



# THE SHATTERED GLASS PROJECT

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**THEATRE AMPLIFYING  
UNDERHEARD VOICES**

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Welcome – Designers

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# Welcome

Welcome to The Shattered Glass Project! We are so thrilled to have you as part of our creative community!

The purpose of this manual is to be a source of information to help you in your artistic partnership with us. At The Shattered Glass Project (which will be referred to as “TSGP” moving forward), we believe in safety, transparency, and authenticity in our work and this manual outlines the way in which we move forward in our process of amplifying the voices of those who have been marginalized on the basis of gender or sex.

## How to use this manual

At The Shattered Glass Project, we believe in both opportunities for established artists as well as incubation support for artists who are new. We recognize that every artist will see themselves within a spectrum between new and established and, wanting to serve everyone, we are creating something different with this manual.

The first part of the manual will focus on policies and processes that speak directly to the heart of our mission and desire for safe, collaborative creative spaces. This particular section primarily deals with matters of safety and transparency. Therefore, an understanding of this section is paramount to create a trajectory of respect and care as part of working with/as The Shattered Glass Project.

The second section focuses on naming specific deliverables and offering some clarity on how we “timeline” our productions, in terms of schedule. The purpose of this section is to be a reference guide in case you need additional clarity of what is needed when, with the intention to empower you to strategize your process.

The third section is a reference guide to assist artists who are new to their role in theatre making. This section contains a series of “best practices” that are associated with the role. This section is less of a “policy” and more of an “in case you need it” section. As theater making continues to evolve, this section will be updated.

If you have questions or need assistance with accessing the contents of this manual in a written or audio format, please contact [info@theshatteredglassproject.org](mailto:info@theshatteredglassproject.org).

Thank you for sharing with us your talent, skills, and most importantly, your authentic selves!

# Mission, Vision, Values, and Land Acknowledgement

## Mission

The Shattered Glass Project is a theatre company with the mission to amplify the voices of theatre artists who have been marginalized on the basis of their gender or sex, including but not limited to cis and trans women, non-binary folks, and trans-masculine/trans-feminine folks, by providing unique opportunities to create and grow professionally.

## Vision

Our vision expresses our aspirations and our beliefs. As individuals and as an organization we strive to constantly learn and grow, recognizing that this is a process that is never done but is on-going.

We combat perceptions of what a creative theatre person looks like and how and by whom our stories should be told.

We empower people with a lived experience of being marginalized because of gender to tell their own stories; we believe that through storytelling, we create new meaning and new ways of knowing the world, for ourselves and for our audience.

We incubate new talent and provide creative opportunity for theatre artists of all ages to write, direct, design, produce and act in an inclusive and equitable environment.

We challenge the standards of hiring in the theatre by crafting new networks and creating effective relationships for and among the people we serve, and between those artists and the people who can leverage their careers.

## Values

Intersectionality and Racial Justice: People bring many identities with them in their work as theatre artists and human beings; we aspire to continuous growth individually and as an organization, by intentional application of intersectional social justice principles to our work as artists and arts leaders. As a white-founded and predominantly white institution, we acknowledge that the learning and the work are never 'finished' or 'done'. We acknowledge that our focus on sexism in theatre is not an excuse to ignore racism, homophobia, ableism, transphobia, ageism and other intersecting oppressions that people face.

Collaboration: we operate on a “yes, and...” basis.

Building relationships in the creative community: each of us will teach one and reach one.

We can't be what we can't see: we will find our own role models, and become role models for others around us.

Inclusivity: If you are now, or ever have been marginalized in relation to your gender, you are one of us.

Age is irrelevant: we are only as old as we think we are.

Equitable representation: all plays produced on our mainstage will include over 50% characters and/or actors who are female, non-binary, and/or trans. We will strive to produce plays with characters who represent a normal span of ages among these individuals.

## Land Acknowledgement

We acknowledge that we are on the traditional land of the first people of Seattle, the Duwamish People past and present, and honor with gratitude the land itself and the Duwamish Tribe. This acknowledgement does not take the place of authentic relationships with Indigenous communities, but serves as a first step in honoring the land we occupy.

# **TGSP Staff and Board of Directors (2025)**

## **Staff**

Rebecca O'Neil (she/her) – Artistic Director

Carolynne Wilcox (she/they) – Social Media Manager & Newsletter Editor

## **Board of Directors**

Kristina Washburn (she/her) – Executive Committee

Cara Thomas (she/her) - Executive Committee

Samantha Anderson (she/her) – Executive Committee

Buddy Todd (they/them) – Director

Naomi Oller (all pronouns) - Director

# Section 1: Policy & Process

## Safety

When it comes to safety, we are committed to doing our best to ensure physical, emotional, and mental safety for all of our collaborators.

