

Communication and Consent for a Harassment Free Workspace

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Overview

What is Independent Theater?

Independent Theater is loosely defined as theater created outside the confines of an institutional structure, typically in spaces of 99 seats or less or in non-traditional theater spaces, and often generated by the artists creating and producing their own work.

Who can use this document?

Anyone. Absolutely anyone can use this document. The concepts of communication and consent, along with the guidelines, tools and templates provided, can be applied to any practitioner of any discipline related to the performing arts: designers, directors, performers, dancers, writers, acrobats, musicians, producers, teachers, students, leaders of artistic institutions, dramaturgs, stage managers, technicians, puppeteers, or anyone who wants to work in a safe, creative environment. Furthermore, everyone deserves a workplace free of harassment, regardless of union status, pay rate, age, ability, identity, race, ethnicity, sexual orientation, or any other personal or private characteristic.

Communication and Consent for a Harassment-Free Work Environment

Creating art outside of institutional structures presents unique artistic opportunities for its practitioners, but along with that freedom comes unique circumstances that must be addressed to combat harassment in all its forms. Many independent theater producers are also performing, directing, designing, etc. on a project, and the boundaries between professional roles becomes blurred. Most independent theater companies are not producing year round and are transitory, or may only exist for one production. There is no traditional office or company space to conduct business, hold meetings or speak to leadership; often independent theater companies are run out of an artist or groups of artists' homes. Independent artists cannot rely on a department head or institutional to handle harassment for them, and we've sadly seen that even within an institutional structure, relying on "higher ups" is not always effective.

These conditions make establishing clear practices to ensure a safe, harassment-free environment a challenge, but one that this document can help to overcome, providing tools for the independent artist to utilize to protect themselves and their collaborators.

We believe that all artists are entitled to a safe place to practice their craft free of harassment, abuse or retribution for reporting abuses. Furthermore, we believe all artists have a duty to abstain from harassment, be it sexual in nature or based in racial or gender bias. As individuals working in a collaborative art form, we are obligated to take seriously any charges of harassment while also taking steps to address the offending behavior.

Throughout this document, the two constant themes are Communication and Consent. It is incumbent upon the artistic leadership of a company or project to foster a culture of communication and consent, and the Best Practices portion of the document outlines some ways to do so. If you are an artistic leader, you can use these tools to establish protocols for calling out inappropriate behavior or micro-aggressions as soon as they are witnessed as well as find templates to build a harassment policy and establish pathways for formal reporting.

If you witness or are the target of inappropriate behavior, you will find tools to help you take steps to rectify the situation, whether it be strategies to help you respond to harassment when it occurs or forms to help you track incidents of harassment and the actions taken to rectify the situation.

In some instances, it is possible to address harassment or inappropriate behavior as soon as it occurs by direct, person-to-person communication. A quick conversation in the moment can potentially be the best tactic when a person feels or witnesses inappropriate behavior occurring and also feels safe to engage. The ideal outcome is that the person engaging in inappropriate behavior listens, apologizes and then alters their behavior, allowing for greater understanding and therefore better collaboration amongst colleagues.

Some forms of harassment are egregious or ongoing despite person-to-person conversation. Often, it is unsafe to confront harassment at the moment it is happening. In these situations, the tools found herein can be used to document reports of abuse, track the flow of reporting, and record actions taken by leadership to rectify the situation, including but not limited to the firing of the abuser and reporting to law enforcement when appropriate.

Should the person experiencing harassment feel uncomfortable reporting to the company for any reason, or if they feel the company is not taking their report seriously or is unable to come to a resolution, outside advocates may be contacted. This may include but is not limited to [HR for the Arts](#), Union Representatives, a lawyer or, when appropriate, the police.

Goals

There are many established resources available for theater practitioners to use as a basis for physical safety standards. The Actors' Equity Showcase Code is often used as the benchmark for establishing safety protocols, and we encourage every practitioner to be familiar with and adhere to the guidelines put forth in the code regardless of each participant's union status. In the AEA Showcase, as well as in the other documents found below (Quick Guides), you will find helpful standards for safety such as: break times and maximum rehearsal hours, how to approach stage combat, availability of potable water, etc.

This tool kit is meant to address Harassment. It will provide resources for all practitioners to build greater transparency, accountability and agency in establishing open, creative environments where all artists can flourish without fear of harassment or retribution. Not all documents or statements found in this Tool Kit will fit every project or company, nor is it meant to be prescriptive as to how others must work. In it, you may find ideas for moving your own project or company forward, or use examples laid out below to build your own set of policies and practices.

