

Appendix 1 - Examples of particular contexts

Examples are given for guidance only and should not be considered exhaustive.

Our 'workplaces'

REHEARSAL AND WORKSHOPS

Creative spaces should be places where participants feel safe to be open and experimental.

Rehearsal Practice

Rehearsals will always take place in dedicated rehearsal spaces provided by the company, except in exceptional circumstances when off-site rehearsal may take place, with prior approval from the Executive Director/General Manager. They must be appropriately staffed.

Physical contact between those in the rehearsal or workshop is sometimes necessary for the effectiveness of the creative process (e.g. to guide a gesture or a movement). Care, respect and sensitivity should always be applied to the use of physical contact. Where the purpose and form of physical contact is potentially problematic for a colleague, it should be explained by the person initiating physical contact and the other's consent obtained before it takes place.

Directors, Workshop Leaders and Company Managers have a responsibility to listen to and to be sensitive to feedback from those involved in the rehearsal or workshop and respond accordingly.

Rehearsal notes

A consistent and clear approach to rehearsal notes is encouraged.

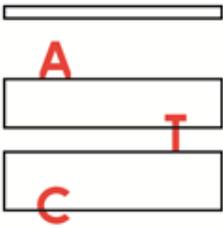
Constructive feedback is always more effective than negative criticism.

Persistent singling out of individuals for notes with the effect of undermining the individual, consistently giving extensive further notes by email, or insisting that the colleague stay behind either in the rehearsal space or in an informal setting such as a bar, may, in certain circumstances be construed as bullying.

Notes should not be given one-to-one, i.e. without another member of the company being present in the same room. The other member of the company could be, for example, the Company Manager, Deputy Stage Manager or Assistant Director.

The time spent on notes should always be within the contracted hours of cast, stage management and technical staff.

Broader discussion of the production in social environments should still be considered a professional conversation in the workplace and should always be subject to our agreed standards of behaviour.



D&R Appendices

OFFICE, MEETINGS AND OTHER PROFESSIONAL ENVIRONMENTS

In these workplace environments, we represent ourselves to our colleagues, peers and to the public.

In venues where we are guests – including our co-producers – it is important that we respect theatre staff across our partner organisation, from senior management to wardrobe, marketing, box office and front of house staff.

Treat venue staff with the same respect you would expect to be afforded to you. View them as collaborators, no matter what their management level. Deal with any problems informally via a senior manager and, where possible by offering a potential solution.

Appendix 2 – Personal and Professional

The line between personal and professional can often seem to be blurred by the nature of artistic work.

In the creation of artistic work, it is often the case that personal experience is used or discussed as an integral part of creating an artistic work.

The personal should always be framed by the professional nature of the work. No matter how personal the matters discussed, the rehearsal room or workshop space is still a workplace.

Respect for privacy, for personal space, for the personal to remain personal, is a vital part of ensuring the creative space is safe.

This applies equally to social spaces, such as the theatre bar or the café where a meeting takes place. These are also workplaces, because our reason for being there is professional.

Appendix 3 - Definitions

Harassment

The statutory definition of harassment is any form of unwanted conduct in relation to a relevant protected characteristic (age, disability, gender reassignment, race, religion/belief, sex, sexual orientation) which has the purpose or effect of violating a person's dignity, or creating an intimidating, hostile, degrading, humiliating or offensive environment. A single incident may constitute harassment if it is sufficiently serious. The motive or intention of the perpetrator may be (but is not invariably) relevant.

Harassment related to sex includes any form of unwanted verbal, non-verbal or physical conduct of a sexual nature, for example, unwelcome sexual advances, touching, standing too close and the display or inappropriate discussion of offensive materials.

Bullying

Bullying can be defined as persistent, offensive, abusive, intimidating or malicious behaviour, abuse of power or use of sanctions which make the recipient feel threatened, humiliated or vulnerable and which undermines self-confidence.