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Declaration of Purpose

When creative environments are unsafe, both the artist and the art can become compromised.

Theatre Arts can veer into unsafe territory if there are no procedures for prevention, communication, and when necessary, response. Too often, artists have been afraid to respond to abusive or unsafe practices, particularly where there is a power differential between the people involved. Artists have been afraid that speaking out will ruin a show or harm their reputations, and artists subjected to extreme abuse sometimes leave the craft, cutting their careers short. We believe that even in the absence of high-risk material, having pathways for response to unsafe conditions and harassment helps to maintain the integrity of the work, its participants, and the organization.

This document seeks not to define artistry, prescribe how it is created, value one kind of work over others, or stand as a legal document. It seeks rather to create awareness and systems that respect and protect the human in the art. It is the result of input from a large and experienced group of theatre organizations and artists. It is meant to be flexible and to accommodate as many types and styles of theatre, organizations of diverse structures, budgets, and environments as possible. The Equal Employment Opportunity Commission (EEOC) is responsible for enforcing anti-discrimination laws, but only some employees and some companies meet their definition of “workplace.” Participants in small theaters are often not covered by these laws. Many theatre participants are therefore not covered by the protections provided by the EEOC. Actors who work under an AEA contract enjoy limited protections and opportunities for registering complaints, but only if the participant is a member of the union, and only if the issue is covered in the AEA rulebook. Moreover, certain kinds of conduct can be harmful even though they are not technically unlawful.

We seek to foster awareness of what artists should expect, and what companies can strive to provide in their spaces.

The overriding tenets of this document are communication, safety, respect, and accountability. Based on the framework of the Chicago Theatre Standards, our operating standards define our commitment to creating an environment where everyone is respected and safe. This document is intended to clarify what we expect of everyone involved at the Palace, and empower all of us to speak up when those expectations aren’t met.

This document is the result of several years of hard work by members of the Palace Staff, along with input from our actors and crew members. And after more feedback from our board of Directors, they approved it unanimously.

The document is 27 pages long, and covers a lot of material. Everyone involved with the Palace will be provided the link to read it, and will acknowledge that they have received it. I hope everyone reads and absorbs every word. Obviously, we can’t force everyone to read all of it. But we will hold our family (Cast, Crew, Staff, Board) accountable for all of it. This will be a living document, and when changes need to be made, we will listen and adjust.

HISTORY

The Georgetown Palace Theatre Inc itself has a long and storied History. The organization as it exists today began in 2004. It has grown tremendously since then, because of its participants, board of directors, staff and patrons. The Palace Theatre continues to evolve, learn, and improve.

VISION and MISSION STATEMENT

- The Georgetown Palace seeks to become the cultural destination for everyone.
- The Georgetown Palace Theatre celebrates the power of storytelling and our shared human experience with a commitment to artistic excellence, quality education, and community engagement

This is a tool for self-governance that seeks to nurture communication, safety, respect, and accountability of participants at all levels of theatrical production. Its mission is to create:

- **Spaces free of harassment**, whether it be sexual, or based in race, gender, religion, ethnic origin, color, or ability;
- **A Nurturing environment that** allow us to challenge ourselves, our audiences, and our communities; and that establish the freedom to create theatre that represents the full range of human experience;

WHO ARE THE STANDARDS FOR

Board of Directors
Palace Staff
Contractors
Participants
Volunteers
Renters

HOW TO USE THIS DOCUMENT

The following sections seek to define terms created for this document, provide a timeline for how the document is used from season-selection through strike, and offer suggestions for how to get off on the right foot when introducing the document on the first day of rehearsal.

DEFINITIONS

Actor	A performer in a live theatrical production
Casting Team	An individual or individuals who determine which actors are cast in a production
Education Program	A class, camp, workshop or other program intended as an educational opportunity.
Participant	Someone who is engaged by the organization to participate in, administer, or support making theatre. This includes actors, designers, directors, production staff, box office staff, board members, volunteers,

	donors, musicians, crew members, instructors, students, and anyone involved in the work of the theatre.
Production	A theatrical undertaking that results in one or more public performances
Organization	The Georgetown Palace Theatre Inc, (Palace Theatre
We/Our	This document is designed to be administered by the organization. Sections of the Operating Standards are written from the perspective of the Organization. For example, "We recognize our responsibility to...", can be read as, "We, The Georgetown Palace Theatre, recognize our responsibility to...."
Palace Staff	Full Time Regular (Non-Seasonal) Palace Employees
Renters	Organizations or Individuals that rent the Palace spaces

TERMS CREATED FOR THIS DOCUMENT

The following terms and their meanings are used within each Standard of this document.

The Goal: Each standard will be introduced with a goal wherein a "creative problem" can be "solved." Rather than creating a prescriptive action for every situation, a "goal" can be achieved in many different ways. The overarching goal is to create a participant-friendly space that values communication, safety, respect, and accountability.

The Standard: A general description of the collected suggestions of how to accomplish each goal. One might understand this as collected wisdom, and most are common practice in theatre spaces.

Requires Disclosure: Disclosure assists prospective participants to make informed decisions when accepting auditions and offers, and know what to expect before they walk into the room for the first time. Disclosure also helps the organization assemble willing, able, and informed participants.

THE PROCESS

1. These standards involve every level of the Palace Theatre from season-selection through strike. This process requires a balance wherein the Operating Standards are present without stifling creativity or causing participants to feel hesitant or distracted. One extreme would be filing the document away in a drawer and forgetting about it until a problem comes up. The other extreme would be a policed environment in which this document becomes a tool for punishment or judgment.

2. The Operating Standards will be discussed at every level of the Palace Theatre. Everyone from the Board President, to the administrative staff, to cast members, to visiting participants, will be encouraged to read the document, understand the company's commitment to its adoption, and any responsibilities each participant may have.

3. The Operating Standards will be discussed at the pre-production meetings and the first rehearsal of every production. Many problems can be avoided when safety issues are a regular part of pre-production discussions.
4. Prospective stage managers will be informed that this document is being used with enough time for them to review the document and discuss the additional procedures and responsibilities.
5. The casting team has an important role to play, and will be well versed in the document, particularly the audition section.
6. The Operating Standards require a thorough discussion on the first day of rehearsal. Taking the time to discuss the Operating Standards in the first rehearsal will increase the chances of success with the standards. Getting off on the right foot is essential to this process and the First Day Implementation Notes is designed to help maintain Operating Standards protocols throughout the rehearsal process, particularly for high-risk content.
7. Many elements of the Operating Standards come into play during tech. Taking the time to visit safety, privacy, and other Operating Standards elements will help to prevent problems before they happen.
8. The Operating Standards offers suggestions for prevention and responses to issues throughout the run.
9. The Organization will be ready to address concerns. This document seeks to prevent issues, but given that the document encourages those with concerns to come forward, it is recommended that the Organization avails themselves of conflict resolution techniques.