In addition to using this tool kit, we encourage all practitioners to get as much training as their time and budget allow. In the Quick Guides, you will find links to other organizations that offer a wealth of resources, guidelines, training programs and services that can help you create your own policies or assist you when in crisis.

It is our hope that the tools provided will be a useful platform for every artist to establish their own habits of communication and consent, working towards a harassment free environment. Only when all parties feel safe to fully participate in the creative process can a robust, vibrant theater exist.

What is Harassment?

Discriminatory, offensive or unwelcome behavior all falls under the scope of harassment, including behavior that is repeated after a request has been made for the behavior to stop. Typically, harassment is splintered into the categories of sexual harassment, gender harassment, racial harassment or harassment based on a trait such as age, ability or status.

We recognize the intersectionality of our culture and that often an individual may become the target of harassment based on a combination of the above traits or others. Furthermore, we understand the common root of all harassment as a failure to behave in a way that respects the humanity of our co-workers, whether this be a momentary lapse brought on by the stress of production, the result of deeply ingrained biases or from malice. By creating strategies to actively build and exercise respect for all collaborators, we are able to create better art and safer workplaces.

The tools in this Took Kit can be applied to workplace harassment in all its forms. These include but are not limited to:

- Unwanted or Inappropriate Touching
- Violence or Threats of Violence
- Sexual or Romantic Advances
- Requests for Sexual Favors
- Inappropriate use of nudity or sexual images
- Comments or jokes that degrade a particular race, gender, identity, etc.
- Displaying materials that degrade a particular race, gender, identity, etc.
- Assigning or denying work based on race, gender, identity or another trait when that trait has no bearing on the individual's ability to perform the work

Examples - excluding women from working in a scene shop or hiring front of house staff based on race

- Inappropriate or repeated contact via text, email, social media, etc.
- Promise of favors or additional work in exchange for submission to sexual requests
- Retribution for denying sexual requests
- Retribution for reporting incidents of harassment

Quick Guides

Below you will find links to useful guides already in existence that are designed to establish rules and regulations for theater practitioners.

* We strongly suggest following the guidelines established under the AEA Showcase code at a minimum to ensure the safety and ethical treatment of performers, regardless of the performer's union status.

[Actors Equity 212-869-8530 or showcasenyc@actorsequity.org](#)
[SAG-AFTRA Code of Conduct](#)
[The Dramatists Guild](#)
[Yale School of Drama Protocols](#)
[The Actors Fund](#)
[Chicago Theater Standards](#)
[HR for the Arts](#)
[Creating Safe Spaces](#)
[Better Brave](#) - Tackling Sexual Harassment by your Side
[Time's Up](#)
[Callisto: Tech to Combat Sexual Assault](#)
[Intimacy Directors International](#)
[Society for Human Resource Management](#)
[U.S. Equal Opportunity Employment Commission - Harassment](#)
[U.S. Equal Opportunity Employment Commission - Sexual Harassment](#)

Tools & Templates

The following Tools and Templates are organized generally into categories based on who would most likely be using them, however they can be used by anyone in any capacity, whether they are an individual practitioner or a member of an organization trying to build a harassment policy.

Tools for Building a Harassment Policy & Resolution Path

[Society for Human Resource Management Sample Harassment Policy](#)
[FindLaw Sample Harassment Policy](#)
[RocketLaw Sample Harassment Policy](#)
[Concern Resolution Path Template](#)
[Creating Safe Spaces - Work Environment](#)
[Casting Worksheet](#)

For Individuals Experiencing Harassment

[Sample Harassment Tracker Worksheet](#)
[Better Brave Documentation Guide](#)
[Better Brave Additional Forms](#)

Before Casting

[Sample Casting Worksheet](#)

Exercises and Worksheets

[Step Out. Out. Up Exercises](#)
[Ouch/Oops](#)

Best Practices

Casting & Auditions

Casting

Casting notices should clarify the roles available and the skills needed to portray those roles. Focus should be on playable character traits rather than physical descriptors unless specified by the needs of the script.

