

THE ACADEMY OF PERFORMING ARTS

(THE APA)

CODE OF CONDUCT

In order to keep our theater members safe and well, all cast, crew, directors, volunteers and Board of Trustees must read and agree to the following Code of Conduct (COC). This Code of Conduct is not to be misused to bully or harass another at the APA. This document outlines behaviors intended to keep all members safe.

Being in a production is a team effort and requires the cooperation and collaboration of the entire team.

General Principals

- Absolutely no drugs or weapons allowed on theater property.
- All those over 18 must participate (free of charge) in a CORI background check through the Commonwealth of Massachusetts for shows that require working with / alongside of anyone under the age of 18.
- Actors, Stage Managers, Directors, and Volunteers are prohibited from being under the influence of alcohol or drugs during all rehearsals or performances. Absolutely no drinking on the premises before or during a rehearsal or performance.
- The APA can accept responsibility for cast and crew only when scheduled for rehearsals / performances on the property at 120 Main Street in Orleans.
- The APA cannot guarantee against the possibility of an accident. Any claim that might be made against the APA, its officers, employees, and agents in connection with any injury which may incur, other than claims resulting from gross negligence of the APA, its officers, employees or agents, must be waived.
- If anyone exhibits disruptive behavior which is distracting to the rehearsal, including verbal abuse, bullying, teasing or vandalism, the APA will first speak with that person. If the behavior is repeated, the APA will talk to the parent or guardian and, if it is repeated a third time, the result will be an automatic expulsion from the production.
- There will be no physical contact, beside that required in performance, while on theatre property.
- Conversations must be kept appropriate for a family theatre.
- Eating must take place only in designated areas and not in costume. Cleaning up after eating is expected.
- All must participate in clean up during rehearsals and after performances.

- All cast and crew are expected to assist with strike following the final performance of each production.

Rehearsals and Performances

- All cast and crew members are expected to attend all agreed upon rehearsals except in case of illness or emergency.
- In case of a necessary absence, the Stage Manager (Or Director) must be notified prior to the rehearsal with as much advance notice as possible.
- No absences will be allowed during the last week of the rehearsal schedule other than for serious illness or emergency. Please mark your calendars accordingly.
- No visitors are to attend rehearsals without prior permission of the director and / or stage manager.
- Please do not arrive more than 10 minutes before the stated call time for rehearsal/ performances.
- Adults are required to have another adult present when working with under 18 children.
- Please be sure a staff member or adult volunteer is aware of your presence.
- Please leave promptly after rehearsal / performances.
- The APA is not equipped to supervise after hours.
- Everyone under 18 must stay on theater grounds in designated, supervised areas unless written permission is provided by a parent or guardian.
- Adults that do not constitute as supervisors of under 18 children: Office Staff, Set designers, Set construction workers, Technical designers, Box office / Bar help.
- The APA will not be responsible for a child during time away from the theater.
- The APA cannot be held responsible if a cast or crew member gets into a vehicle driven by an unauthorized or under-age individual.
- Students in productions may bring homework to rehearsals to work on at times when they are waiting. Rehearsal involvement at the APA should not be used as an excuse for failing to pass in homework or a decline in grades.

Safety

At the first rehearsal, and the first technical rehearsal with actors, a basic Safety Walk Through with the SM, Director, and/or Producer should include the following:

- Fire exit locations; Emergency procedures;
- Locations of first aid kits; Accident, incident and first-aid reports;
- Tripping or safety hazards in rehearsal settings and constructed stage settings;
- Locations of restrooms;
- Anticipated health and safety issues;
- Scenic units, stage floor surfaces, and special effects;
- Areas of potential hazard that have or may require glow tape;
- Wardrobe special needs, food allergies reported, and footwear to protect from debris.

Safety continued...

