has reported abuse or harassment, questions will focus on their feelings surrounding the effectiveness of the response. In the case that the participant has not reported abuse, they will be asked to speculate on what they expect the response from the company might have been.

⁵⁰ Straus, M. A. and Douglas, E. M., "A short form of the Revised Conflict Tactics Scales, and typologies for severity and mutuality," *Violence and Victims*, 19, no. 5, 2004: 507-508.

⁵¹ Straus and Douglas, 2004: 511.

These questions will help assess the quality of support for reporters of abuse from the company, and to gain a sense of the extent to which artists feel supported in instances when they may be considering reporting instances of abuse or harassment.

Feelings of safety

Additional qualitative questions will fill out this part of the evaluation, and provide open-ended responses that will increase evaluators' understandings of participants' feelings of safety. These will be joined by the Self Assessment of Future Events (SAFE) Scale, one of the first scales to measure perception of future safety. This scale, developed in 2013, is designed to measure participant perception of the likelihood of their experiencing abusive or violent behavior from a partner. The innovative 15-item scale, which rates responses on a 6-point scale from "Extremely Unlikely" to "Extremely Likely," asks participants to rate their perceived likelihood of experiencing a variety of behaviors from their partner.⁵² The SAFE scale is useful because of the opportunity it creates to measure artists' perceptions of their own safety. It has demonstrated effective internal reliability ($\alpha = 0.88$), and is a brief but effective tool for measuring complex perceptions.

In order to be useful, however, the scale will require slight modification – questions will need to be rephrased to ask about artistic collaborators rather than romantic partners, and one or two questions will need to be removed due to lack of relevancy to the setting (for example, the item "My partner will encourage me to have my own friends"). We believe these modifications will not change the outcome of the measure substantially, as they will alter the specific context but not the general structure of the question. Because of the newness of interventions in the theater industry, some accommodations must be made in order to fit established measures to this emerging form of intervention.

Process Evaluation

Goals

- 1) Understand the successes and challenges of intervention implementation
- 2) Encourage artists to lead revision efforts to the intervention; create space for artist voices in the revision process
- 3) Understand the amount of the intervention dose delivered by facilitators and dose received by the participants
- 4) Estimate the fidelity to the intervention, and gain insight into how and why facilitators adapted or adjusted it to fit their needs and the needs of the their ensembles
- 5) Gain qualitative reactions to the intervention and suggestions for improvement from facilitators and participants

⁵² Smith, Douglas B. et. al., "The Self Assessment of Future Events Scale (SAFE): Assessing Perceptions of Risk for Future Violence in Intimate Partner Relationships," *Journal of Marital and Family Therapy*, 39, no. 3, 2013: 314.

Facilitator Surveys

Facilitator surveys will assess dose of intervention received, dose delivered, fidelity to intervention design, and barriers to implementation. Reach of intervention is less relevant in this setting where every participant in the performance is required to participate in the intervention, but facilitators will note how many participants stand aside from each exercise in order to assess reach.

Dose of intervention delivered will be judged through completion of exercises, and through time spent on each exercise. The surveys will also assess dose received through attendance and facilitator notes on participation. Facilitator surveys will provide space to describe implementation and participation difficulties and overall satisfaction. They will assess fidelity to intervention design by asking about adaptations made to the exercises.

However, the Brave Space project recognizes that ensemble cultures, demographics, abilities and needs vary. Evaluation will rely heavily on facilitator judgment, and encourage rather than discourage facilitators to create appropriate adaptations and adjustments to exercises where needed. Facilitator evaluations will ask specifically about the rationale behind these adjustments in an effort to gather possible ideas for adjustments to the intervention design as the project moves forward. Through this process the project operationalizes a commitment to treating artists as the experts of their own experience and work, recognizing the unique dynamics of each collaborative ensemble and company, and allowing space for artists to shape later incarnations of this intervention.

Participant Surveys

Participant process evaluation surveys will be combined with outcome evaluation when the two occur simultaneously, so as to streamline the process and take the minimum time away from rehearsals. Post-workshop and post-production surveys will be distributed to all participants, soliciting open-ended and specific process feedback. Again, reach will be less significant in this context where the intervention is non-voluntary. Participant surveys will assess dose received by asking participants to express their biggest takeaways from the exercises, with the hope that they will conform generally to the themes expressed in Figure 8 below. They will also ask about implementation problems and barriers to participation, and leave open-ended space for participants to discuss their reactions to the workshop and overall satisfaction. This qualitative feedback will be invaluable in helping to shape further incarnations of the Brave Space project. As with facilitators, space is left for frank and open-ended opinions in order to facilitate a process whereby the needs, experiences and voices of artists are prioritized.

Defining success

This is the first intervention of its kind, and has very little precedent to draw on. Because of the highly qualitative determinants, outcomes and measures, calculating quantitative measures of success is difficult. As concluded throughout the intervention design, the most important factors in addressing abuse in the theater industry involve systemic changes in attitudes towards the work. As a result of this conclusion, success will be judged based on the number of individuals who express experiences of attitude shift or shifts in perceptions of safety over the course of the intervention.

In making this determination, effect sizes of quantitative measures will be evaluated, but greater significance will be given to qualitative assessments of attitude shifts. These

include responses to questions about attitudes towards the work, perceptions of organizational tolerance, and percentage of artists who list key takeaways as the most prominent things they take away from the intervention.

Dissemination

This is a pivotal moment in the theater industry. National attention is focused on the prevalence of sexual assault and abuse within the field, and our work is in the spotlight to an unprecedented degree. However, the most important paths for disseminating the results of projects like Brave Space exist within, rather than outside, the industry. It is through sharing our attempts to shift attitudes towards consent, safety and bodily autonomy with one another as artists that we will begin to affect change. For this reason, the most important publicizing of the project’s results will be aimed within the theater industry.

Informal channels for sharing information within the theater world exist by the thousands – citywide and national listservs and online forums are some of the most prevalent forms of cross-industry communication. Since the 2016 Chicago Readers article, these forums have exploded with debate about the most effective ways to prevent abuse in theater. The results of the Brave Space intervention will hopefully be an addition to this debate. Outreach to campaigns such as Not In Our House, Intimacy Directors International and intimacy directors consulted on this project will serve as a move toward collaboration and idea-sharing.

This project is first and foremost about artists and the ways we care for one another as we foster our best work. In pursuing dissemination channels within the field where we work, practice and create, we hope to participate in a collaborative and direct exchange of ideas capable of transforming our industry.

