



PACIFIC LUTHERAN UNIVERSITY

DEPARTMENT OF THEATRE & DANCE
12180 PARK AVENUE SOUTH
TACOMA, WA 98447

P 253.535.7772

www.plu.edu/theatre-dance

PLU THEATRE AND DANCE CONSENT-BASED PRACTICES (Adopted 9/8/20)

Pacific Lutheran University Theatre and Dance lauds the vital conversations about consent and boundaries in the wake of the #MeToo movement. Theatre and Dance artists have an obligation to honor boundaries and life experiences of those involved in our department's productions, classes and employment positions. This document lays forth our adoption of consent-based practices in productions, classes, and employment positions.

ESTABLISHING AND MAINTAINING BOUNDARIES

Directors, instructors, managers of employment and others should take care to establish physical, emotional and professional boundaries to ensure a safe and caring environment.

Boundaries differ between people, and boundaries for one person may change show to show and even day to day. No one should assume boundaries.

The expectation of this department is to honor and respect physical, emotional and professional boundaries while balancing the artistic and educational vision and needs of the production and/or class.

Physical boundaries should be established whenever intimate or forceful touch is necessary. Best practices include the establishment of a self-care word. For all PLU Theatre and Dance productions (including student-directed productions), that word is "LUTES". This self-care word may be spoken by anyone in the production who needs to hold/pause the rehearsal or action because they feel physically or emotionally unsafe.

For productions or classwork that include physical intimacy or violence, participants should establish a placeholder. A placeholder is a physical gesture used to indicate an intimate or violent moment. For example, a production could establish a high-five placeholder to represent a kiss. The performers then have the right to high-five anytime the characters need to kiss until such a time that the kiss has been blocked and the performers feel comfortable.

To clearly identify a performer's physical boundaries--especially in scenes requiring intimate physical touch--directors should provide time for the following at the first staging rehearsal:

- 1) One performer ("A") uses their hands to touch places on their body that they are comfortable with physical touch that day. They should touch themselves from head to toe, front to back. The touch should be done in wide, sweeping motions.
- 2) A then takes their partner's ("B") hands into their own and uses B's hands in sweeping motions to touch the same places on A's body.
- 3) Afterwards, B verbally identifies places A indicated not to touch (a "fence"), using anatomical words ("breasts" instead of "boobs", etc.). For example, "I saw a fence on your breasts, on your lower stomach, on your pubic area, and on your buttocks." A should make any corrections to B's fence list.

- 4) The process then repeats, switching partners. Performers agree from that point on to honor each other's physical boundaries.
- 5) Before each rehearsal, performers should ask their partners if there are any new fences that day or if there are any places that are no longer fences.

Physical boundaries may increase or decrease over time, as comfort and trust builds or as circumstances change. Performers should always initiate identifying new fences and places that are no longer fences to their scene partners and their director or instructor.

Any and all physical intimacy (kissing, simulated sex, etc.) and violence/combat must be fully choreographed. Following a discussion of the script's purpose for these intimate/violent actions and a reminder of the self-care word, the director or intimacy/fight choreographer shall provide specific blocking. The stage manager or their assistant must be present to record the blocking. Under no circumstances should the director ask the performers to choreograph the actions themselves. The director, stage manager and performers should then decide whether or not there will be physical intimacy/combat calls at the top of rehearsals and performances to ensure physical and emotional safety.

Any production or class work requiring nudity or that exposes a performer's genitals or buttocks must be first approved by the Chair of Theatre and Dance. If approved, performers must be informed of the nudity on the audition form and again at callbacks. Nudity should be layered into the process at the comfort of the performer—there should not be a "naked day". Directors and performers should discuss how nudity will be handled during technical and dress rehearsals to avoid the performer being nude longer than absolutely necessary.

Any production or class work that involves scenes portraying sexual violence, sexual assault and/or sexual trauma must be first approved by the Chair of Theatre and Dance. If approved, a fight and/or intimacy choreographer must be retained, there must be debriefing/de-roling built into every rehearsal, trigger warnings for the audience must be posted prominently, and support resources must be provided to the cast and crew.