FIRST DAY IMPLEMENTATION NOTES (For Non Education Programs)

Creating a script for first rehearsals can make sure that all of the important points are covered. This script will be delivered by one or more representatives of the Organization (the Executive Artistic Director, the Stage Manager (SM), the Director, an assigned company member). See the appendix section of this document for a First Rehearsal Script example, including an Oops/Ouch approach for handling issues when they arise.

Here are some of the most important things to communicate at the First Rehearsal:

1. Tell the company why you've chosen to adopt the Palace Theatre Operating Standards
2. Distribute the Concern Resolution Path (CRP). The CRP documents communication pathways for resolving concerns before they get out of hand, to inform participants who to talk to if issues arise, to avoid repeated unsafe practices, and to mentor those who violate boundaries. The CRP is designed to provide reporting channels that support and protect everyone, including the person/s that create concern. Gossiping with those outside the reporting channels, or creating an atmosphere of "heroes and villains" can result in an inability to use the document to mentor and resolve issues peacefully. There are gray areas on stage. People can get hurt physically and/or emotionally without there being a "bad guy." In every possible situation, the CRP will be used to mentor participants, and nurture a positive and safe environment.
3. Point out areas of the Operating Standards that are particularly pertinent to the production. If there are high-risk elements in the production (sexual content, fights, nudity) suggest that the participants read those sections of the document in the interest of letting them know that safety protocols have been a part of the planning process for the production.

CONCERN RESOLUTION PATH

The Goal

The goal of the CRP is to provide a documented communication pathway to address issues in a production or within an organization. The CRP seeks to inform participants what to do and who to address with serious issues, and dispel the fear of reprisal for reporting issues of safety, harassment, or other serious concerns.

The Standard

This Concern Resolution Path will be printed and distributed to all participants and discussed on the first day of rehearsal. It will be clearly communicated that the organization seeks to resolve concerns early, before participants or the production are put at risk and before the concern escalates.

What is a concern resolution path?

The CRP provides names and contact information for members of the organization and production who have agreed to be responsive to reported issues and work to resolve them. It consists of:

- A written, clear, and transparently shared list of procedures for addressing a concern;
- A written, clear, and transparently shared list of persons with whom the concern will be addressed;
- A commitment to give reported concerns priority and a reasonable timeline for resolution.

Structure

- Level One—We recognize that many concerns can be resolved through conversation with the parties involved. Whenever possible, participants will be encouraged to discuss challenges and concerns with one another. Sharing and hearing concerns with openness and respect can prevent situations from escalating further.
- Level Two—The following participants will be granted a certain level of authority and trust to determine whether a concern can be resolved at this level or if it needs to be sent to the next level. Participants can report their concern to any of these individuals listed. All concerns will be reported to one of the individuals on Level Three, even if no action is required.
 - Stage Manager
 - Production Manager
 - Associate Technical Director
- Level Three—These participants will be considered the final level of the path, capable of resolving issues that have not been resolved prior to reaching this stage. Participants can report their concern to any of these individuals listed. They are strongly advised to consult with each other and review legal or other implications of any decision.
 - Executive Artistic Director
 - Human Resources Committee – Board of Directors
 - John Argersinger
 - Joe Austin
 - Deanne Cower
 - Art Rodriguez
 - Russ Jernigan

Communication

- The CRP will be verbally explained and provided in writing at the first rehearsal (digitally and/or in print). It will include the name, title, and contact information for every individual on the CRP.
- A copy of the CRP will be posted or otherwise available in the rehearsal and performance spaces.
- Participants will be encouraged to report their concerns in writing for recordkeeping purposes.

Recordkeeping

- The organization will maintain personnel files, which will include reported concerns. Such files are accessible only to the individual(s) responsible for maintaining the files. Confidentiality will be kept to the best of our ability but cannot be guaranteed due to legal restrictions.

Legal Remedies

- In the event of civil or criminal misconduct or liability, the Operating Standards is not a replacement for legal advice or action, nor does it stand instead of any local, state or federal law.
- A violation of civil rights can be reported to the Texas Attorney General:
<https://www.texasattorneygeneral.gov/crime-victims/crime-victim-services-contact-us>

Implementation Notes

- The Production Manager will complete a CRP with the names and contact information of all individuals who will serve on the path for each production.
- The CRP is a tool to help create communication pathways to prevent and resolve issues, not create divisions. To that end, nothing in the Operating Standards encourages firing or marginalizing participants for mistakes, a momentary loss of temper, an argument (whether artistic or personal), a single unintentional injury, etc. The CRP is designed to provide pathways to respond to events, behavior, and conditions that create reasonably understood unsafe conditions, not uncomfortable situations. The function and goal of the CRP will be discussed at the first rehearsal. safety
- Some of the individuals on the CRP will change with each production, and it will be updated for each production.
- All individuals listed on the CRP will understand their role in resolving concerns, the process for recording concerns, and the process for reporting those concerns to others on the path.
- Creating and using a Concern Resolution Path can assist with recordkeeping.
- The individuals listed on the CRP will be provided with resources and/or training in conflict resolution.

The Role of Stage Manager Regarding the Standards

The Goal

The Stage Manager (SM) is the primary communication conduit between participants and organizations as well as between actors and directors; and so plays a crucial role in executing the Operating Standards.

The Standard

The Stage Manager's responsibilities with regards to the Operating Standards are:

- Read and be familiar with the Operating Standards.

- Know and follow the Palace Theatre's published CRP.
- Ensure that consent is discussed and obtained before scenes of sexual content and nudity and document applicable specifics.
- Document and obtain consent for all staging, including Stage Combat, intimate and physical contact.
- The Stage Manager (or ASM, or pre-approved sub) must be present for all rehearsals.
- The Stage Manager should ensure all safety protocols and procedures are communicated and followed, for the entire production process, from first auditions through the final performance and strike.
- Work with and communicate with the other level two participants on the CRP, regarding any raised concern.
- SMs will have access to the script, or known scope of a production, before they agree to participate.

AUDITIONS

THE GOAL

To help prospective participants make informed decisions about proposed productions' requirements and expectations. We seek to communicate what we expect of our participants and what those participants may expect of us. For the purpose of this section, auditions may constitute interviews, readings, presentations of prepared pieces, improvisation, singing, movement, or similar activities involved in a casting process.