Key Program Takeaways
Importance of consent in rehearsal spaces
Potential harm of industry attitudes
Lack of awareness of physical boundaries in the theater industry
Difference between taking risks with one’s own body and taking risks that involve another’s body
Increased understanding of verbal consent practices
Reconceptualization of the industry values of risk, bold choices, and pushing one’s limits and boundaries
Increased ability to monitor one’s physical actions
Understanding of nonverbal communication of comfort and discomfort in scene partners and ensemble members
Understanding of company policies regarding reporting abuse and supporting survivors of abuse
Perception of company as supportive of artists
Appreciation of collaboratively setting limits with ensemble
Understanding of the variety of comfort with risk within the ensemble
Increased perception of consent in rehearsal spaces as possible and nonintrusive
Perception of director and outside supporter as approachable and invested in artist safety throughout artistic process
Increased perception of solidarity between artists

Figure 8: key takeaways from workshop exercises.



Appendices

The following pages contain documents for the implementation of the Brave Space intervention. Included in this section are:

Appendix A: Facilitator's Guide

Appendix B: Sample Contract and Anti-Abuse Statement

Appendix C: Sample Grievance Procedure and Form

Appendix D: Evaluation Forms

[Note: Exercises and facilitator's guide are provisional drafts, and evaluation forms are not yet complete.]

Appendix A: Facilitator's Guide

This guide will assist the outside supporter in facilitating the initial workshop and later warm-up exercises with the ensemble. The outside supporter should free to follow these exercises and scripts exactly, or to adapt when necessary. This guide includes:

- 1) Initial workshop guide
 - a. Introductions
 - b. Exercise One: But Why?
 - c. Exercise Two: Spectrum of Values
 - d. Exercise Three: Image Theater
 - e. Exercise Four: Mirroring
 - f. Exercise Five: Cross the Circle
 - g. Group Agreements
- 2) Warm-up exercise guide
 - a. Warm-Up One: Cover the Space
 - b. Warm-Up Two: Viewpoints
 - c. Warm-Up Three: Image Theater Two
 - d. Warm-Up Four: Evolution

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Initial Workshop Facilitator's Guide Introductions

Introductions to the workshop should include:

- A welcome to the space and the rehearsal process by the director, along with any brief words the director would like to offer about the project.
- A welcome from the outside supporter.
 - The outside supporter should reinforce that they are present for the artists as another support person, should anything come up that they would rather not address first with collaborators or the director. They should distribute their contact information and best ways to reach them throughout the production process.
- Group introductions, led by the director, in which each person in the room is asked to say their name, their pronouns, their role in the production and a bit about their connection to the play and their feelings on entering into the project.
- An introduction to the workshop by the director, which should emphasize, in their own words, the importance of creating a safe and productive rehearsal process, and highlight that the ensemble is taking the time to start off with a workshop on building respectful and consensual rehearsal spaces.
 - The director should introduce the outside supporter as an individual who can be a resource for any struggles, conflicts or discomforts with the rehearsal process.
 - The director should state that they will be turning over facilitation of the first rehearsal to the outside supporter, and will be joining the ensemble as a participant.
 - The director should acknowledge the power imbalance between directors and artists, and should state that they hope to deconstruct this imbalance by starting off as a participant just like any other artist.
- An introduction to the workshop by the outside supporter.
 - The outside supporter should emphasize, in their own words, both the necessity of safe spaces in which to create, take chances, and collaborate together.
 - They should also acknowledge that no space is completely safe, and that the company's hope is that the ensemble will together build brave space – space where artists can feel comfortable trying new things, taking risks and being imperfect, and also feel empowered to openly address elements that are uncomfortable, not working, or needing improvement.
 - They should acknowledge that key elements of brave spaces are artists being both encouraged to participate in new and possibly uncomfortable experiences, but also supported in stepping in and out of any exercise as needed in order to care for themselves. Another key is artists being willing to be accountable for their intentions and the impacts of their actions on other people, and to hear from those they may hurt and change their behavior in the future.
 - They should also recognize that the theater industry has only recently begun to recognize the widespread nature of abuse, harassment and unsafe space within its communities. In response to the magnitude of stories that have

come out in recent years, the company is making an intentional choice to start off rehearsals with a series of exercises to build ensemble norms and agreements that we will use throughout the rehearsal and performance process.

- The outside supporter should acknowledge that some of these exercises might be difficult for some people, so in keeping with what we've just said about brave spaces, people should step out if needed to care for themselves.
- They should also state that they are available as a resource for emotional support after the workshop, should any difficult emotions come up for participants during the process. They should indicate the director as a source of support during the workshop as well, should participants want a person to step out of an exercise with them to provide support.

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Exercise One **But Why?**⁵³

Supplies:

Poster paper
Markers

Setup:

Set up poster paper and markers on wall or easel
Have artists sit in a circle

Facilitation:

The facilitator should introduce the exercise as follows:

“I’m going to tell a quick story and then we’re going to talk about it. The story involves abusive dynamics and gender-based violence, so feel free to step out of the room if you need to not be part of this exercise. And any time in the story feel free to do that if needed – take care of yourselves.”

The story unfolds below. As the facilitator talks, they should trace the elements of the story on the poster paper by listing the phrases in bold.

- Once there was a small, nonunion theater company started by a group of artists in their late 20s and 30s, in a found space in a major city. **(Small theater)**
- The artists involved pool all their savings to rent the space. They’re broke but committed to making daring art. They’re led by two men in their early 30s. Fred is an actor, Bob is a director. **(Broke but committed)**
- Fred and Bob mostly hire young actors just out of school in their 20s – they can’t afford to pay more experienced actors, and they want emerging artists. None of them have contracts or job descriptions, everyone does everything, and everyone is expected to work hard and contribute wherever they can. **(New artists, Work hard)**
- They start selecting plays that are dark and boundary-pushing. They become very quickly known for their onstage fight scenes and choreographed violence. This puts them on the map in their city and brings in audiences. Fred usually plays the villain and Bob usually directs. **(Daring, violent plays)**
- Gradually actors, stage managers, etc., start noticing the fight scenes are getting out of hand. An actress being beaten up by Fred in a domestic violence scene actually seems uncomfortable onstage, and Fred gets irritated when she asks him to adjust the choreography. **(Violence out of hand)**
- One night after rehearsal and a particularly drastic fight scene, the stage manager comes across the lead actress cradling her wrist. He doesn’t ask her about it, but starts bringing ice packs to the dressing room after rehearsals for her. She doesn’t ever say anything, but she takes them. **(Actors getting injured, people noticing)**
- This situation continues for a long time. Actors rotate in and out; people leave when they become too uncomfortable with the situation, and new actors fresh out of school are cast in the next shows. Fred and Bob stay. **(Situation continues)**
- No one reports anything until years later, when some of the original performers playing across from Fred are interviewed for a story by local reporters. They go on to

⁵³ Adapted from street medic Grace Keller and Hesperian Health Guides’ *Helping Health Workers Learn*.

talk with several actors involved with the company, and uncover allegations that abuse of actors has been happening for 20 years at this small but successful company. **(Stories come out 20 years later)**

- The company, which has become a staple in the local community, closes its doors forever within a week. **(Theater closes permanently)**

Discussion:

Facilitator starts a discussion of this story with the simple question, “Why did this happen?”