Typically, an actor submitting for a role will submit a headshot and resume. Casting notices should be clear about what materials are expected in order to be considered for a role, and actors submitting should respect those requests. If additional action is required at the audition, such a movement or dance, the auditioner must be told before accepting the audition. While a follow up email or additional message might be appropriate or even a nice gesture, the content of correspondence between auditioner and auditionee should relate to the project. It is not appropriate to send unwanted materials beyond what has been requested. While casting director or producers may choose to keep an actor's materials "on-file" for other projects, it is not appropriate to use information gained from those materials to contact the actor for reasons beyond the scope of professional contact.

When holding a large, open casting call, it can be helpful to set goals for inclusivity. Examples include making a commitment to seeing at least 50% people of color or posting your notice on at least three sites dedicated to inclusive casting. While these particular examples might not make sense for every project, questioning what more can be done to encourage inclusivity is a good practice that will not only foster a more welcoming working environment but has the added benefit of strengthening the pool of performers brought in for auditions.

Casting Notices

- When creating casting notices, try to avoid language that describes a character in terms of their effect on others, which is subjective, and focus on traits that are inherent to the character and are playable for an actor.
Example- "sexy" is subjective, "seductive" is playable
- Avoid stereotyping in casting notices.
Example- a "spicy Latina," "geisha girl" or "sassy gay" are stereotypes, not playable traits, and can have the effect of setting up a hostile environment
- Examine any preconceived notions about the race, gender presentation, age, ability, etc. of the character. Is it important to the artistic integrity of the project that a character adhere to any of these identities, or is there room to expand the casting notice to be more inclusive?
- Try to define the top three qualities important in the character for your production.
Example- Juliet is highly intelligent, self-assured and wary of the schemes of others

Auditions

Auditions are often the first time artists are in a room with their future collaborators. Being upfront about expectations, process and audition conditions will establish good early communication and allow for enthusiastic consent to be given from all participants.

Clear expectations should be established for the content of the audition. If the project touches upon sensitive subject matter just as gender violence, racial discrimination, etc., all participants should be made aware of potential triggers before the audition begins so everyone can make an informed decision about their participation in the audition and the project. Performers auditioning for a role that specifies an identity may want to ask auditioners how their identity will be used or incorporated into the project. It is helpful to have diverse representation on “both sides of the table.”

- Whenever possible, sides should be given to the actor ahead of time so they may prepare and get a sense for the material. If moments of the audition will be improvised or play based, the actor should be informed at the time the audition is offered.
- At no time should the actor be required to perform moments of physical contact in the audition room.

Example - A side specifies that an actor auditioning is slapped by their scene partner. That stage direction should be crossed out and not performed (or a different side chosen).

- At no time should an actor attempt to perform moments of physical contact with those in the audition room.

Example - An actor interpreting a song attempts to sit on the lap of the director. This is inappropriate and a different choice should be made.

- No nudity or sexual contact will be requested at auditions.
- There should be at least two non-auditioning people in the audition room at all times as well as someone outside the room facilitating the flow of the auditions. This protects both the performer and those holding the auditions. While doors should often be closed for an audition, they should never be locked.
- Whenever possible, auditions should be held in a public space such as a studio, rehearsal room or theater. When this is not possible or a non-traditional space is used, the performer must be informed at the time they are offered the audition and accommodations must be made to ensure the comfort and safety of all participants.

Example - A site specific play is being staged in a private home. Auditions are being held in the private home as well. The location details must be clearly communicated to the actor before the actor accepts the audition. Extra steps should be taken to ensure the actor is comfortable and the audition is professional, including stationing a company representative outside the building. Doors into the space should be left open or ajar and never locked, and the auditioner should never be alone with the performer. The actor may choose to bring another person with them to the audition.

First Day

The first day often sets the tone for the entire production and is one of the few times the entire company of performers, designers, producers, etc. are together. This makes the first day an exceptional opportunity to cultivate an inclusive environment as well as establish protocols for responding to harassment.

At this crucial moment, when everyone is together but before rehearsal work has begun, the artistic leaders of the project should present the company's Harassment Policy (Samples in [Tools & Templates](#)) along with supplemental forms to aid in reporting, and to establish the behaviors and habits expected of all company members. Introduce the people designated by the company to hear and respond to reports of harassment so the entire group can become familiar with who they should seek out if harassment occurs. You may want to elect a representative or let the group select a person to serve as the contact person for reports of harassment, similar to an Equity Deputy. This can be done at the same time the Equity Deputy is elected, but all cast members should be informed of the identity of the person to whom they should report incidents of harassment. If not presented, performers have the right to ask to be shown the company's harassment policy.