The Standard

Audition Notices and Invitations

We intend to include the following information in audition notices and invitations:

- Role(s) that are available, and role(s) that already have been cast;
- Any role that depicts a character with a specifically stated disability;
- The nature of the activity to be performed at the audition (i.e., sides from the play, choreography, improvisation, monologue, etc.);
- Any potential stage combat, feats of physical daring, nudity, partial nudity, intimate contact, or other reasonably-understood high-risk activities;
- An assertion that prospective participants can decline auditions without fear of losing future audition invitations;
- Disclosure if the audition will be recorded;
- Disclosure that participants may be asked to provide their own undergarments, shoes, or costume accessories.
- The names of the director, casting team, and / or organization.
- Statement noting that individuals will be required to complete a background check, prior to being cast.
- Statement noting that final casting offers will be approved by the Executive Artistic Director.

Auditions

We intend to provide a safe space for the audition including:

- A smoke-free environment indoors.
- A reasonably clean space with sufficient lighting and safe temperature.
- A safe surface for dance or fight calls, if applicable.
- Individual audition calls for Performers will be no longer than three (3) hours per session.
- Required materials (scripts and sides) will be provided at the audition.

- We will not ask prospective participants to perform violence or intimate contact as part of the audition without disclosing this expectation in the audition notice or invitation.
- Any physical contact required for an audition will be disclosed and choreographed. Actors will be instructed not to improvise or engage in violent or intimate contact.
- We will not ask prospective participants to disrobe at an audition. (See the Sexual Content and Nudity standard.)
- The casting team will confirm with the prospective participant that they have reviewed the supplied materials and are aware of the requirements as outlined in the audition notice or invitation.
- If recordings are made, there will be written assurance that the recording will be used privately among the casting team and destroyed/deleted after the completion of casting.
- We will endeavor to make reasonable accommodations to facilitate access, such as allowing or providing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance to artists with disabilities.
- We endeavor to make reasonable accommodations to facilitate access for rehearsals and performances as well.
- Disclosures will be clearly posted at all auditions and callbacks.
- We will not charge prospective participants a fee to audition.
- Prospective participants may decline audition invitations or casting offers without fear of losing future opportunities, and will not be asked to explain their reason.
- The Palace Theatre's policy for Diversity, Equality and Inclusion will be provided with audition notices.
- Once casting is complete, the Palace Theatre will notify those who auditioned, but not cast via email or other traditional communication (i.e.: phone call or mailed letter).

Requires Disclosure

- If scenes of violence, intimacy, or other choreography will be a part of the audition.
- Whether or not understudies will be engaged for the production, whether or not understudies will be guaranteed performances.
- Who is in the audition room?
- If an audition will be recorded.
- If known, when callbacks are scheduled.

AGREEMENTS

The Goal

To create an understanding between Participants and The Georgetown Palace Theatre of what is expected during their participation at the beginning of the process.

The Standard

We will provide each participant with a document outlining our mutual expectations. These agreements do not imply that participants are employees, but seek to provide information about the terms of the participant's role.

Requires Disclosure

Agreements will include, at a minimum, the following disclosures:

- Responsibilities—a general outline of the responsibilities of the participant.

- Schedule—the basic schedule information (start date, whether the rehearsals will be during the day or evening, proposed hours-per-week, dates/hours of tech) and the possibility of extensions.

BASIC HEALTH & SAFETY

The Goal

Performance-day problems are often preventable with careful planning. We endeavor to create spaces and processes for auditions, rehearsals, and performance that are as physically safe as possible.

The Standard

We intend to make health and safety a regular topic at production meetings, and to maintain awareness and procedures that contribute to a safe environment at all times. We seek to prevent injuries, identify and remedy situations that might be considered unsafe or unhealthy, and respond to injuries and medical events, and seek medical attention when required.

We will strive to promote basic health and safety practices by providing the following:

- Emergency Drills conducted once for every production, which should include all participants who are involved in the production, including front of house staff.
- The Palace Theatre Staff, Stage Management, and House Managers receive and maintain First aid and CPR certification.
- Toilets and sinks, with soap and towels;
- Access to drinking water or disclosure of lack of availability;
- A reasonable working temperature (avoiding inclement weather or unsafe temperatures outdoors);
- A smoke, stimulant free environment - Smoking and vaping is prohibited inside any Palace Theatre building or near minors. Smoking is only permitted in signed, designated areas outside.
- While The Palace Theatre sells alcohol on site, the consumption of alcohol on the premises by participants immediately before or during auditions, rehearsals, or performances is strictly prohibited. The drinking of alcohol by participants, prior to auditions, rehearsals, or performances, in the amount that results in the participant not being able to perform their duties to the level of their expected ability, is prohibited.
- The possession, use, or distribution of illegal drugs on our premises or in conjunction with any of our auditions, rehearsals, performances, or Palace Theatre related activities, will not be tolerated. Any evidence of the possession, use, or distribution of illegal drugs will be immediately reported to the proper authorities and legal action will be taken.
- Consumption of prescription, over the counter medications, or other substances in the amount that results in the participant not being able to perform their duties to the level of their expected ability, is prohibited.
- Lighting suitable for the work being carried out;
- Reasonably clean and well-maintained rehearsal space;
- Floors and traffic routes that are free from undue obstructions and tripping hazards;
- Functional, non-expired fire extinguishers;
- A suitably stocked first-aid kit;
- All auditions, rehearsals, and production activities will be held at Palace Theatre Facilities, unless noted in writing at least 48 hours in advance. Any official research field trips, photo shoots, or publicity

activities will be specifically noted in writing at least 48 hours in advance. A stage manager or staff member will be present if any Palace Theatre activities are scheduled off-site.