## Standards of Behavior and Conflict Resolution Pathway.

All cast members, cohort participants, teaching artists and TSGP staff are expected to adhere to our conflict resolution paradigm:

We commit to speaking up with honesty and empathy if others hurt us, with the goals of first; changing behavior to prevent future harm, second; healing, and third; reconciliation. If we hurt others, we hold ourselves accountable to apologize, change our own behavior and to learn why this change matters. We acknowledge the reality that mistakes WILL happen. We agree to give one another the benefit of the doubt when interpreting behavior, but we understand that intention does not equal impact and we are responsible for the impact we have on others. We engage in this artistic and social community with the goal of helping one another to grow, and we do our best to leave ego at the door.

## Conflict Resolution Pathway

Creating a safe and comfortable environment for all members of our community is important to TSGP. We take concerns seriously and seek to address issues in a sensitive and timely manner. The following individuals are available to help you resolve any concerns or issues that may arise. We encourage concerns of level 2 and above to be made in writing when possible.

### Level One

If you feel comfortable doing so, we encourage you to first address your concern directly with the individual(s) involved. This helps to foster an honest and open community and is often the fastest path to a resolution.

### Level Two

If you are not comfortable directly addressing the individual(s) involved, or if no resolution can be agreed upon, your next points of contact can be the stage manager or artistic director.

### Level Three

If an issue has not been resolved through Levels One and Two, or if you or the individual(s) you have conflict with are named in Level Two, your next points of contact can be any member of the board with whom you are comfortable sharing your concern.

## Harm Prevention Policy

TSGP's communication and conflict resolution paradigm asks that everyone involved in our programs and productions give one another 'the benefit of the doubt' and assume good intentions. If it is determined through our conflict resolution pathway that an action was done with harmful intent and/or if it is either stated or demonstrated that a known harmful behavior is

not changing, TSGP reserves the right to intervene or remove the people doing these actions from their position in the activity. Restoration and healing from harm are our goals, but as a small organization without the resources and capacity to conduct in-depth restorative processes, we will prioritize safety and the prevention of future harm over other concerns.

## Emergencies

We are confident that severe emergencies, which are defined as situations where a person or group's health or physical wellbeing are in immediate jeopardy, will be extremely unlikely.

However, if such an emergency occurs during a load-in or rehearsal, Designers are encouraged to call "hold" and communicate the emergency to the stage manager right away.

If the emergency is life threatening, halt the show, call 9-1-1, and administer CPR/First Aid as necessary.

## Scheduling and Conflicts

Theatre is a collaborative art form. The smallest, simplest show involves coordinating multiple schedules. To aid in this process, we ask that our artists present their availability with transparency. This means:

- Proactively communicating planned conflicts in a timely manner before beginning the work.
- Notify TSGP of any access needs (like switching some rehearsals to virtual to accommodate special circumstances).
- Attend all agreed upon rehearsals and meetings on-time. Unless it has been pre-arranged with TSGP and production, we ask actors to be available for every performance.
- Immediate notification when unexpected circumstances arrive, such as acute illness, which could interfere with the work.

## Budgets and Receipts.

As part of the production team, we ask that you, the Designer, participate in the responsible use of resources, including monitoring and managing the show budget:

- For purchasing, we offer a reimbursement option or a petty cash option. Please notify us which option you'd like to use before making any purchases or rentals.
- If you are purchasing or renting something with theatre funds, please save all receipts. At the conclusion of the production, we will collect these as well as provide a form for you to itemize and account (tell us the purpose) for this spending. We will reimburse you at this time or collect unused petty cash.
- At the conclusion of the production, any materials purchased using theatre funds should be considered the property of the theatre and would be kept at our discretion. Any borrowed or rented items will be returned to their respective owners at this time.
- **If you anticipate a possible budget overrun, please notify us as soon as possible. We want to help you stay within budget.**



## Section 2: Timeline and Deliverables

### First Production Meeting

Once the production/design team is assembled, a production meeting will be called in which the director will share their production concept. Designers are asked to attend this meeting and be prepared with questions and ideas of their own. During this meeting, a specific schedule of deliverables will be determined for each designer. It is important for Designers to honestly assess their capacity to deliver within timelines and communicate issues as soon as they become aware.

Usually, the “first read” is the time when the production concept is communicated to the actors. Any designers who have been brought on are also welcome to share any renderings or visuals to communicate their own vision (and how it supports the Production Concept).

### Scheduling

Theatre creation often involves negotiating a tension between deadlines and respecting artistic process. While we strive to provide as many resources (including time) as we can, we also have to recognise that certain deliverables must be due within pre-arranged timelines, which are set by the Director and Stage Manager.