Emotional boundaries are often invisible; most people do not wish to disclose these unless they must. Shootings, extreme violence, sexual assault, sexual acts, sexual trauma, suicide or attempted suicide, and mental illness tend to be common emotional boundaries. For these, directors should indicate their inclusion during the audition process. In class work, students should be provided an alternative assignment if requested.

Because the variety of emotional boundaries is so great, directors and instructors cannot readily anticipate all boundaries for all people. It is important, therefore, for participants to identify emotional boundaries with directors and instructors so an accommodation can be made. In certain circumstances, a director and instructor may not be able to make an accommodation due to requirements pertaining to copyright or artistic/educational expression. However, the director or instructor shall consider all options in order to make an appropriate accommodation as possible.

Performers in roles that challenge their emotional boundaries should explore individual and/or group de-roling practices as a means of leaving their performance at the theatre. One example of de-roling might be shaking or peeling off the character before leaving the stage.

Professional boundaries include directors, designers, student employment managers and instructors asking permission before making physical contact with performers, crew, workers or students. Embedded in that request should be an explanation of the purpose of the touch and an option for the person to say no, such as "May I touch your shoulders and your upper back to demonstrate the proper posture for this character? Is that alright with you?"

Professional boundaries also include maintaining confidentiality and exemplifying professionalism in relationships.

APOLOGIES FOR BOUNDARY BREAKING

PLU Theatre and Dance believes in the best intentions of all who work on their productions and in their classrooms. The department recognizes that breaking boundaries is often a mistake rather than a purposeful action intended to harm. However, breaking boundaries, intentional or not, requires an apology to the person/people impacted.

An apology should happen as soon as a grievance is made. It should be authentic, and contain the words “I’m sorry” or “I apologize” followed by what the break was. It should conclude with an assurance that the offense will not be repeated. As requested, the apology can include a third party present—preferably the director or stage manager.

Purposeful or intentional breaking of boundaries is a much more serious matter that shall result in the removal of the offender from the production and/or university disciplinary action.

OBLIGATION TO ANNOUNCE CHALLENGING CONTENT

Productions that contain shooting, extreme physical violence, sexual assault, sexual acts, sexual trauma, suicide or attempted suicide, nudity, mental illness, and/or physical intimacy other than hugging or simple kissing must indicate so in the audition notice and make available a copy of the script for auditioners to read/review at least one week before auditions.

During the audition process, directors should make clear which roles have non-negotiable elements from the list above and whether that role is the operator or receiver of that action. For example, “The role of Detective O’Malley punches and shoots two other characters” or “Landon kisses Jun-Li passionately, puts his hand on her breast and unzips his fly. Jun-Li kisses Landon passionately, has Landon’s hand on her breast and in another scene discusses her mother’s suicide.” Performers should be provided an opportunity to ask more questions about these actions and have an option to withdraw from consideration for that character before the audition process is complete.

Stage Managers may wish to create a form with specific intimate and violent moments and make it available for auditioners to review at auditions, particularly if the action is not apparent in the script.

Challenging content added during the rehearsal process but is not written in the script or revealed during the audition process shall be considered negotiable. In this circumstance, the director must receive permission from all performers involved and any “no” must be honored. The performers will privately notify the stage manager of their acceptance or denial of the added challenging content, and the stage manager shall inform the director whether or not there is unanimous acceptance. The stage manager shall not provide the number or names of specific performers who voted one way or the other.

TECHNICAL REHEARSALS

Stage Managers should ensure all crew is informed of challenging content during the crew watch or the first technical rehearsal.

Running crew should ask before touching performers and explain where and why they need to touch them. Crew should use anatomical words and avoid commenting on the performer’s bodies or the nature of any revealing costumes.

In productions including nudity, no recording technology of any kind—including cell phones—are allowed backstage or front-of-house. Stage Management should coordinate check in/out of performer and crew cell phones.