- Possible answers – facilitator can point people towards these if they are having trouble coming up with responses:
 - No one reported (Why didn’t people report? What makes this challenging?)
 - No system in place for reporting, no place or person to report to
 - No knowledge among artists of how to talk with someone in this situation
 - Men as the two most powerful people in plays that involve violence against women
 - Emphasis on the art above all else and commitment to the art
 - Directors don’t appear sympathetic to women, or to people needing to slow down, or to safety concerns
 - Age and career power imbalance
 - No contracts/no formalizing of expectations
 - “Daring,” violent plays
 - Company has little response/accountability to situation

The facilitator can continue to prompt with the following questions:

- What dynamics caused this situation?

Continue discussion with:

- How could this have been prevented? What could have been done differently?

Closing:

Facilitator should continue with:

“How many people are surprised to know that this story is true? This is taken pretty directly from an article that was published in 2016 about a small American theater company, after two investigative reporters spent 18 months interviewing people involved in their shows for two decades. The stories that came out were horrifying. We don’t have answers to all of these questions, but look how many ideas we have in just a few minutes. Let’s take these ideas and think about them as we think about the space we want to build as an ensemble and as a company.”

Exercise Two **Spectrum of Values**⁵⁴

Supplies:

Blue painter's tape
Markers and poster paper

Setup:

Create a large open floor space
Set up poster paper and markers on wall or easel
Place a 15'-20' line of blue painter's tape on the floor

Facilitation:

The facilitator begins the exercise with the following introduction:

"This is warm-up exercise to get a feel for where we're all coming from as an ensemble and the diversity of perspectives in the room. This tape line represents a spectrum of values, with the ends being the extremes of two values that are sometimes in conflict with one another. In a minute, I'm going to ask you to think about these two elements and how you prioritize them in your creative life. Then I'll ask you to go stand on the line in the place that represents your position on them. So if I prioritize one value completely, I would stand on that far end of the line. And if I prioritize them both equally, I would stand in the exact middle.

"For the first example, this end is comedy, and this end is drama. Go!"

Facilitator should pause after each pair of values to ask the following questions:

- What surprises you about the distribution of people on the line?
- How do you think this might impact our work together?

The facilitator should then continue, using the following pairs of values:

- Quality of execution vs. level of ambition
- Physical and emotional safety vs. artistic excellence and integrity

Debrief:

The final pairing should have an extended discussion, incorporating the following questions:

- Who is willing to tell the group why you chose your spot?
 - Is anyone towards the extremes willing to speak?
 - What about the middle?
- Did anyone feel pressured to answer differently than you naturally would? Did anyone think "Well I would really stand here, but people might think I'm too far in that direction, so I'll just take a step or two over instead"?
 - Which way did you feel pressured to move?
 - What impact do you think that pressure has on our rehearsal spaces?
- Is anyone surprised by how varied the answers are in this room?
 - How does that affect our work as performers?

⁵⁴ Adapted from Cornerstone Theater Company in Los Angeles, CA.

- If one person is willing to risk a lot of safety for artistic excellence, but another is only willing to risk this a little, and they're doing a scene together, what kind of problems might come up?
 - What if it's a fight scene?
 - What if it's a scene that's staging intimacy?
 - How do you need to adjust your own expectations in order to work in this group in a way that doesn't ask people to sacrifice more safety than they're comfortable with?
- Anyone have thoughts about how we deal with this?

Closing:

Facilitator should close the discussion with:

"Before we move forward together in rehearsal as an ensemble, take a minute to look around and notice where you stand in relation to the rest of the group, and just think about how that might mean you need to adapt your priorities to work with this group in a way that won't ask people to risk more safety than they're comfortable risking."

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Exercise Three Image Theater⁵⁵

Supplies:

None

Setup:

Clear a large floor space. Ask artists to gather around in a circle.

Facilitation:

Facilitator should start the exercise with:

“We’re going to start with generating a list of one-word themes that emerge during the play we’re working on. What words do you have that you associate with this storyline?”

Facilitator should list 8-20 words, depending on ensemble size and enthusiasm of responses. They can be any single words that are suggested. Save this list of words – you will use them again in a later exercise. Then facilitator should continue:

“I’m going to ask you (in a minute) to find yourself a partner, ideally someone you don’t know very well. One of you will go first – you’re the sculptor. The other person is the clay. I’m going to give you a list of words, and you’re going to pick a word and create an image that represents that word using your partner’s body. We’re going to talk first about how that will work. Here are the ground rules for sculpting.”

The facilitator should explain the following rules before any actions are taken:

- The most important rule is you aren’t ever going to touch your partner without their consent.
- You can ask your partner for verbal consent to touch them, such as “Can I touch your arm?” or “Can I move your foot?”
- If they say yes to a question, you have permission to do the thing you asked about, but nothing more. Each action requires a separate request for consent.
- The rest of the exercise is going to be silent – asking for consent are the only words you get to say.
- Clay is free to say no. If clay says no to a question, the sculptor can sculpt the clay by mirroring with their own body how they want the clay to arrange their body. The sculptor could, for example, create a shape with their arm that the clay would mirror. This will take some nonverbal communication – remember that we are never touching our partners without consent.
- Partners being clay can always say no! If you’re being asked verbally, you can say no to being touched. If you’re mirroring, you can choose not to mirror a position you feel uncomfortable with.
- Sculptors – you have to hear the no. Don’t touch someone without their consent. If someone isn’t mirroring you, try adjusting your image. Listen to your clay.
- The clay is the person in control. They have the authority to say which shapes are acceptable and which are not.
- This might feel silly, but try to stay in it and focus on listening to each other.

⁵⁵ Adapted from Augusto Boal’s Theater of the Oppressed.

- Ok – pick a partner who you don't know very well. If you really don't feel comfortable doing this, you can stand aside and observe. When you're finished, step back and look around at the other images.

While partners are sculpting, the facilitator should walk around the space keeping an eye on pairs and answering questions. The facilitator can remind groups to stay silent outside of asking for consent, and to stay present in the exercise even if it feels silly.

When sculptors have finished, give sculptors a few minutes to walk around the space and see the other images created. Then ask sculptors and clay to switch roles.

Debrief:

When everyone has had a turn in each role, the facilitator should lead a discussion about the exercise. Some questions for discussion include:

- What was it like being the sculptor?
- What was it like being the clay?
- What was it like to say no to an ask, verbal or not?
- Did your sculptor hear you?
- How did it feel to hear a no?
- How can we think about this when working on developing scenes?
 - What lessons can we carry forward about using verbal consent before interacting with each other's bodies?
 - How can you ask for consent when rehearsing scenes that involve physical touch?
 - How can you stay tuned in nonverbally to your scene partner's comfort and safety?