- If an unsafe condition or unsafe act is discovered, it must be immediately reported to the SM. Records should be kept by the SM and the channels of remedy should be followed. Typical health and safety record keeping includes:
- Checklist of first rehearsals and first tech rehearsal walk-throughs

Dressing Rooms

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

- Reasonable and possible accommodations will be made to respect individual modesty.
- Non-performers (with the exception of the SM, wardrobe staff, and Directors) will not be allowed in the dressing room between 30 minutes before the performance begins and 30 minutes after the performance ends.
- Where dressing rooms are separate for men and women, performers may occupy the dressing room of their gender identity.
- Where costumes are used, a clothing rack and hangers will be provided.
- Dressing room space will accommodate a reasonable amount of the actors' personal belongings.
- While it is always advisable to leave valued possessions at home, provisions will be made for a reasonable quantity of "valuables" to be collected before each performance and returned as soon as possible after the end of the performance.
- Recording by any means, and posting anything recorded online, will not be permitted in the dressing room without the prior consent of all individuals present.
- Inhabitants of dressing rooms will respect the property and personhood of fellow inhabitants by limiting perfumes, smelly or messy food, talking on cellphones and other noise making devices.
- Items belonging to one actor will not be used by another without prior permission.
- Dressing room issues will be reported to the SM and may be reported to the Director.
- Valuable personal items should not be left in the dressing room between performances.
- The theatre is not responsible for lost or stolen personal items

Sexual Harassment & Intimidation

According to the U.S. Equal Opportunity Commission (EEOC), sexual harassment is defined as follows.

“It is unlawful to harass a person (an applicant or employee) because of that person’s sex [sic]. Harassment can include “sexual harassment” or unwelcome sexual advances, requests for sexual favors, and other verbal or physical harassment of a sexual nature. Harassment does not have to be of a sexual nature, however, and can include offensive remarks about a person’s sex. For example, it is illegal to harass a woman by making offensive comments about women in general. Both victim and the harasser can be either a woman or a man, and the victim and harasser can be the same sex [sic]. Although the law doesn’t prohibit simple teasing, offhand comments, or isolated incidents that are not very serious, harassment is illegal when it is so frequent or severe that it creates a hostile or offensive work environment or when it results in an adverse employment decision (such as the victim being fired or demoted). The harasser can be the victim’s supervisor, a supervisor in another area, a co-worker, or someone who is not an employee of the employer, such as a client or customer.”

The EEOC covers “employees” only, not contractors and volunteers. For that reason, this Code of Conduct seeks to provide definition for sexual harassment in the theatrical workplace for participants not covered by EEOC laws, to address the lack of sexual harassment codes in the AEA rulebook, and to provide an understanding of and sensitivity to the nuances of a theatrical workplace.

Harassment in a broader sense includes, but is not limited to:

- Inappropriate or insulting remarks, gestures, jokes, innuendoes or taunting about a person’s gender, gender identity, sexual identity, racial or ethnic background, color, place of birth, citizenship, ancestry, creed, religion, or ability;
- Unwanted questions or comments about a participant’s private life outside of the boundaries of consent established in rehearsal;
- Posting or displaying materials, articles, or graffiti, etc. which may cause humiliation, offence or embarrassment on prohibited grounds that are outside the parameters of the production. A production about pornography, violence, racism, etc. may involve such images, but such images are not appropriate for open display in dressing rooms, bathrooms, etc.

Sexual Harassment in a theatrical workplace:

In a theatrical context, harassment will be additionally defined as one or a series of comments or conduct of a gender-related or sexual nature outside the boundaries of

consent or production content, that is known or ought reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile or inappropriate. It is worth noting that the higher the emotional/sexual risk a production asks of its artists, the greater the diligence of each member of production and artistic staff is expected to foster an environment of emotional safety.

Sexual harassment includes but is not limited to:

- Unwelcome remarks, jokes, innuendoes or taunting about a person's body, attire, gender, or sexual orientation outside the boundaries of consent or production content;
- Negative stereotyping, race, gender, gender identity, religion, color, national origin, ancestry, marital status, sexual orientation, ability, or other status protected by law outside the boundaries of consent or production content;
- Unwanted touching or any unwanted or inappropriate physical contact such as touching, kissing, patting, hugging; or pinching outside the boundaries of consent or production content;
- Unwelcome inquiries or comments about a person's sex life or sexual preference outside the boundaries of consent or production content;
- Leering, whistling, or other suggestive or insulting sounds outside the boundaries of consent or production content;
- Inappropriate comments about clothing, physical characteristics, or activities outside the boundaries of consent or production content;
- Posting or displaying materials, articles, or graffiti, etc. which is sexually oriented outside the boundaries of consent or production content;
- Requests or demands for sexual favors which include, or strongly imply, promises of rewards for complying (e.g., job advancement opportunities, and/or threats of punishment for refusal (e.g., denial of job advancement or opportunities) outside the boundaries of consent or production content.
- Sending sexually explicit texts to someone