- Auditions, Rehearsal, and performance spaces will comply with the Williamson County building and fire codes.
- Participant will inform the Stage Manager if they are sick (sore throat, cold sore, etc.) or injured (back, knee, etc.), and the Stage Manager will take appropriate actions, which might include:
 - Determining whether the participant can be safely involved in the activity.
 - Alternate choreography or adjustments to any physical interaction.
 - Informing other affected participants.
 - During a performance, Participant will inform the Assistant Stage Manager if they become sick (sore throat, cold sore, etc.) or injured (back, knee, etc.), and the Assistant Stage Manager will communicate with the Stage Manager in order take appropriate actions, which might include:
 - Determining whether the participant can be safely involved in the activity.
 - Alternate choreography or adjustments to any physical interaction.
 - Informing other affected participants.
- Props that contain real food or beverages that are consumed during the production will be sanitized before each rehearsal and performance.
- A plan for costume maintenance and laundry.
- Palace Theatre's laundry policy is as follows:
 - Laundry is done on a weekly basis beginning after the first weekend of performances, and includes all costume pieces provided by the Palace Theatre that touches the body or becomes soiled. Performers are responsible for placing these costume pieces in the appropriate laundry bins. Disinfectant spray is available for daily cleaning if required. Items that require dry cleaning will be sent to be dry cleaned at the close of the production.
- At the first rehearsal and first day on the set with actors, a safety walk with the Stage Manager will include:
 - Fire exit locations;
 - Locations of first-aid kits, Ice Packs, and other emergency equipment;
 - First Aid kits and ice packs are located in every Palace Theatre Facility, in multiple locations
- An AED unit is located in each Palace Theatre Facility
- Locations of restrooms
- Emergency procedures (including contact information for local police stations and the nearest ER);
- Potential tripping or safety hazards in rehearsal settings and constructed stage settings.
- A thorough walkthrough of the set including, but not limited to:
 - Scenic units
 - Line sets used during the performances
 - Stage floor surfaces
 - Special effects
 - Areas of potential hazard that have or may require glow tape, including the opportunity for performers to point out where they need additional glow tape.
- If unsafe conditions are discovered at any point during the rehearsals or performances, they will be immediately reported to the Stage Manager, who will keep a record of concerns and their resolution.
- The Stage Manager will also maintain:

- Incident reports;
- Accidents and/or injuries should be reported immediately to the Assistant Stage Manager and Stage Manager.
- First Aid will be administered if needed, and an Incident report will be filled out by the participant and the Stage Manager. The Stage Manager or House manager may need to call 911 for an ambulance if emergency treatment is necessary.
- A checklist of first rehearsal and first load in day rehearsal walk-throughs.
- While we, too, love our furry friends, no animals may be brought into any Georgetown Palace Theatre building, with the exception of trained service dogs for those with disabilities and trained animals who are an essential part of a production.

Requires Disclosure

- If any aspect of this Standard cannot be achieved because of the nature of the rehearsal or performance space, it will be disclosed to all prospective and active participants. For example, if a rehearsal or performance space is outdoors, participants will be notified in advance so that they can wear appropriate shoes and clothing for the weather and the surface (grass, asphalt, etc.).

Front of House

The Goal

Audience members are active participants in live performance. In recognizing this, we seek to create an environment in which audiences and artists can collaborate and share a space in a way that is both safe for all involved and conducive to the theatrical experience designed by the production's creative team.

The Standard

Productions are mounted in a wide range of venues, environments, and types of interaction with audiences. This standard defines them as follows:

A **traditional audience environment** is understood to be a performance that takes place in a theatre where the audience space and the performance space are defined and primarily separate from one another. In a traditional audience environment, actors are not typically expected to directly interact with the audience.

A **nontraditional audience environment** includes, but is not limited to, site specific theatre, performances with direct audience interaction, promenade theatre, and performances where the actors move throughout and/or interact with the audience.

Preproduction The type of audience environment should be disclosed to the participants at the time of audition, or as soon as known.

Preview Performances Nontraditional audience environments may require that special attention be paid to the preview process in order to create the desired audience interaction. Preview performances for productions with audience engagement are strongly recommended.

Performances To the extent feasible, without disturbing the artistic integrity of the production, the nature of any audience interaction or other nontraditional audience environment should be communicated to audience

members before the performance begins. This allows the audience to be willing participants in the production and can help to prevent unexpected audience behavior during the performance. It will also allow audience members to make an informed choice based on their needs and comfort level. For all public performances, including any invited dress rehearsal or preview, The Palace Theatre will have at least one House Manager and at least one Usher to assist the audience in will call, finding their assigned seats, check in & check out of assistive devices. House Manager and Ushers will also assist the audience.

The House Manager is responsible for:

- Reading the Production Information Sheet that is prepared and provided by the Stage Manager and Box Office Manager prior to the first audience.
- Informing the stage manager of any audience conditions that may impact the performance.
- Print out the door list for each performance (unless not available, as in the case of an invited dress rehearsal or preview)
- Meet with Ushers and Assistant House Managers prior to the performance:
 - Go over usher responsibilities
 - Expectations of audience engagement
 - Audience configuration
 - Building safety requirements and emergency plans
- Confirm with the Stage manager method of contact during performance
- Being accessible via the established method in case of an emergency
- Dealing with unacceptable audience behaviors (drunkenness, inappropriate interactions with actors), accidents or facilities issues. Assistant House Managers or Ushers should report these things to the House Manager, not try to handle it on their own.
- Provide a summary report for each performance, listing any issues or unusual circumstances that may come up.
- Locking and unlocking the front doors prior to and after the performance or preview.
- Because the Palace Theatre sells alcohol on site, House Managers, Bartenders, and anyone involved in the sale of Alcohol, will acquire and maintain TABC Certification.

Dressing Rooms/Green Room

The Goal

Performers need time and space to prepare for their performance. The space provided for this preparation will be safe and respectful.

The Standard

Even in the tiniest of spaces, privacy and concentration are important when preparing for performance. We will endeavor to create a dressing room environment where all inhabitants recognize these values and participate in fostering a safe place for artists to prepare.

- All Palace Theatre dressing room areas are near restrooms.

- All participants are asked to maintain appropriate language and conversation in the dressing room and other common areas, especially when those under the age of 18 are present. This includes but is not limited to swearing, or conversations of a sexual nature.
- Non-actors (with the exception of the SM, ASM, hair/makeup, crew, and wardrobe staff) will not be allowed in the dressing rooms during call times. SM, ASM, hair/makeup, crew, and wardrobe staff should only enter when necessary, and must knock and announce they are entering the space.
- Actors are only allowed to be in their assigned dressing room.
- Dressing room stations are assigned by Stage Management, and actors are not allowed to alter these assignments unless authorized by Stage Management.
- Reasonable accommodations will be made to respect individual modesty. The Palace Theatre will provide an additional changing area for those under the age of 18 or those who wish for a separate changing area.
- Where separate dressing and restrooms are available for men and women, actors will be allowed to occupy the dressing room in accordance with their personal gender or non-binary identification.
- Where costumes are used, a clothing rack and hangers will be provided.
- No recording of any kind, photo or video, is permitted in the dressing rooms.
- Actors using the dressing rooms will respect the property and personhood of fellow inhabitants by eliminating their use of perfumes, and behavior such as talking on mobile phones, playing music (without consent from fellow participants) or other similar activities.
- All participants should respect the preferences of all participants sharing a dressing room regarding sensitive subjects, i.e. discussion of reviews, casting notices, or who might be in the audience.
- Any concerns related to the dressing rooms will be resolved (a) between its inhabitants, (b) with the consultation of the Stage Manager, or (c) according to the concern resolution path.
- Dressing room space will accommodate a reasonable amount of participants' personal belongings.
- Dressing rooms are not considered secure spaces for the storage of valuable items. The Palace cannot be responsible for the destruction or theft of personal property.
- All drinks should have sealable lids to prevent spills.
- No alcohol is permitted to be in the dressing rooms.
- No strong smelling or messy food, snacks, or candy are allowed in the dressing rooms. Any food or snacks brought into the dressing rooms must be stored in a sealable container.
- Undergarments will be worn at all times, unless actively changing in the dressing rooms.
- Weapons of any kind will not be permitted in the dressing rooms.
- Medications should not be openly kept in the dressing rooms.