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Exercise Four

Mirroring⁵⁶

Supplies:

None

Setup:

Clear a large floor space

Facilitation:

The facilitator should introduce the exercise by asking artists to find a partner they don't know well, then continue with the following description:

"Once you've found a partner, face them as though you are looking into a mirror and they are your reflection. Choose one person to start out as the leader. Start out in a neutral stance. The leader will slowly start to move, and the reflection will follow their motion. Try to move so smoothly that an observer would not be able to tell who is leading and who is following. You should be able to do this without talking."

The facilitator should give the pairs a few minutes to try this, then ask them to switch partners. After each person has a chance to lead, the facilitator should add:

"Now neither of you is leading and neither is following. You are both moving together. Again, an observer should see you moving as one."

After a few minutes, the facilitator should add:

"Now as you mirror each other, each of you has the ability to say no to a movement you don't want to participate in. If your partner starts moving in a direction you do not know, you can resist and not move in that direction to communicate a no. Your partner should listen to that no and together you'll move in another direction – remember, your goal is to collaborate to make your motion look like a seamless reflection."

⁵⁶ Adapted from the Rosehip Medics and fight choreographer Kristen Mun.

Exercise Five **Cross the Circle⁵⁷**

Supplies:

None

Setup:

Clear a large floor space. Ask artists to stand in a circle.

Facilitation:

The facilitator should introduce the exercise as follows:

“We’re going to play a game to help us think about where we fit in this ensemble, in terms of experiences and backgrounds we bring to the room. I’m going to read a series of statements. If the statement is true for you, you have to leave your place in the circle, run across the circle, and find another place (without running in to anyone). There are a couple of qualifications though:

- We aren’t trying to call people out or put them on display. For each question, feel free to answer either as you yourself would, or as you think the character you are playing would. Take a minute now to think about what might be true for the character you are playing. If a character’s answer to a question isn’t in the text, make a best guess based on your read of them – and don’t put too much pressure on it, this is non-binding and can change later.
- If you aren’t comfortable answering a question for yourself or your character, stay in your place in the circle.
- What these exceptions mean is that any of us watching you crossing the circle (or staying in place) don’t know if you’re answering for your character, for yourself, or staying in place in order to not answer. So take the pressure off yourself to answer a certain way based on what others might think.”

The facilitator should then read the following list of statements, leaving time for individuals to cross the circle in between:

- If you have a college degree cross the circle.
- If you grew up in a rural area cross the circle.
- If you grew up in a city.
- If you had good experiences in school as a child.
- If your parents encouraged you to read.
- If you would say you have a strong social support network.
- If you have ever lived below the poverty line.
- If you grew up in a home with two parents.
- If you identify as LGBTQ.
- If you have always had access to healthy food.
- If you have worked minimum wage jobs.
- If you identify as having a disability.
- If you have felt your work as an artist is valued in your city.
- If you have children.

⁵⁷ Adapted from Faultline Ensemble and Living Stages.

- If you have ever experienced harassment on the street.
- If you experience white privilege.
- If your parents took you to plays as a child.
- If theater is your primary source of employment.
- If you or any of your immediate family identify as an immigrant.
- If you think of yourself as religious.
- If you a language other than English is your first language.
- If you are married.
- If you have dressed specific ways in order to avoid being a target of violence.
- If you feel your way of communicating is generally well received.
- If you have ever been a caregiver for a friend or relative.
- If you have people you can rely on or who rely on you.

Debrief:

The facilitator can ask the following questions, though should not push for answers from people reluctant to speak:

- What was that experience like?
- Did it make you think differently about your experiences or about your character?
- Did it make you think differently about this ensemble?
 - How might working together, both as an ensemble of humans and as a group of characters, be impacted by the diversity of our experiences?
 - How might these different dynamics of power and privilege in our backgrounds impact how assertive we are about our physical boundaries?
 - How can we be more aware of our varying levels of comfort asserting boundaries? How can we support each other in expressing when we are uncomfortable?
 - How can we approach each other with care and awareness of these many dynamics we're bringing to the table?

Closing:

Facilitator should close the exercise by thanking the artists for talking about perhaps difficult subjects, and suggesting a five-minute break before continuing into group agreements. They should also recognize that this exercise may inform the ensemble's approach to group agreements and thinking about the ways they want to work together creatively.

Group Agreements Facilitation Guide

Supplies:

Poster paper
Markers

Setup:

Set up poster paper and markers on wall or easel
Ask artists to sit in a circle

Facilitation:

The facilitator begins by sharing that the ensemble will be coming up with an outline of group agreements for working together. Any member can suggest agreements to be followed, and provide sensitive feedback on others' suggestions. At the end, everyone will be asked to sign the agreements before the ensemble moves forward into rehearsal – this means the ensemble must reach consensus on the agreements. The agreements will be displayed in the rehearsal space for the duration of the performance.

The facilitator should leave this discussion relatively free form. The following are some examples of group agreements:

- We will be aware of how much space we take up in discussions, and step up if we tend to be quiet and step back if we tend to speak often.
- We will obtain consent for all physical interactions.
- We will acknowledge that oppression exists and validate experiences of oppression.
- We will not interrupt each other.
- We will assume good intentions.
- We will arrive and begin on time.
- We will put down as much as we can of our outside lives during rehearsal.
- We will create ___ scenes of physical violence between ___ characters.
- We will create ___ scenes of intimacy between ___ characters.
- We will prioritize safety over aesthetic appeal.
- We will hear one another if someone expresses discomfort.
- We will intervene or report to our outside supporter if we witness another artist appearing uncomfortable or unsafe.
- We will recognize the equal value of every person in the room, including directors, stagehands, performers, designers, etc.
- We will hold each other accountable to treating each other well.
- We will support one another in taking risks and making mistakes.

Closing:

Group agreements should be written on the poster paper. Enough time should be left for discussion to allow the group to reach consensus on the list of agreements. This may require modifying the initial agreements suggested until they work for entire group. The facilitator should acknowledge that agreements can be added as the process continues, with consent from the group.

When consensus has been reached, all artists should be asked to sign the agreements. The agreements should be posted on the wall of the rehearsal space where they are visible for every rehearsal.

Draft - do not circulate

Warm-up One Cover the Space⁵⁸

Supplies:

None

Setup:

Clear a large floor space

Facilitation:

The facilitator should ask the artists to walk around the space at their normal pace. Give artists a few minutes to walk and relax into their strides.

