



THE SHATTERED GLASS PROJECT

**THEATRE AMPLIFYING
UNDERHEARD VOICES**

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Welcome – Directors

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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.

This manual is not intended to be exhaustive of every nuance but something with which can provide clear expectations for everyone.

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.

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) – Communications Manager

Anna Tatelman (she/her) - Fundraising Coordinator

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 Oler (she/her) - Director

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.

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 rehearsal, actors are encouraged to call "hold" and communicate the emergency to the stage manager right away. If an emergency occurs during a performance, the stage manager may designate someone backstage to be the point of contact, who would also be notified right away..

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

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.

Conflicts, Rehearsals, and Expenditures

Conflicts

Director agrees to provide Company with conflict information prior to the commencement of rehearsals to allow the Company to assist in scheduling on-line and in-person rehearsals, technical rehearsals and the performances.

NOTE: If you are unwell, please stay home and notify *both* the stage manager and the theatre.

Rehearsals

Upon hiring, as a Director, you agree to report to and attend punctually all rehearsals, tech, calls, and recording sessions for performances as stipulated by the Theatre, the stage manager, or production needs. You are not required to be available for all performances.

Any factors that may impact your availability must be immediately communicated to the stage manager and the Company. The failure to attend or the late arrival to such rehearsals, or tech, may result in termination and removal from the Production at the discretion of the Theatre, without notice or compensation.

Budgets and Receipts.

Director 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**. Director agrees to provide Company at **the conclusion of the production** with all purchase or rental receipts and an itemized and annotated accounting of all expenditures. Company agrees to reimburse Director for purchases/rentals personally incurred for the execution of the Play and within stipulated budgets. Director agrees that all items purchased with Company funds become the property of the Company. Company agrees that all items borrowed or rented from Director will be returned as contracted and replaced if not in contracted condition at the conclusion of the contract.

Production Meetings – Stage Plays

Production Meetings

While the stage manager is tasked (with help from an ASM, when applicable) with communication and facilitating the production meetings, it is crucial that director attend and utilize these meetings to get updates on design work and assist with problem solving, share rehearsal updates, and ensure that timelines are being met.

Auditions and Rehearsals

When it comes to the creative process, TSGP is not interested in managing a director's day-to-day work. However, we do ask that every director keep our mission, vision, and values at the forefront of how they approach their processes. At the same time, we also request that directors and stage managers collaborate on ensuring that all timelines are being met.

With regard to stage managers, TSGP embraces a horizontal model: directors, stage managers, and designers are to be treated as collaborators instead of subordinates. There is no hierarchy but rather a team of talented collaborators. While the director can be considered the “main” voice of the story, everyone must be treated with respect - especially stage managers.

Since casting is central to the creative process, we rely on our directors to be key participants in this process. Auditions are a large part of casting and we ask that our directors lead these with kindness, efficiency, and open-mindedness.

Out of respect for time, TGSP asks that rehearsals begin and end on time and that actors are not *required* to stay after their call time or be expected prior. Directors may *request* these, but actors are absolutely free to refuse. Similarly, breaks are expected to be treated as time away from the work, directors should refrain from broaching “rehearsal business” during breaks. Furthermore, if an actor chooses to engage in “rehearsal business” with the director during a break, you are free to ask that they hold their inquiries until after break.

NOTE ABOUT SCHEDULING: TGSP will provide basic important dates, such as auditions, first read, tech week, etc. In keeping with our stage managers partnering with their respective directors, we ask that this important team work to decide who will be responsible for creating their detailed rehearsal schedule, a minimum of one week in advance of each week of rehearsal.

Director – Staged Readings

Rehearsals & Performances

Compared to stage plays, staged readings are intended to be minimal, with actors performing “script-in-hand.” This means that design elements are to be minimal, with only a few key props (if any) and costumes pulled from the actors’ personal wardrobe (with a few notable exceptions).

Since staged readings often culminate in a single performance, we encourage directors to attend as a show of support for the rest of the team.

Director – Final Thoughts

The director is frequently thought of as one of the “parents” of a production, which means that many of the collaborators, actors or designers, will look to the director as being the one who sets the tone of the rehearsals. Please keep in mind how you, the director, show up for them and us.

REMINDER: The director is specifically named in “Step Two” of our Conflict Resolution Pathway. As such, we ask that they handle these communications with sensitivity, efficiency, and confidentiality.

Marketing

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

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 rehearsal or backstage 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!

Stage Manager Checklist – First Rehearsal

On the first day of rehearsals, there are several admin tasks that need to be completed. For your convenience, below is a checklist of the tasks we expect. If, for some reason, a task isn't completed, please communicate with your director on a plan to complete this by the end of the following rehearsal:

- ☐ Review/Sign all Letters of Agreement
- ☐ Verify Actor conflicts (BEFORE FIRST REHEARSAL)
- ☐ Distribute any paper scripts
- ☐ Share contact sheets, calendar, and any other prepared material (ex. dramaturgy packet, parking vouchers, etc.)
- ☐ Prepare studio (set tables, seats, tidy as needed)
- ☐ Monitor phone/email for late arrivals, urgent messages
- ☐ Prepare agenda with director
- ☐ [Lots more here too]