Costume Pieces and Palace Property

- Actors will not smoke in their costume pieces.
- Actors will not eat in their costume pieces, unless the costume is completely covered, i.e. a robe, towel.

Green Room and Rehearsal Spaces

- The Green Rooms are primarily for the use of the cast, crew, and production team that is currently in tech or performance.
- As the Green Rooms are a shared space, please clean up after yourself.

- Participants in rehearsal will respect the needs of the cast and crew currently in tech and performance while using the green room.
- Cast and Crew members will respect the needs of the those in rehearsal while using the restrooms located in the rehearsal stage area

Choreography: Nudity, Violence, Movement, and Physical Theatre

The Goal

Some forms of theatre and styles of movement carry with them a greater risk of harm than others do, and the goal of this section is to outline considerations specific to these forms of higher--risk theatre, including onstage violence, intimate choreography and nudity, and physical theatre. These forms share many of the same considerations, while some considerations are form--specific. The shared considerations also apply to other forms of physical theatre, including dance and other forms of choreography, and this section may serve as a guide for these forms as well.

The Standard

In audition notices, auditions, offer discussions, agreements, understudy preparation, rehearsals, tech, and performances, we intend to create a safe and respectful atmosphere for all participants. We believe that communication, safety, respect, accountability, artistic freedom, collaborative integrity, and personal discipline are the cornerstones of this atmosphere.

Facilities

The following will be provided in all rehearsal and performance spaces in which high--risk physical theatre takes place:

- First--aid kit, including cold packs
- Incident report forms
- Water
- Telephone for emergencies
- Adequate on-- and off--stage lighting
- Temperature control
- Ventilation
- Space for warm--ups
- Floors and surfaces that are clean, well maintained, and appropriate for the activity
- Padded and/or glow--taped corners and hazards

Equipment, Weapons, and Specialized Costumes

All specialized equipment and costumes will be:

- Suitable for the required choreography;
- Installed by a qualified rigger, if applicable;
- Inspected/maintained by a trained technician before each use;
- Inspected by any actors who use the equipment before each use;
- Handled only by those required to do so.

Preproduction and Auditions

- A qualified designer or choreographer will be engaged for any production that includes weapons, hand-to-hand combat, intimacy, sexual violence, specialized movement techniques, or any similar high-risk activity.
 - This designer/choreographer may or may not be the production's director or an actor in the production, so long as the role is clearly communicated to all participants.
 - This designer/choreographer will be engaged as early in the production process as possible and be included in production and design meetings whenever feasible.
- At the time of audition, prospective participants will be notified about:
 - The nature of any specialized movement or physical theatre (i.e. weapons, physical combat, sexual violence, tumbling, aerial acrobatics, dance, yoga, etc.) acknowledging that concepts may change.
 - The name and professional experience of the designer/choreographer if possible.
- At the time of audition, prospective participants will be asked to provide accurate descriptions of their physical abilities and limitations/injuries as they relate to the possible choreography.

Rehearsal

- The designers/choreographer will be introduced to the cast at the first rehearsal, or as soon thereafter as possible.
- A schedule for rehearsing all choreography will be established and followed.
- Choreography of this nature should not be rehearsed outside of scheduled rehearsals or without the Choreographer or Stage Manager present.
- Adequate time will be allocated for stretching and warming up before all choreography rehearsals.
- Adequate time will be given to teach, rehearse, and adjust all choreography or movement techniques.
- Adequate time will be allocated at the end of rehearsal for cooling down, asking questions, and voicing concerns.
- Before work starts the actors, director, choreographer, and stage manager will agree to the requirements of the planned activity (kiss, slap, dance, etc.). Participants are then responsible for staying within those agreed--upon boundaries.
- A choreography captain (typically a cast member with experience in the form of physical theatre being taught) will be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally. The captain will be empowered to notify the stage manager or designer/choreographer of any issues with the choreography.
- Choreography will be recorded (in writing or on video, if appropriate) so that performers and captains have a reference for maintaining the choreography.
- Time will be set aside at the beginning of rehearsal to run through choreography. These calls are particularly important before running the show. Calls will be conducted in a distraction--free, appropriately lit space.
- Actors will communicate any injury, discomfort, illness, or fatigue experienced before, during, and after rehearsals.

- At minimum, a 10-minute break will be provided after every 70 minutes of work.
- The director/choreographer and actors will agree on a vocabulary of safety (i.e., the word “bail” could be used to abandon a movement mid--execution).
- Regular rehearsal reports will be sent to the appropriate chain of command and will include notes to the designer/choreographer if any adjustments need to be made to the choreography, or if any problems develop.
- A comfortable working temperature will be maintained in the rehearsal space. The nature of the choreography will be considered when establishing this temperature (warmer in the case of nudity, cooler in the case of highly physical activity, for example).

Performance

- Choreography calls will occur before every show, and will take place in a focused environment free of interruptions or distractions.
- Performance reports will include the designers/choreographers, noting any issues that arise and any actor injuries (whether related to the choreography or not).
- Performers will have a communication plan with the stage manager to report (on the day it occurs) any inappropriate or potentially unsafe changes in the performance of choreography and/or use of equipment or weapons.
- A comfortable working temperature will be maintained in the space. The nature of the choreography will be considered when establishing this temperature (warmer in the case of nudity, cooler in the case of highly physical activity, for example).
- The stage manager will check in before and after performances with each actor involved in the choreography, confirming that the choreography is maintained and consent/boundaries have not been overlooked.
- If any choreography is altered during performance, actors will notify the stage manager as soon as possible. Stage manager will then notify the director and the Executive Artistic Director.