Give artists the following instructions:

- “When I clap, you will all freeze and look at the floor. When I clap again, start walking.”
- Clap and ask artists to notice the empty spaces on the floor. Clap again.
- “Now as you keep walking, try to cover as much of the space as possible, and leave no patch of space empty at any time. This might mean changing directions frequently.”
- Clap and ask artists to notice the empty spaces on the floor. Clap again.
- “Now walk a little faster.”
- Clap and ask artists to notice the empty spaces on the floor. Clap again.
- Continue asking artists to increase their speed and checking their coverage of the floor.
- “Now this time, anyone can stop the group just by stopping themselves. Everyone else must stop, and someone watching should not be able to tell who stopped first. Anyone can start the group walking again by moving.”
- Give the group time to practice this for a while. Remind them to keep covering the floor. Ask them to vary speeds.

Debrief:

A brief facilitated discussion could include the following questions by the facilitator:

- What was this exercise like?
 - What did it make you think of? Was it easy? Difficult?
- Were there things that were surprisingly easy or difficult?
- Did you feel your relationship to the group changed between the beginning and the end of the exercise?
 - What led to this change?
 - How might we be able to use this onstage?
- How does this exercise relate to the ways we engage with each other onstage?
 - Could this exercise help us be more aware of each individual in the group?
 - How might this help us tune in to individual comfort levels with what is going on in our rehearsal room or on our stage?

⁵⁸ Adapted from Augusto Boal and Theater of the Oppressed.

Closing:

We use this exercise to practice listening to one another as a group, and recognizing when one person in the group is having a different experience than the rest of the ensemble. Hopefully this will help us be in tune with each other as we move forward.

Draft - do not circulate

Warm-up Two **Viewpoints⁵⁹**

Supplies:

None

Setup:

Clear a large floor space and ask artists to stand in a circle

Facilitation:

The facilitator should emphasize that this exercise might be difficult for artists of different physical abilities, and as with all exercises, anyone who needs to step out should do so at any point. Artists begin this exercise by standing in a circle. At any moment, one person can jump straight in the air. It doesn't have to be a huge jump – they will be doing it several times, so take care of everyone's knees – but should be straight up and back down.

- Each person should jump at the exact moment the first jumps. The goal is that someone watching would not be able to tell who had the idea to jump.
- No words can be spoken.
- Continue until artists are able to jump reasonably together, then add the next element.

Now the facilitator asks the artists to turn to their left, then start jogging in a circle together. The artists should be asked to take care of the circle by maintaining its size and shape as they run.

- Now the facilitator instructs the artists that anyone can change direction at any time, and the entire circle must change direction at the same time.
- After a few minutes of this, add in that an artist can also stop and the entire circle must stop. Remind artists to keep caring for the size and shape of the circle.
- After a few minutes of this, add in that an artist can jump in the air (when the group is standing still) and the ensemble should follow.

Debrief:

The facilitator should close the exercise with the following questions:

- What did you notice about how the group works together?
- Has anything changed from last rehearsal to now?
- How does this exercise translate to the stage?

⁵⁹ Adapted from Anne Bogart and Viewpoints.

Warm-up Three **Image Theater Two**

Supplies:

The list of words related to the play generated in the Image Theater exercise from the initial workshop.

Setup:

Clear a large floor space and ask artists to stand in a circle

Facilitation:

The facilitator should introduce the game in the following way:

“Most people have probably played a version of this before. We’re making a couple of adjustments though. Here are the rules:

- Two people start out in the middle of the circle. Together, they will choose a word from the list of words about the play, and create a silent, still physical image together that somehow represents that word (it can be abstract). Remember to ask for consent before touching each other.
- Anyone in the circle can step in and take the place of one of the people in the center. They should indicate this by pointing to the person they want to replace. Without moving the first person, they should add themselves into the image to create an image related to another of the words.
- Everyone should remember to ask consent before any physical contact – this is a great chance to practice asking for explicit verbal consent.
- Remember which images feel strongest or most evocative to you – try to remember well enough that you could recreate them.”

Debrief:

The facilitator can ask artists which images struck them most profoundly. These images could become the basis for further explorations in rehearsal. The facilitator should also ask the following questions of the ensemble:

- How was it to ask for consent in the moments you were stepping into the space?
 - What felt awkward and how did you cope with that?
- How did it feel to be asked?
 - Were there ways of being asked that felt good, or ways that worked less well?
- What can we learn from this that we can apply in rehearsal?
- Does it feel less awkward to negotiate consent now than it did during our first image theater exercise in our first rehearsal?
 - What caused that change?

Warm-up Four **Evolution⁶⁰**

Supplies:

None

Setup:

Ask artists to distribute themselves throughout the space so that they are not within touching distance of anyone else. They should give themselves as much space as they can. The space does not need to be completely cleared – it could be the set or the general rehearsal space setup. Ask artists to start curled in a ball on the ground, eyes closed, or as close an approximation of that position as is comfortable for them.

Facilitation:

This exercise should be conducted later in the rehearsal process, and only with a group that shows respect and the ability to navigate consent productively together. If the ensemble is struggling to communicate – or if even one person within the ensemble is struggling to hear and respect physical boundaries – skip this exercise. If the ensemble is working together well and valuing each other's boundaries consistently, however, use this exercise while keeping a close watch on the artists.

The facilitator should narrate the exercise in the following manner. Between steps, allow the group time to explore each phase of the process, then move on to the next step. Watch closely in the later steps as artists start to interact with one another, and be ready to intervene if interactions do not seem consensual and respectful.

“We are going to do an experiment about a new way of interacting in the world – not the way we've been taught to interact with the world by mainstream culture, but a way that is gentler, more responsive, and prioritizes listening carefully to those around us. We've talked a lot about consent and building a consent culture, and now we're actually going to enact that process, from the ground up. To start with, we're going to need to experience the world for the first time, as though it is completely new to us.

So close your eyes, and image yourself as a small, microscopic, one-cell organism. All you know in the world is your own weight on the floor and your breath. Feel your breath in and out, and the floor, and your internal experience.

Now as you breathe, think of yourself beginning to evolve, slowly. Gradually you are becoming something multi-celled. You're growing into something worm-like, able to twist around slightly on the floor, and to begin to wriggle. Your focus is still internal – think about the sensations inside your body as you begin to move against the floor, and the way your breath moves as you move.

And find yourself able to move a little more – to squirm your way around in your little area of floor. Now feel your evolution continue. Your awareness is beginning to expand outside of

⁶⁰ Adapted from Joan Schirle and the Dell'Arte International School of Physical Theatre.

yourself. You're growing into something with hands, and the ability to reach and to feel your surroundings. See your surroundings for the first time through your sense of touch.

And now, gradually, you are starting to develop sight. It's just a little at first, through squinted eyes. What is it like to see the world for the first time in this limited way? To see the world as a place that is new, where you have not been before?