Establish protocol for immediately responding to harassment when it occurs. Stress that a person does not need to be the direct target of the harassment to respond to inappropriate behavior, comments or uncomfortable situations, and in fact it is everyone's obligation to strengthen the safety of the space by diagnosing harassment when it occurs.

Taking a few moments to orient everyone to a policy of anti-harassment shows a commitment to creating a safe space and will establish a strong foundation for open discussions should the need arise.

- Read the harassment policy to the gathered company and distribute any supplemental materials such as a reporting worksheet. Introduce the people who are responsible for hearing and responding to reports of harassment.

Example - A playwright feels the director has made an inappropriate remark about their ethnicity. Because they have been provided a reporting sheet, the playwright can decide to track the incident on their own to establish a pattern or can have a company representative sign off on the incident reported on the sheet.

- Have more than one person designated as a representative for people to report to.
Example - A designer was touched inappropriately by an actor and wants to report the incident, but the designer doesn't feel comfortable reporting the incident to the stage manager, as they are married to the offending actor. In this case, the designer can also report the incident to a designated Board Member.
- Run through some examples or exercises to create the habit of responding to inappropriate behavior in the moment

Examples - "Step Out, Out, Up" or "Ouch/Oops" (in Tools & Templates)

Rehearsals

General Rehearsals

Collaborators often spend a majority of their time together in the rehearsal room, making good habits of communication and consent especially powerful during this time.

Directors and stage managers can take the lead in fostering open spaces where all involved can safely engage in communication. While rehearsal time is precious (and expensive!), it is good practice for directors to allow five minutes at the beginning to outline the plan for the rehearsal, giving the people gathered in the room a sense of expectations and a chance to consent. If concerns are raised, listen to them and work to find consensus on how to proceed. Build in time at the end of rehearsal to check in with your cast to discuss any concerns or questions separate from general acting notes, especially if the work done contains triggering material. This allows space to communicate concerns about inappropriate behavior or comments that may have been brushed aside in the moment, but should be addressed before the next rehearsal.

Actors, performers and other collaborators can foster the habit of enthusiastically consenting to the plan of rehearsal or conscientiously expressing concerns.

Example: At the start of rehearsal and with all the performers present, the Director outlines the plan for rehearsal, asking if everyone understands and is ready to proceed. One dancer says the first scene in the plan involves a complicated dance and they will not have had adequate time to warm up. The Director and Stage Manager listen to the dancer's concern and make an adjustment to the plan, in this case moving that scene to later in the rehearsal. The new plan is shared with the room, and again the Director asks if everyone consents to proceed. All agree, and rehearsal begins.

This practice should continue throughout the rehearsal.

During rehearsals, there can be a lot or a little amount of social or “down” time, when collaborators are not actively engaged in the rehearsal but are together in the rehearsal room. Policies against harassment extend to this down time. Even when the participants are not actively engaged in work, they are still AT work, and a professional code of conduct is required.

- At the start of each rehearsal, the Director or Stage Manager will outline the plan for rehearsal and the goals of the work
- Performers are given the opportunity to ask questions, express concerns and agree to the plan for rehearsal.
- Consent must be obtained before any violent or intimate physical action is taken during scene work or exercises. Any person participating in the scene may stop the action at any time they feel uncomfortable, as may the director.

Example- While rehearsing a scene, an actor feels the impulse to kiss their scene partner. This has not been discussed ahead of time, so the scene partner has had no opportunity to consent nor have the mechanics of the kiss been communicated. For the actor to kiss their partner in this moment is inappropriate regardless of intent. Possible solutions include the actor playing the longing without engaging in the kiss, communicating their impulse before the next pass at the scene, or stepping out of the scene to communicate their impulse and engaging with their scene partner and director to establish consent.

- Touching required by a scene or exercise should be limited to the scope of the work and not move beyond what consent has already been communicated.

Example - All actors have agreed to a back rub circle. One person reaches around the front of their partner to rub their chest. While all have agreed to some touching, this action breaches the bounds of what has previously been consented to and is inappropriate. The behavior can be called out and corrected in the moment, or a formal report can be made.

- All collaborators must speak respectfully and avoid harassing language or activity before, during and after rehearsals.
- All collaborators should listen to feedback regarding offensive, inappropriate or harassing behavior, apologize and commit to correcting the behavior in the future.