Specific Considerations: Violence

The Goal

Onstage violence can be a shove, a slap, the use of weapons, elaborate fight sequences, sexual violence and more. We believe that performers will not routinely incur pain, bruises, or other injury while enacting violence. Our intention is to prepare for and mitigate the risks of onstage violence to create a safe space in which to take artistic risks.

Implementation Notes

- If there is fight choreography, a fight captain will be assigned.
- The stage manager or fight captain will have a good line of sight to any fight choreography so that they can monitor and discuss any changes during the run of the show.

Specific Considerations: Sexual Content and Nudity

The Goal

Sexual Content and Nudity (SC/N) require careful consideration as early as the season selection process. Artists in scenes with SC/N take great personal risk, and our goal is to allow them to take that risk in an environment that is as safe, supportive, and comfortable as possible. SC/N will only be included in a production when it can be done responsibly and according to the following recommendations. We seek to replicate the conditions, detail, documentation, and accountability traditionally employed for fight choreography for scenes with sexual choreography.

Preproduction and Auditions

- SC/N will not be required or requested at any audition.
- Actors performing nude must be at least 18 years old, and will provide proof of age at the audition.
- Actors who will be asked to perform SC/N as part of the production will provide written informed consent to performing SC/N at the time of audition.

Rehearsal

- Prior to rehearsing scenes with SC/N, the actors, director, choreographer, and stage manager will discuss the content and create consent for the rehearsal. Participants will build consent and discuss boundaries before rehearsing scenes with SC/N. A safe word (such as “hold”) will be established for SC/N rehearsals.
- Initial SC/N rehearsals will be closed, such that only participants involved in the scene are present. SC/N rehearsals will be opened after agreement by the stage manager, director, and actors involved. The stage manager will be present at all rehearsals where SC/N is rehearsed.
- Stage managers will document the terms of consent and details of sexual choreography.
- Actors performing nude scenes will be provided with and asked to wear robes or other coverings when not rehearsing.
- Actors will have the option to decline SC/N elements added after audition disclosure. The elements will either be altered, cut, or the actor allowed to withdraw from the role.
- Nude actors will not be photographed or recorded on video at any time during rehearsal, tech, or performance.

Tech

- Nudity during technical rehearsals will be limited to those times when it is absolutely necessary. Flesh--colored clothing or a robe may be worn when nudity is not required.
- Technical rehearsals will be closed to visitors during scenes with SC/N.
- The stage manager will be vigilant in identifying and resolving potential physical hazards for nude actors, such as splinters and rough edges.

Performance

- Only participants whose presence is required will be present in the wings or in any backstage space with a view of the stage. Gawkers will be removed.

Consent

We believe that building consent among participants is an important part of creating an atmosphere of trust and communication. We intend to recognize the following practices when building consent among participants:

- A consent--building conversation will specify the range of contact that is acceptable (e.g., anything but bikini area is within the range, or kissing is always closed mouth, etc.).
- The boundaries may change over the rehearsal process, either narrowing or broadening, but any change to the boundaries will be discussed and agreed upon before the rehearsal.
- There will be an opportunity to discuss potential boundary violations at the end of each rehearsal and performance.
- The agreed--upon structure of intimate contact will be maintained once a show is in production.
- Actors will inform the stage manager and their scene partner(s) if they are sick (sore throat, cold sore, etc.), and alternate choreography will be defined for sick days.
- When sexual choreography is required, prospective participants can be auditioned using nonsexual choreography to determine physical control.
- Discussions around sensitive requirements and how they will be handled will begin during pre-production meetings.
- If a full script is made available to prospective participants, language similar to the following will be included: "Please read the script closely and confirm that you are comfortable working with this material. Feel welcome to bring questions about content to the audition process. Your level of comfort with the content of this script will not impact your casting consideration for future productions."
- Robes will be provided and regularly laundered for all actors who will appear nude.
- A time limit for rehearsing SC/N will be established and communicated.
- Backstage areas and dressing rooms will provide reasonable accommodations for modesty/privacy.

Requires Disclosure

- SC/N will be disclosed in notices and invitations and at auditions.
- Precast actors or hired designers will be made aware of SC/N prior to accepting their roles.
- Designers will receive disclosure of SC/N and known design requirements.

Specific Considerations: High-Risk Physical Theatre

The Goal

High-risk physical theatre uses performance techniques that carry with them a greater chance of injury than traditional theatre practices. This includes but is not limited to acrobatics, tumbling, performing on silks or other equipment, and performing in motorized set pieces. It's our intent to make these practices as safe as possible.

The Standard

This type of work will not be undertaken without the extra attention, equipment, and precaution needed to do so safely. In productions where performers are to be lifted, qualified professionals will be engaged to ensure the performers safety.

Sexual Harassment

The Goal

We seek to understand sexual harassment as it pertains to the theatre, provide procedures to prevent it, and outline recourse when it occurs. We recognize the potential for harassment in rehearsal, during performance, and outside the theater among participants, staff, board, and audience members. We acknowledge theater environments can court confusion about the difference between chemistry, artistic freedom, and harassment; we believe participants can be bold and live “in the moment” of theatrical material while maintaining choreography, fellow participants’ safety, and agreed--upon boundaries.

The Standard

Palace Theatre’s Board of Directors has enacted a harassment policy, which includes sexual harassment guidelines as outlined by the US Equal Employment Opportunity Commission & also the Palace Theatre Operating Standards. Essentially, nothing should get in the way of participants being able to give their best, being treated fairly, and being kept safe from unwanted attention or actions. The policy also forbids inappropriate contact and overt sexual behavior of all kinds, especially if and when minors are involved. First, please do not engage in any of this behavior. Second, if behavior of this kind happens to you, report it immediately, using the **Concern Resolution Path** attached. We cannot act unless we know about it. Inappropriate contact, behavior, or intimidation may lead to dismissal from theatre productions and activities, and possibly to criminal investigations. All reports will be handled in confidence appropriate to the resolution of the issue. Many productions will feature adults and children working together in some capacity.

Parents are asked to specifically counsel their children concerning inappropriate behavior and how to handle and report it.

Violations of this standard including, but not limited to inappropriate contact, behavior, or intimidation will lead to appropriate disciplinary action up to and including dismissal from theatre productions/ activities, and possibly to criminal investigations.

Concerns about harassment, safety, or a negative environment will be reported using the Concern Resolution Path (CRP) starting with level one wherever possible, and all concerns will be treated with the utmost respect for the safety and well-being of all participants.