Now expand your ability to see. You're able to see more clearly, and you start to be able to crawl. Explore this new environment you've found yourself in through crawling and through seeing it for the first time.

And as you crawl, you might encounter other creatures in this space. Develop the ability to see them. And as you begin to see others, the first thing you learn is the ability to empathize with others, and to begin to intuit and be curious about and concerned for their experiences of the world. Grow first within yourself an immense amount of care for those around you.

As we discover interacting with each other for the first time, think about the kind of interactions you're having. What would these first interactions look like if our intent was to build a world where care for one another was the greatest goal? How would we interact without words, and how would we approach each other if respecting each other's space and boundaries were first in our minds? What is it like to encounter another being you don't know, knowing only that you want to be building a world where creatures are gentle with each other? How do we build a culture of safety, care and consent, if we are starting from nothing and have no words?

Now as you move, start to be creatures who can form collaborative relationships with each other. What images can you make, what can you do together, while prioritizing each other's safety and consent? How can you partner together on an image or a direction of movement, given that you have no words? Do you use mirroring, or demonstration, or another method completely? How do you recognize the slightest uncertainty or resistance? How do you respond to it and change what you are doing? How do you learn to listen better?

Ok, now gradually find your way to standing. It's difficult – learning to walk the first time. If you are willing and comfortable doing so, offer a hand to another person. If a hand is offered to you, take it – just the hand, this is not permission for anything but clasping hands. See what support you can find in each other as you make your way to your feet and try out walking. If you aren't extending a hand, see what you can learn from watching the people around you, and what you can show them by example about what you are learning about your feet and balance.

When you've found your ability to stand, release hands, and find your way to standing in a circle. Look around at the people around you and the new world you've created.

Debrief:

The facilitator should lead a discussion immediately following this, with performers still standing in the circle. Here are some possible questions:

- What was that like?
 - What was new or unexpected in what you discovered?
 - What was uncomfortable in this process?

- What did you discover as you started to interact with one another? What was it like to grow empathy as the basis for all your interactions?
 - Did your interactions feel different from your interactions in the everyday world?
 - What made that difference?
- What will you take away from this exercise? What will you keep in mind as we continue to interact and build relationships as an ensemble?
- How is this relevant to the world of the play? What about to the individual experiences of your characters?
 - Will you do anything differently in portraying your character going forward?

Closing:

The facilitation should close with something like this:

“Thank you for participating in this kind of vulnerable exercise. As performers and as an ensemble, we are constantly building new worlds together. Let’s keep intentionally building worlds that prioritize care for one another.”

Draft - do not circulate

Appendix B: Sample Contracts

The following pages include a sample abuse and harassment policy, as well as a sample contract for actors taken from the Not In Our House Campaign samples. Additional sample contracts (for designers, directors, stage managers, and technicians) can be obtained from <http://www.notinourhouse.org/sample-agreements/>. These basic contracts can be adapted to each company and performance.

Draft - do not circulate

Harassment and Non-Discrimination Addendum⁶¹

[Company] is committed in all areas to providing a creative environment that is free from harassment. Harassment based upon an individual's sex, race, ethnicity, national origin, age, religion or any other legally protected characteristics will not be tolerated. All employees, including independent contractors and volunteers, are expected and required to abide by this policy. No person will be adversely affected in employment with the employer as a result of bringing complaints of unlawful harassment.

Sexual harassment is behavior of a sexual nature that is unwelcome and offensive to the person or persons it is targeted toward. Examples of harassing behavior may include unwanted physical contact, foul language of an offensive sexual nature, sexual propositions, sexual jokes or remarks, obscene gestures, and displays of pornographic or sexually explicit pictures, drawings, or caricatures.

[Company] does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender expression, age, national origin (ancestry), disability, marital status, sexual orientation, or military status, in any of its activities or operations. These activities include, but are not limited to, hiring and firing of staff, selection of volunteers and vendors, and provision of services. We are committed to providing an inclusive and welcoming environment for all members of our staff, clients, volunteers, subcontractors, vendors, and clients.

[Company] is an equal opportunity employer. We will not discriminate and will take affirmative action measures to ensure against discrimination in employment, recruitment, advertisements for employment, compensation, termination, upgrading, promotions, and other conditions of employment against any employee or job applicant on the bases of race, color, gender, national origin, age, religion, creed, disability, veteran's status, sexual orientation, gender identity or gender expression.

[Company] has a zero tolerance policy for harassment and discrimination. Engaging in the behavior laid forth in this addendum will result in immediate action, even in response to a singular event. Members engaging in this behavior will be asked to leave the company.

⁶¹ Adapted from Theater Vertigo, Portland, OR.

(Your Producing Company) AGREEMENT⁶²
Actor

This production agreement (“Agreement”) entered into as of this **(DATE)** in the year 20___, by and between (Print your Name) _____ (hereinafter “Actor”) and **(YOUR PRODUCTION COMPANY)** (hereinafter “Company”) and its producer(s).

WITNESSETH:

WHEREAS, Company is producing a stage presentation of **(NAME OF PLAY)** (“the Play”) at the **(THEATRE NAME)**, **(City, State)**; and WHEREAS, Company desires to employ Actor to provide such services to Company pursuant to the terms and conditions of this Agreement:

1. Services Provided. Actor agrees to accept positions as hired and to execute said role(s) as directed relative to the Play by Company and as established in production meetings, rehearsals, and strike.

Rehearsals will commence on (DATE).

Tech week begins on **(DATE)**. **Strike** will be on **(DATE)**. **Performances will be as follows:**

Preview night: (fill in)

Opening night: (fill in)

Regular Run: (fill in days, dates, times)

Run personnel will arrive at the theatre for performances a minimum of 1 hour before curtain unless otherwise designated. Actors are required to arrive by half hour at the latest and may arrive up to 1 hour before curtain. Any special pre-performance rehearsals will necessitate specified pre-curtain calls as designated. Any instances of impending delay must be conveyed immediately to the STAGE MANAGER assigned to that performance.

2. Conflicts. Actor agrees to provide Company with notification prior to the commencement of rehearsals with regard to negotiated rehearsal conflicts that would prevent Actor from attending specified called rehearsals or meetings.

3. More Remunerative Employment (MRE). Company agrees that Actor may be excused from a reasonable number of rehearsals in the event of *temporary* MRE. MRE does *not* apply to agreed upon run-throughs or technical/dress rehearsals, preview, run of play, or on the strike date, **(DATE)**.

4. Additional Rehearsal Calls/Production Meetings. Company agrees to provide Actor a minimum of three days advanced notice in the event of the necessity to call a rehearsal at a time not previously designated, notwithstanding and foregoing the necessity of flexibility with regard to tech week.