Example - Desdemona and Bianca are working on a scene. Desdemona attempts to compliment Bianca, played by an Asian-American performer, by saying Bianca is surprisingly good with language. Bianca steps out of the scene to point out the inherent bias in the statement. The actor playing Desdemona listens, owns up to their mistake and commits to do better. After the director checks in with both actors and it is agreed, scene work continues.

- All collaborators have the ability to report harassment at any time during the rehearsal process, regardless of whether or not the harassment is happening to them or they are witnessing harassment.

Example - Before rehearsal, an actor makes disparaging remarks about the gender identity of the stage manager. After rehearsal, the actor who heard the disparaging remarks may choose to report the incident.

Example - During a costume fitting, an Director makes a comment about seeing an Actor's body in their costume for the first time, making the Actor visibly uncomfortable. The Costume Designer may step in at that moment, or choose to wait until the rehearsal is over to speak to the Director and Stage Manager.

Extra Rehearsals

Often, scene partners will choose to work together outside of rehearsals to give themselves extra time or opportunity to collaborate. While the ideal setting for rehearsals is in a studio or rehearsal room, these outside rehearsals often by necessity take place in one of the scene partners' private residence. It is a good habit to inform the stage manager or someone in artistic

leadership of both the occurrence of these outside rehearsals and the planned material to be covered. This not only keeps the director and stage manager aware of the work being done, it protects the performers by creating a record of the planned rehearsal.

A director or anyone in artistic leadership should never insist upon private rehearsals with one performer. In times the director needs to work with an actor one-on-one, this should occur during regularly scheduled rehearsals. The stage manager should be present or when this is not possible, another representative of the company should be present. The actor must be given ample advanced notice of the specifics of the rehearsal. Common sense exceptions for one-person shows or monologues shows can be applied given the consent of all parties.

Performers may refuse to participate in extra or private rehearsals without repercussion. Insisting upon or pressuring another performer for private meetings can be considered harassment, especially if the requests are on-going or being requested without the knowledge of the director. When in doubt, ask the director for additional rehearsal time in the presence of the scene partner.

Intimacy & Stage Combat Rehearsals

There are many established protocols for rehearsing and performing Stage Combat. It is recommended to follow the same or similar protocols for staging Intimacy on stage.

When feasible, hire a trained Stage Intimacy director to choreograph stage intimacy and rehearse with the actors.

It may be helpful to establish a “Safe Word” to use during staged intimacy that can be employed throughout the rehearsal process. If one participant becomes uncomfortable for any reason, this “Safe Word” can be spoken. All action will immediately stop and all participants will “step out” of the scene until further communication can take place and consent to continue can be established.

- Just like in Stage Combat, break down each moment of Stage Intimacy into beats.
- Talk through the beats with the performers engaging in Stage Intimacy, then rehearse the beats, one by one, slowly.
- Check in with each person to maintain consent, ensure their comfort with the material, and allow them to communicate any questions or concerns.
- Put each new beat together with the last, building up to a larger movement, still rehearsing at a slowed down pace, and continuing to check in.
- Once the beats have been built to the completed, choreographed Stage Intimacy, speed up the routine until a natural pace is established, maintaining communication and consent with all engaged.

In Performance

One of the most consequential difference between being in performance versus being in the rehearsal room in regards to harassment is privacy. In rehearsal, there are often many people in the same room. In performance, there is more opportunity for harassment to take place in private, darkened or close quarters such as dressing rooms and backstage. Conversely, harassment can take place on stage, during performance in front of an audience, when the victim of the harassment feels they must continue the performance.

One of the best ways to combat harassment in these circumstances is to establish strong protocol in rehearsal, and to make it clear that those policies remain in place through the performance period. When transitioning from the rehearsal space to the performance space, artistic leaders can take a moment to welcome the ensemble into the new space, and reiterate that the same protocols from the rehearsal room will apply here.

- Establish and respect dressing room policies. Knock before entering, and refrain from touching or commenting on other people's bodies unless that person specifically asks for assistance.
- Communicate the pathways that will be taken and where people will be holding backstage. This not only prevents accidents that could cause injury, it establishes where people are and are not expected to be at any given time.

Example - An actor has a quick change backstage off SR. Another actor who is expected to be off SL begins crossing over and waiting SR, where they watch the first actor's quick change. This is inappropriate. The behavior should be addressed with the offending actor as soon as possible and reported both in the performance report and to artistic leadership.

- Harassment occurring on stage should be reported immediately to both the stage manager and to the company's designated representative. This can include harassment that comes from altering the intimacy, combat or general staging agreed upon in rehearsal or interfering with another performer or crew member, or adversely affecting their ability to do their job.