- All staff & members of the board have completed sexual harassment training of two hours or more.
- Clear boundaries will be established and agreed upon among all participants involved, in both rehearsals and performance, particularly in scenes depicting violence, sex, intimate contact, abuse, or gestures of intimacy.

For reference, according to the U.S. Equal Employment Opportunity Commission (EEOC), sexual harassment is described 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 [sic]. 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 participants. For that reason, this standard seeks to provide a definition for sexual harassment in the theatrical workplace for participants not covered by EEOC laws and other regulations, 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, or innuendoes or taunting about a person's gender identity, sexual orientation, racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or ability;
- Persistent unwanted questions or comments about a participant's private life outside the boundaries of consent established in rehearsal;
- Posting or displaying materials, articles, graffiti, and so on, which may cause humiliation, offense, or embarrassment on prohibited grounds that are outside the parameters of the production. A production about pornography, violence, or racism may involve such images in the rehearsal space or in a dramaturgy packet, but such images are not appropriate for open display in dressing rooms, bathrooms, or other similar spaces.

Sexual Harassment in a theatrical workplace:

- In a theatrical context, harassment can 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, which 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 needed to foster an environment of emotional safety.

- Sexual harassment includes but is not limited to:
- Unwelcome remarks, jokes, innuendoes, or taunts about a person's body, attire, gender, or sexual orientation outside the boundaries of consent or production content;
- Negative stereotyping of 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;
- Any unwanted or inappropriate physical contact such as touching, kissing, massaging, 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 that is sexually oriented outside the boundaries of consent or production content;
- Requests or demands for sexual favors, especially those that include, or 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;
- Attempting to engage in sexual behaviors offstage that are choreographed for the stage;
- Suggesting an actor who appears naked onstage or in rehearsal is not allowed physical boundaries and/or privacy backstage or in the dressing room and/or not respecting those boundaries;
- Intentional failure to observe the dressing room standards laid out in this document
- Inviting an actor 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 sexual content without expressed consent.
- ***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.

Any of the behaviors outlined here have the potential to create a negative environment for individuals or groups. It will be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It is understood that creative atmospheres are not always “emotionally sanitary”—they can safely be bawdy, profane, vulgar, and challenging. We assert that having (a) a practice 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.

Diversity, Inclusion and Representation

The Goal

Theatre engages the full spectrum of humanity. Telling the stories of complex human experience often includes representations of violence, racism, homophobia, abuse, and other challenging content. We seek an ethical atmosphere when engaging in this content, working with diverse groups of participants, and particularly when producing culturally sensitive work. The Palace Theatre Operating Standards do not dictate content, casting, design, or other production elements but seeks to create respectful, safe and equitable environments.

The Standard

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

- When invited to audition, prospective participants have the right to make inquiries about how their cultural personhood will be used within the production, particularly when the work will be devised (when there is no script at the time of audition). Inquiries will receive a thoughtful response and will remain confidential.
- Sometimes a potential participant discovers in the course of auditioning that they are uncomfortable with production elements as they relate to their personhood. Potential participants have the right to decline casting offers without fear of reprisal such as losing future opportunities. It is not the participant's responsibility to explain why they chose to decline an offer.
- Diversity, equality, and inclusion will be considered both in casting and in assembling production and design teams. In particular, culturally specific work will seek production personnel who can speak to that cultural experience.
- Whenever possible, we will make reasonable accommodations for auditions, rehearsals and performances, such as allowing or providing interpreters when necessary, providing access to facilities, etc.
- During the rehearsal process, participants should voice concern if they feel uncomfortable with the use of their cultural personhood, which may include:
 - Costume pieces that can reasonably be understood as culturally demeaning, which were not disclosed at audition/casting, and could not have been expected by a reading of the script or otherwise available materials;
 - Staging (culturally based violence or abuse, for example), which was not disclosed at the time of audition/casting;
 - Accents or dialects to underscore a cultural representation not disclosed at the time of auditions/casting;
 - Makeup that can reasonably be described as "black face," "brown face," or similar portrayal, which was not disclosed at the time of audition/casting.
 - Participants' comfort levels and preferences with hair and makeup will be taken into account, should they express discomfort with a hairstyle or makeup suggestion.
- When staging scenes of cultural violence, or other culturally charged narratives and language,

we will follow the same practice of consent building outlined in the Sexual Content and Nudity standard. Disclosure of this type of performance will be made at the audition, and the emotional risk associated will be recognized throughout the process.

- Participants have the right to report any inappropriate comments made regarding race, sexual identity, or sexual preference, without fear of reprisal such as losing future opportunities, regardless of who the comments were made by. This includes Palace Staff or the Production team.
- We seek to address concerns with generosity and humility through the channels of the Concern Resolution Path as outlined in this document.
- We seek to create a safe space for all conversations, regardless of how uncomfortable the topic may be.
- The Palace Theatre will seek opportunities to intern, mentor, include, and professionally engage participants of color at all levels of their organization.

Actor, Crew, and Staff GUIDELINES

Goal

To provide a safe and enjoyable space for all to participate in Palace Theatre Activities

Standard

- While theatrical productions are a collaborative process, it's important to know who you should take direction from:
 - The actors take direction from the Director, Stage manager (and in a musical, the Choreographer and Music Director) during rehearsals. Once the production loads into the theater, the actors and crew also follow instructions from the Assistant Stage Manager.
 - The Choreographer, Music Director, Technical Director, and Stage Manager take direction from the Production Director.
 - The Production Director takes direction from the Executive Artistic Director
 - The Executive Artistic Director reports to the Board of Directors
- Participants should not enter storage building areas, pull props or costumes, or use tools without being directed to by Palace Staff.
- Help to keep common spaces clean (green room, dressing room, rehearsal spaces) by throwing your trash in the proper receptacles.
- Actors, crew & staff will be courteous of fellow performers & crew who are performing or rehearsing
 - They will speak quietly when in the green room or the hallways near rehearsal/performance spaces
 - They will refrain from bringing non-cast/crew members backstage or to the green room before, during, or after a rehearsal or performance without express permission from the Stage Manager or Director.
 - Children who are present, but not involved in the production, must be supervised during rehearsals or performances by an approved guardian who is not involved in the production. Exceptions can be arranged with the Director or Stage Manager.