### Schedule for a Mainstage Play

#### Production meetings

These meetings are typically scheduled outside of rehearsal time, at a frequency that is negotiated between the Director, Stage Manager, and Shattered Glass. We ask Designers to attend as many of these as possible to ensure that design work continues to align with the production concept.

#### Appointments

Some design work requires additional time with actors or another Designer. For example, a Costume Designer may need to schedule appointments for fittings or measuring. Or, a Set Designer may need to meet with the Lighting Designer to ensure color compatibility.

We ask that these appointments be scheduled through the Stage Manager and any follow up notes to go through the Stage Manager to be reviewed by the Director.

**NOTE ABOUT WORKING WITH ACTORS:** While TGSP encourages innovative thinking and creative approaches to story and aesthetics, we also recognize that much of the design work directly impacts the actors and their ability to perform their role. In keeping with a less-hierarchical model, we want to remind designers to honor the shared humanity with actors and, in the rare case when an actor feels unsafe, insecure, or culturally misrepresented by a piece of design work, it is crucial that Designers respond with care, compassion, and curiosity to evolve their work further. Please refer to the Conflict Resolution Pathway, if needed.

#### Rehearsals

Mainstage plays usually have around a six-week rehearsal period (including tech week). Rehearsals are typical in the evening and are held at our space in MLK Fame. The specific days are arranged between the production team and Shattered Glass.

Often, a mainstage play will have a “Designer Run”, which will be arranged by the Stage Manager. We encourage Designers to attend this run as a way to ensure clarity in understanding how their designs will be used/activated.

NOTE: If you wish to attend additional rehearsals, please make arrangements with the Stage Manager first.

### **Tech Week**

Mainstage plays usually use the final week of rehearsals to bring in all of the technical elements to get the show ready to open for performances. We ask our Designers to attend these rehearsals and support the whole team in ensuring readiness for opening night.

### **Performance**

Mainstage plays usually have two or three weeks of performances. In rare cases, a Designer may be asked to attend a performance to assess and assist with a repair or replacement of a possibly broken item/tool.

### **Strike**

As part of the production team, we ask that you assist with tech as best as you can after closing. This is also the time where you can submit any expense receipts and petty cash.

### **Schedule for a Staged Reading**

Staged readings are done with minimal tech and, as a rule, will not need design work.

## Section 3: Best Practices

As mentioned in the “How to Use this Manual”, TSGP embraces transparency, agency, and humanity of our community and collaborators. Below is a “best practices”. While they are not mandatory procedures, using these practices often make theatre-making a more enjoyable and open experience for everyone.

### Collaborating

1. Listen to actors when they speak their truth. It's not always easy to speak up, so when an actor shares something, it's a gift.
2. Seek connection and resolution over “being right”. When mistakes or misunderstandings happen, work to educate instead of shame.
3. Please don't take notes personally. We absolutely value you as a human but not every idea is appropriate for every project.
4. Honor the established timeline of deliverables. If you are feeling overwhelmed, please communicate these feelings right away. This provides an opportunity for us to support you and mitigate panic or burnout.
5. Even though we mention this in Section 1, please accurately track your spending. Our resources are extremely limited and we want to steward them as responsibly as possible.

### Marketing

There is no theatre without an audience. At TSGP, we believe in your value as a designer and a human, and it is our deepest wish for large audiences to see your work!

Here are the following ways in which we work to attract audiences:

- Paid social media marketer
- Paid graphic designer for promotional images
- Regular newsletters that highlight our individual artists
- Regular invites to local reviewers and other community members
- Outreach to community groups targeting audiences specific to the story/theme of the play
- Paid digital and print advertising.
- Listings on major Puget Sound event calendars.
- Advertising exchanges with other local theatre companies.

Here are some FREE ways you can help us attract audiences to YOUR project:

- Submit headshots and bios before deadlines
- Share our links on social media
- Send email invitations to your network to come to the show

- Tag us when you take design photos
- Participate in promotional opportunities, like short video recordings, social media takeovers, or other efforts.
- Connect the marketing team with your professional networks, such as other theatre companies you are involved with, for advertising exchanges or ticketing discounts.
- Hand out postcards and put up posters in your place of employment and/or local hangouts.

The bottom line is that attracting audiences must be a team effort if it's to be most impactful. The more times a prospective audience member sees something about the show, the more likely they are to buy a ticket, so everything you do helps to bring audiences to our performances. Be proud of your work with us and tell people about it!

## **Designer – Final Thoughts**

As theatre makers, we at TSGP value and honor our designers and work to ensure that their work is supported. The culture of theatre making is as susceptible to emotions and attitudes as any workplace (possibly even more so). Every collaborator, especially Designers, contributes to this culture with their willingness to be open, accepting, and patient.

*Thank you for partnering with The Shattered Glass Project!*