5. Actor has read and understood the Anti-Abuse Policy and agrees not to violate the said policy throughout all meetings, rehearsals, performances, and communications. Violations of this agreement should be reported to the Production Manager who will bring it to the attention of the Artistic and Managing Directors. All claims will be investigated fully, and may include consequences up to the termination of this agreement or legal notification if warranted.

⁶² Adapted from the Not In Our House Campaign, Chicago, Illinois, <http://www.notinourhouse.org/sample-agreements/>.

6. Credit. Company agrees that Actor's name will appear on primary publicity tools including but not limited to postcards and bookmarkers, and may appear in posters, lobby displays, and print advertisements. Company agrees that Actor's biography will appear in the program. Actor agrees to provide Company with an electronic headshot and a **(FILL IN NUMBER OF WORDS)** word or less biography as requested and in compliance with Company standards for such.

7. Personal Effects. Actor agrees that Company, **(FILL IN RENTAL SPACE NAME)** are not liable for the security of Actor's personal property or effects.

8. Notice. All notices and other communications given by a party under this Agreement shall be in writing and shall be deemed given when mailed first class or delivered by hand to the party at its address. Notwithstanding and foregoing, schedule changes and relative notifications will be posted by Company at a designated location within the rehearsal space, theatre, and e-mail.

9. Compensation. Company agrees that Actor will be paid a minimum of but not limited to **(FILL IN AMOUNT)** at the conclusion of the run of the Play **(OR FILL IN TERMS)**.

10. Dates of Agreement. Actor agrees to undertake agreed upon management duties for the Play commencing **(DATE)** through **(DATE)** and to execute agreed upon duties relative to the running of the Play: (Preview) **(FILL IN DATE)** through (Strike) **(FILL IN DATE)**.

11. Designated Tech Week and Strike. Load-in will commence **(FILL IN DATE)**. Actor agrees that tech week rehearsal calls are outside of the commonly designated rehearsal schedule, will be designated *as called*, and will include open ended calls as needed but not exceeding a 12 hour call. Tech Weekend will be **(FILL IN DATE)**; Dress Rehearsal will be **(FILL IN DATE)**; invited dress rehearsals will be **(FILL IN DATE)**. Preview will take place on **(FILL IN DATE)**. Actor agrees to attend Strike, which will take place on **(FILL IN DATE)** at a time to be determined. These dates may be changed upon the mutual agreement of the production team, but must remain within the prescribed constraints dictated by **(FILL IN RENTAL SPACE NAME)**.

12. Post Show Talk Backs and Receptions. Company agrees that Actor is not required to participate in or attend such, though may do so voluntarily.

13. Rehearsal Space. Company agrees that the rehearsal space will be maintained in a clean condition and that bathrooms and adequate cooling/heat will be available.

14. Additional Performances Within Run. Company agrees that any potential additional performances will be at the democratic discretion of Actor in conjunction with the production team.

15. Extension. Company agrees that any consideration of extension beyond the **(FILL IN DATE)** closing will be discussed with Actor and mutually agreed upon in conjunction with the production team. It should be noted that any extension would necessitate a new venue.

16. Absences, Understudies, and Covers. Actor agrees that should he/she be unable to execute any duties due to illness, Act of God, or disability, permanent or temporary replacement of Actor is at the discretion of Company. Actor agrees that all such notifications will be delivered to the Stage Manager within three hours of rehearsal/performance. Actor acknowledges that no understudies will be used for this production.

17. Budgets and Receipts. Actor may make personal purchases related to the play for agreed upon items for which Company will reimburse Actor. Actor agrees to manage all designated budgets responsibly and to confer with Company in the event that there is **any possibility of overruns and prior to such an event**. Actor agrees to provide Company by **the conclusion of strike** with all purchase or rental receipts and an itemized and annotated accounting of all expenditures. Actor agrees that no reimbursement will be forthcoming if Company is not provided a receipt. Actor agrees that all items purchased with Company funds become the property of the Company. Company agrees that all items borrowed or rented from Actor will be returned as contracted and replaced if not in contracted condition at the conclusion of the contract. Sales tax reimbursement according to 501 ©(3) status.

18. Theatre Rental Space Regulations and Rules. Actor agrees to abide by all regulations and rules as posted and otherwise disseminated by **(FILL IN THEATRE OR THEATRE RENTAL SPACE)** staff and accepts all terms for fines regarding violations.

19. Warranty. Actor warrants that he/she is not under contract (and will not execute a contract) that might infringe upon his/her ability to fulfill the terms of this agreement.

20. Insurance. Company will maintain significant accident and liability insurance underwritten by **(Insert Insurance Company Name)** for the protection of the cast and crew.

21. Law Governing. This agreement shall in all respects be governed by the law of the State of **(Fill in state)** applicable to contracts made and performed entirely within.

22. Exclusive Forum. The parties agree that the state courts and general jurisdiction of **(Insert County)**, the U.S. District court for **(Insert City)** and the appropriate appellate courts shall have exclusive jurisdiction for the resolution of any and all conflicts arising under or relating to this Agreement.

This Agreement (Riders attached if necessary) constitutes the full, complete, and entire Agreement between Actor and Company and supersedes all prior understandings, agreements, or arrangements between the parties with respect to the subject matter hereof.

In Witness Whereof, the parties do set their hand (Please Print on all lines except signature).

Actor:(signature) _____

Address: _____

Date: _____

COMPANY: (signature) _____

Title: _____

Address: _____

Date: _____

Appendix C: Sample Grievance Procedure

This grievance procedure template is adapted from The ICA Group.⁶³ It is not intended to provide advice on the proper application of state or Federal employment law. A qualified attorney or other expert should be consulted for assistance with developing any employment policies. However, the following outline may be used as an example in developing company policies. A sample grievance form follows.

GRIEVANCE POLICY of [Company]

1. Goals of the Grievance System

The goals of [company's] grievance system are as follows:

A. To protect individuals from unfair treatment and unsafe working conditions; B. To resolve conflicts at the earliest possible step to the satisfaction of all involved; and C. To smooth business operations by removing conflicts from the day-to-day operations.

2. What is a Grievance?

A grievance is a complaint about an action or series of actions thought to be unjust, or a working condition thought to be unsafe, which affects the grievant. Standards for justice include company policy, company practice, job descriptions, the law, charter or bylaws of [company], and common sense fairness. The grievance procedure rights may be exercised for any action or series of actions in violation of any standard for justice defined above, or for any continuing condition thought to be unsafe. Issues expressly excluded from the grievance procedure are policy disagreements and personal conflicts. Policy disagreements should be addressed by the appropriate [company] body (Board, membership, committees). Similarly, personal conflicts not involving the defined standards for justice should also be resolved outside of the grievance system.

3. Who Can Grieve? All member-track and permanent full and part-time employees have access to the grievance procedure, without fear of reprisal. Grievant's may grieve against any employee of [company] and must file grievances in a timely manner. Only members and permanent full and part-time employees employed for more than [six months] may grieve a termination and must do so no later than ten days from their termination date.