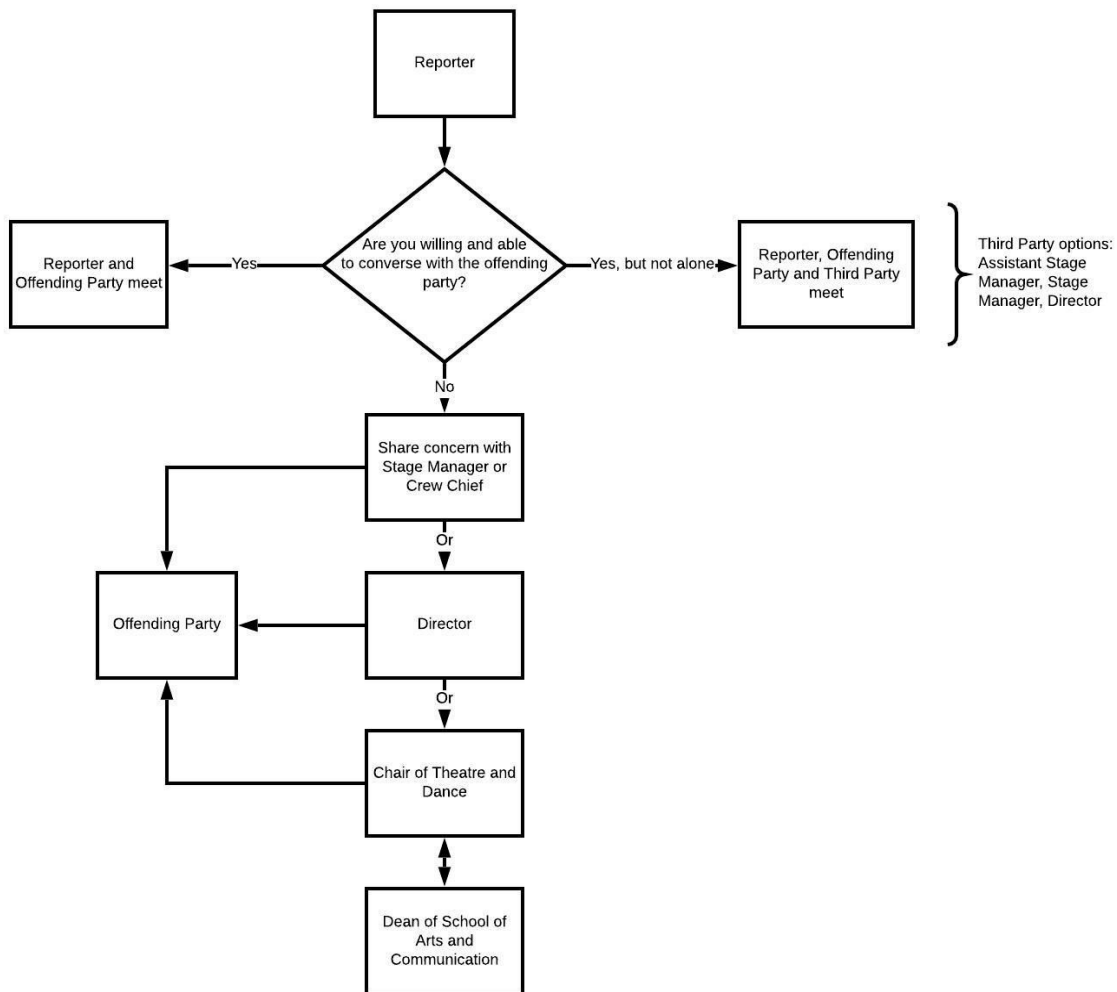
When stopping to make fixes during tech, performers should feel free to use a placeholder unless the moment being fixed includes the intimate or violent action. Nudity, if required in the production, should not be part of tech until the production can be run without frequent stops for lighting or sound fixes; usually, this means the first or second dress.

As blocking is adjusted to accommodate lighting, etc. during tech, the stage manager must re-record any changes to physical intimacy or violence in their blocking book.

Directors should discuss necessary trigger warnings with the House Manager if such warnings are not already included in the playbill.

RESOLUTION PATH FOR PRODUCTIONS

Students and faculty have the right to access and understand a production’s resolution path in cases of grievances or expressions of concern. For PLU Theatre and Dance, this path is:



Serious grievances falling under Title IX and PLU’s Student Code of Conduct supersede the Resolution Path and shall follow those reporting procedures.