Participants have the right to be free from:

- Sexual solicitation or advance made by a person in a position to confer, grant or deny a benefit or advancement outside production content;
- Reprisal or threat of reprisal for the rejection of a sexual solicitation or advance where the reprisal is made by a person in a position to grant, confer, or deny a benefit or advancement outside production content.

All or part of the above grounds may create a negative environment for individuals or groups. This may have the effect of "poisoning" the work environment. It should be noted

that a person does not have to be a direct target to be adversely affected by a negative environment. It includes conduct or comment that creates and maintains an offensive, hostile, or intimidating climate. It is understood that creative atmospheres are not “emotionally sanitary” – they can safely be bawdy, profane, vulgar, and challenging. We assert that having (a) an environment of building consent and (b) an environment that allows for response to clear boundary violations can broaden our opportunity to be challenging and fearless in our work.

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

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

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

Sexual harassment can result in immediate dismissal.

Concerns about harassment, safety, or a negative environment may be reported through the channels set forth in the Complaint Path portion of these guidelines.

Diversity, Inclusion & Discrimination

The COC takes no position on who should be cast in any production. The COC also does not control content or prescribe how art is made. Storytelling may represent issues of gender, race, religion, cultural origin, color, and ability in uncomfortable ways including violence, racism, abuse, and other uncomfortable elements of the human experience. We seek an ethical atmosphere of disclosure, communication, respect, and accountability when staging culturally challenging content and working with diverse companies.

We acknowledge that in diverse environments, bias, and misrepresentation (both intentional and unintentional) can occur. We seek to maintain integrity, freedom, risk, and cultural challenge within the art without sacrificing the integrity of the artists. Responding to these issues may create awkward moments in the rehearsal process. The COC seeks to allow these moments to happen with integrity and respect.

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

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

Complaint Path

A cornerstone of this Code of Conduct is accountability, and therefore we recognize that no code of conduct can be effective if participants do not have recourse for violations of

the code. We have detailed the complaint path specific to our organization and provided that information to all participants.

What is a complaint path?

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

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

Structure

- Level One –a complaint that can be resolved through conversation with the parties involved.
- Level Two – The following staff should be granted a certain level of authority and trust to determine whether a complaint can be resolved at this level or if it needs to be sent to the next level. If complaints cannot be resolved at Level One, complaints should be made to the following roles in the following order:
 - Stage Manager
 - Director
 - Producer/Production Manager
 - If an individual(s) in one of the above roles is directly involved in the complaint, artists may take the complaint to other roles. The roles in Level Three will be made aware of Level 2 complaints, even if no action is required.
- Level Three – these roles should be considered the final level of the complaint path, capable of resolving issues that have not been resolved prior to reaching this stage. Unless a complaint directly involves an individual in one of the following company leadership roles, all leadership positions will be consulted in addressing complaints.
 - Co-Artistic Director(s) .
 - Managing Director
- Should all the above complaint paths be followed and an individual feels that complaint has not been addressed appropriately by production staff or company leadership, individuals can reach out to the Board of Directors.
- Names and contact information are available at www.academyplayhouse.org

Communication

- The complaint path should be clearly articulated at the first rehearsal and provided in writing for future reference.
- Participants should be encouraged to submit complaints in writing.
- It should be made clear that submitting a complaint is a serious mechanism, to be used with purpose.

Record Keeping

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

I certify that I have read and agree to uphold the standards set forth in the Academy of Performing Arts Code of Conduct including the policy pertaining to sexual harassment.

Printed Name

Date

Signature

Name of Production

If I am the parent or adult guardian of a minor cast member, I agree that I have discussed these expectations with my child.

Name of Child

Date

Signature

Name of Production

Printed Name

Phone Number