4. [Company] Grievance Procedures

The following are the steps in the [company] Grievance Procedure:

1. The grievant must first attempt to resolve the grievance by speaking directly with the grieved-against-person, if the grievant feels safe and able to do so. If this attempt proves impossible or unsatisfactory, the grievant may proceed to step two.

2. The grievant must request that the membership form a Grievance Committee comprised of [three] unbiased persons, unless there is a standing Grievance Committee, in which case the Committee must be composed of only unbiased persons.

3. The grievant must fill out a Grievance Form. A copy of this form must be given to the grieved-against-person and his/her Supervisor. A copy of the Grievance Form must then be filed with the

⁶³ Adapted from The ICA Group, <http://ica-group.org/wp-content/uploads/2015/04/Grievance-Policy.pdf>.

Grievance Committee. All future steps and results in the procedure should be noted on the form and filed with the Grievance Committee.

4. Within two working days after filing the written Grievance, the grievant, grieved-against-person, Supervisor and General Manager (or an individual appointed by the General Manager) shall meet to try to resolve the grievance. If the grievance is not resolved, then the grievant proceeds to the next step (The Grievance Committee). If the grieved-against-person is the General Manager, then the grievant shall meet with the General Manager and the Chairperson of the Board at this stage. At this step, or any subsequent step, the grievant has the right to choose a member or director to serve as steward (advocate) for the grievant in processing the grievance.

5. Within five working days after receiving written notice of an unresolved grievance carried through to step four, the Grievance Committee shall determine grievability of this issue and, if grievable, shall hold a hearing on the grievance.

6. Within five working days after the hearing, the Grievance Committee will make a decision on the grievance and issue a written decision to all affected parties. This is the highest level of the grievance process.

5. The Grievance Committee

A. The Grievance Committee shall consist of [three] unbiased employees appointed by the Board of Directors. To the extent that it is possible, input by the grievant will be considered when selecting the employees to serve on the Grievance Committee. A Grievance Committee decision in favor of the grievant must be made by a simple majority vote. B. Grievances will be submitted by the grievant to the Grievance Committee on a standard form. The Grievance Committee has factfinding authority for any submitted grievance. All employees will cooperate with Grievance Committee requests for information, both written and oral. C. The Grievance Committee has the authority to find in favor of the grievant, overturn a decision made by the grieved-against-person, require management to take remedial action (e.g., a promotion, compensation, action to ensure safe working conditions, etc.), and call on the Board or membership to change or develop policies. D. There is no compensation for participants in Grievance Committee work.

Sample Grievance Form

Name of Employee: _____ Title: _____
Date of Hire: _____ Department: _____
Work Location: _____ Immediate Supervisor: _____

Statement of Grievance:

Remedy Requested:

Grievance Background

What happened? Please provide any information that led to the grievance:

Who was involved in the incident / Who were the witnesses to the grievance?

When did the grievance occur? (Date, time)

Where did the grievance occur? (Specific location)

Why is this a grievance? (What is the unfair treatment or contract, policy, rule, regulation, past practice, law that was violated?)

Appendix D: Process Evaluation Forms

The following forms will be used to evaluate the process of the Brave Space intervention. These forms include:

- 1) Facilitator process post-evaluation for initial workshop to be administered to the outside supporter (one for each workshop exercise) at the end of the initial workshop to assess process measures.
- 2) Participant process post-evaluation to be administered to artists at the end of the initial workshop to assess process measures.
- 3) Facilitator post-evaluation to be administered to director at the end of each warm-up exercise.
- 4) Participant post-evaluation to be administered to artists at the end of the production to assess process measures.

Process Evaluation
Facilitator Post-Evaluation
Initial Workshop Exercises

At the end of the workshop, please help us improve the Brave Space program by using this sheet to reflect on the process. We would greatly appreciate hearing about any obstacles, barriers, additions, adjustments and emergent discoveries you encountered in facilitating. We recognize that company members are the experts in their company's needs, and we would love the opportunity to learn from you what did and did not work for your group, and what changes you made or would suggest we consider making. Thank you in advance for your feedback.

Company: _____ Production: _____

Workshop Date: _____ Facilitator: _____

Participants (number of cast members, designers, production team members, etc, and any missing individuals – do not include names): _____

Exercise: _____

Was the exercise completed? _____ Length of exercise: _____

Number of participants who stood aside: _____

Adjustments and adaptations made and rationale: _____

Difficulties and barriers to participation: _____

Parts of exercise that went well: _____

Notes on participant involvement: _____

Process Evaluation
Participant Post-Evaluation
Initial Workshop

Please help us improve the Brave Space program by giving us honest, anonymous feedback on this workshop. This form will not be made available to anyone else in your company – it is only for use by Brave Space evaluators. We recognize that artists are the experts on their work, and would love to learn from you so that we can make this program better in the future.

Company: _____ Production: _____

Workshop Date: _____ Facilitator: _____

Your role (performer, designer, production team, etc.): _____

What are the three biggest things you are taking away from this workshop?

1. _____
2. _____
3. _____

What were your favorite parts of the workshop? _____

Is there anything about the workshop you would change? _____

Are there exercises that were uncomfortable for you to participate in? What would you change to make them more accessible? _____

Process Evaluation
Facilitator Post-Evaluation
Warm-Up Exercises

At the end of the production process, please help us improve the Brave Space program by using this sheet to reflect on the process. We would greatly appreciate hearing about any obstacles, barriers, additions, adjustments and emergent discoveries you encountered in facilitating. We recognize that company members are the experts in their company's needs, and we would love the opportunity to learn from you what did and did not work for your group, and what changes you made or would suggest we consider making. Thank you in advance for your feedback.

Company: _____ Production: _____

Exercise date: _____ Facilitator: _____

Participants (number of cast members, designers, production team members, etc, and any missing individuals – do not include names): _____

Exercise: _____

Was the exercise completed? _____ Length of exercise: _____

Number of participants who stood aside: _____

Adjustments and adaptations made and rationale: _____

Difficulties and barriers to participation: _____

Parts of exercise that went well: _____

Notes on participant involvement: _____

Process Evaluation
Participant Post-Evaluation
Post-Production

Please help us improve the Brave Space program by giving us honest, anonymous feedback on this process. We recognize that artists are the experts on their work, and would love to learn from you.

Company: _____ Production: _____

Your role (performer, designer, production team, etc.): _____

How would you describe your feelings of safety and support during this production? -

What were your favorite parts of the rehearsal and production process? _____

How was this rehearsal and production process different from others you have been a part of? _____

Is there anything about the rehearsal or production process that you would change?

Were there exercises that were uncomfortable for you to participate in? What would you change to make them more accessible? _____