Example - A performer is a Little Person and uses a specific prop in the performance of a scene. Another actor teases the LP performer by moving the prop out of reach. This has not been discussed or agreed upon in rehearsal. Regardless of the other actors' intent, this is harassment and should be reported to the Stage Manager and company representative. Punitive measures could be taken against the offending actor.

Social Situations

Due to the collaborative nature of our work, colleagues will often find themselves in social situations or "after hours" activities with co-workers. These events, cast parties, shared meals,

etc., can be important for networking or for full engagement in the project. Harassment that occurs in social situations outside of working hours contributes to a hostile work environment just as much as harassment that occurs in the theater, rehearsal room or studio. The same standards of respect, communication and consent that apply during working hours apply in social situations, both in person and online, on social media or all other forms of communication.

No person should be forced to participate in any social situation, nor should they be pressured to join in any activity. For example, a person may consent to joining the cast at a bar after rehearsal, but may not wish to drink. Repeated insistence that a person drink after they have communicated their wishes to stay sober could constitute harassment. This incident could be reported using the same tools and pathways outlined for reporting harassment at the onset of the project.

Care should be taken in social situations when one party may have perceived power over another's continued or future employment to avoid any appearance, implication or actual offering of quid pro quo.

It is never appropriate for a person in power or with influence over another's employment to make sexual advances, even in social situations outside of working hours.

What to Do When Things Go Wrong

If You Are Being Harassed

If you are being harassed, or if you are unsure if what you are experiencing is harassment, use the [Sample Harassment Tracker Worksheet](#) or the [Better Brave template](#) to track each incident and describe it in detail. These tools may help you see a pattern or clarify what you are experiencing. If you choose to report the harassment, you can use these forms as a record of the report. Make the person to whom you report the incident sign the form.

Most organizations will have their own procedure to report harassment. Insist that the company follow their own guidelines- they are there to protect you. If the company or organization does not have a policy in place or fails to adequately respond to your report, these forms will allow you to keep your own record separate from that of the company and to ensure a record exists.

You may also use a diary or journal to track and record incidents of harassment.

If no action is taken, there is no satisfactory resolution, or you feel that you have no path to report harassment, there are organizations dedicated to helping you. [HR for the Arts](#) can advise you or assist in mediation free of charge. [Better Brave](#) offers support and can connect you with a range of professionals including therapists, lawyers or PR specialists. [Time's Up](#) has coordinated a Legal Defense Fund. If you are a member of a union, report the incident to your

representatives at [Actors Equity](#), [SAG-AFTRA](#), [SDC](#) or [The Dramatists Guild](#). If you are not a union member, you can reach out to [The Actors Fund](#). Should you need legal advice, you can contact [Volunteer Lawyers for the Arts](#).

If you are in crisis, do not hesitate to contact the following:

Safe Horizon (24 hour hotline)

1-800-621-HOPE (4673)

National Sexual Assault Hotline/RAINN

1-800-656-HOPE (4673)

National Suicide Prevention Lifeline (24 hour hotline)

1-800-273-TALK (8255)

1-888-628-9454 (Spanish)

1-800-799-4889 (TTY)

If you are in immediate danger, have been assaulted, raped, or may need medical attention, **PLEASE CALL 911 IMMEDIATELY.**

You can also call your Police Department or State Attorney General's Sex Crime Unit if a crime has been committed.

If You Receive a Report of Harassment

If you have received a report of harassment, be aware that the person has taken a difficult, courageous step while they are at their most vulnerable. Your response to the report of harassment will be the main factor which determines a positive or negative outcome to the incident.

Have a [Harassment Policy](#) in place and use it. The policy is there to support and guide you through the process of recording and responding to a complaint of harassment. Respond to all reports of harassment quickly, kindly and thoroughly. Express that you understand the report, and outline the steps that will be taken. Always keep a record of all reports.

Possible outcomes for individuals reported as engaging in harassment include but are not limited to:

- Verbal Warning with a written record of the complaint
- Written Warning
- Three Strikes Policy, where removal occurs after 3 credible complaints
- Assigned training, workshops or reading material
- Dismissal from project
- Dismissal from the company or board

- Criminal Complaint if warranted

If no satisfactory resolution can be reached, the company may need to find an arbitrator. There are many organizations that can help, including [HR for the Arts](#) and [Volunteer Lawyers for the Arts](#).