- Actors are responsible for the setting of their own props and costume pieces.
- Props and costumes furnished by Palace Theatre are the property of the Palace Theatre. They may not be removed from the building without express permission of Production Staff.
- Intentional damage or theft to property of Palace Theatre will result in appropriate disciplinary action up to and including dismissal from Palace Theatre productions/ activities, and possibly to criminal investigations.
- For productions where 4 or more children under the age of 14, there will be a designated person in charge of the child actors.
- It is expected that each participant will treat everyone involved with the production with the utmost respect and professionalism. It is also expected that each participant will be treated with the same respect and professionalism by everyone involved in the production. If an incident does occur, at any time, the participant should use the Concern Resolution Path in order to resolve the issue as soon as possible..
- Use of personal electronic devices is acceptable, however, it is expected that you will not allow the usage to impact the performance of your responsibilities. Excessive usage that impacts your performance will not be tolerated.
- It is critical to the success of each rehearsal and performance that each participant be early or on time. If a participant is going to be late, it is expected that the participant will contact the Stage Manager prior to that time.
- It is expected that each participant will arrive at each rehearsal and performance able to perform to the best of their ability. Should they be ill or have any medication that could impair their ability to function then they must tell the Stage Manager and the Executive Artistic Director so other arrangements can be made.
- The drinking of alcohol, prior to a rehearsal or performance, which results in the participant not being able to perform their duties to the level of their expected ability may result in immediate dismissal. Alcohol Consumption is strictly prohibited after a rehearsal or performance starts.

SOCIAL MEDIA GUIDELINES

Goal

To provide opportunities for participants and staff to use social media to promote shows and experiences at the Palace Theatre within the legal parameters of the show's license and educational opportunity.

Standard

- Social media are powerful communications tools that have a significant impact on organizational and professional reputations. Because they blur the lines between personal voice and professional voice, the Palace Theatre has crafted the following to help clarify how best to enhance and protect personal and professional reputations when participating in social media.
- Social media are defined as media designed to be disseminated through social interaction, created using highly accessible and scalable publishing techniques. Examples include but are not limited to LinkedIn, Twitter, Facebook, and YouTube.

- By signing the Palace Operating Standards, participants agree to allow the Palace Theatre to photograph and videotape you (or your child) and use photos/videos for publicity and archive purposes. The Palace Theatre is aware that rare exceptions may exist, as in the case of court orders. **If you do not consent to the above please submit a written statement.**
- Participants are encouraged to follow the Palace Theatre via the many social media platforms and share the content posted on the Palace Theatre's Social Media accounts, including videos and/or pictures.
- Due to licensing restrictions, participants should only post pictures or videos of the actual rehearsals or performances with permission from the Palace Theatre's marketing staff.
- Participants are encouraged to post about their experience during the rehearsal process & performance period including photos and videos of themselves and those who agree to be photographed. No pictures or videos should be posted of anyone under the age of 18, without the prior written consent of a Parent or Legal Guardian.
- The Palace Theatre will from time to time allow cast members to post via our official Social Media Channels.
- Both in professional and personal roles, Palace Theatre staff and participants need to follow the same behavioral standards online as they would in real life. The same laws, professional expectations, and guidelines for interacting with each other, patrons, and others apply online as in the real world.
- Protect confidential and proprietary information: Do not post confidential or proprietary information about the Palace Theatre, its staff or participants. Staff or participants who share confidential information do so at the risk of disciplinary action.
- Think twice before posting: Please be considerate, positive and respectful when posting via social media. Privacy does not exist in the world of social media. Consider what could happen if a post becomes widely known and how that may reflect both on the poster and the Palace Theatre. Search engines can turn up posts years after they are created, and comments can be forwarded or copied. If you wouldn't say it at a production meeting, rehearsal, or performance, consider whether you should post it online. If you are unsure about posting something or responding to a comment, contact a Palace Theatre Staff Member.
- Strive for accuracy: Get the facts straight before posting them on social media. Review content for grammatical and spelling errors.
- Be respectful: Don't use social media as a platform from which to express disrespect for the Palace Theatre, Staff or participants. Keep in mind that professional companies terminate employment for exactly that sort of social media abuse. Participants who engage in this sort of misuse of social media do so at the risk of disciplinary action. Also, please understand that content contributed to a social media site could encourage comments or discussion of opposing ideas. Responses should be considered carefully in light of how they would reflect on the poster and/or the Palace Theatre.
- Remember your audience: Be aware that a presence in the social media world is or easily can be made available to the public at large. This includes prospective actors, crew, patrons or donors. Consider this before publishing to ensure the post will not alienate, harm, or provoke any of these groups.
- Do not make posts which give the appearance of officially representing the Palace Theatre without specific permission.
- Use the official Palace Theatre invitation:

- We appreciate your eagerness to publicize our shows, but please DO NOT create your own Facebook invite for Palace Theatre productions. Instead, use the invite posted at the Palace Theatre group.
- Violations of this standard including, but not limited to posting video clips of the rehearsal or show without permission will lead to appropriate disciplinary action up to and including dismissal from Palace Theatre productions/ activities.

PRODUCTIONS INVOLVING PARTICIPANTS UNDER THE AGE OF 18

GOAL

To provide the safest environment possible for those participants under the age of 18.

STANDARD

- The Palace Theatre will engage a Youth Supervisor for every production that has more than 4 participants under the age of 14.
- Everyone who participates in any Palace Theatre activity will complete a background check at the Palace Theatre's expense.
- Attendance of parents, who have completed a background check, at rehearsal is only allowed by permission of the director/stage manager.
- Unless prior arrangements have been confirmed, A minor participant is not to be dropped off or picked up more than 5 minutes early or late for a rehearsal or performance call time. If parents/guardians do not abide by this policy on a regular basis, the minor participant could be dismissed from the production.
- The Youth Supervisor or Stage Manager will ensure that all participants under the age of 18 have been picked up after each rehearsal/performance by an approved parent/guardian.
- Written permission from parents is required if the participant is walking/driving or being picked up by someone other than their parent/guardian.
- Even with written permission from a parent/guardian, Minor participants (under age 18 years old) may not be transported to or from any Palace activity by a Palace employee (W2 or 1099) either in a Palace-owned vehicle or in the employee's personal vehicle (unless the minor Participant and the Palace employee are related/family).
- The Palace Theatre may ask parents with participants under the age of 13 to volunteer to attend performances and tech/dress rehearsals, in order to help monitor youth participants, facilitate entrances, quick changes and any other specific needs for that production.
- Participants 13 and under will be assigned to a separate dressing room, and will be required to come to costume fittings, dress rehearsals, and performances, wearing a base layer of clothing that will fit comfortably underneath their costumes.
- Participants between the age of 14 and 17 will be assigned a separate dressing room, according to their gender identity.
- Permission to attend rehearsals or performances should not be revoked as a form of discipline. Unscheduled absences can severely impact the rest of the cast and production as a whole.