

## **The Ordinary Epic's Diversity, Inclusion, and Representation Policy**

April 10, 2021

*This document has been adapted from the Hartlife NFP policies that were graciously shared with the narrative storytelling community.*

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

- Diversity and inclusion will be considered both in casting and in assembling production and design teams. The Ordinary Epic team believes that storytelling can open and broaden the cultural conversation. Diversity and representation are an expression of our commitment to that value. In particular, culturally specific work will seek production personnel who can speak to that cultural experience.
- When invited to audition, prospective participants have the right to make inquiries about how their cultural personhood will be used within the production. It is not unusual for the scripts to be unfinished at the time of auditions. Questions and comments about representation are welcome. 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.
- During the rehearsal process, participants should voice concern if they feel uncomfortable with the use of their cultural personhood, which may include:
  - Content (culturally based violence or abuse, for example) that 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;

- Portrayals that can reasonably be described as “black face,” “brown face,” or similar portrayal that were not disclosed at the time of audition/casting.
- When creating content involving or about cultural violence, or other culturally charged narratives and language, we work with all artists involved to create an environment of consent and support. 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 should specify the range of contact that is acceptable.
  - The boundaries may change over the rehearsal process, either narrowing or broadening, but any change to the boundaries should be discussed and agreed upon before the rehearsal.
  - There should be an opportunity to discuss potential boundary violations at the end of each rehearsal and recording.
  - Disclosure of this type of performance will be made at the audition, and the emotional risk associated will be recognized throughout the process.
  - We seek to address concerns with generosity and humility through the channels of the Concern Resolution Path.

## **The Ordinary Epic Harassment Policy**

April 10, 2021

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### **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, gender identity, sexual identity, 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 that 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 creative workplace:**

In a creative 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 staffs 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;
- Inviting an actor to rehearse sexual content outside of scheduled rehearsals;
- Repeated invitation/suggestion to take relationships of a sexual nature outside of recording or rehearsal;
- Using the text of a production that is sexual, violent, threatening, or offensive in discourse outside of recording or rehearsal;
- 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 should 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.
- Concerns about harassment, safety, or a negative environment should be reported using the Concern Resolution Path (starting with level one wherever possible), and all concerns should be treated with the utmost respect for the safety and well-being of all participants.

## **The Ordinary Epic Reporting Path**

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Creating a safe and comfortable environment for all members of our team is important to us. We take concerns seriously and seek to address issues in a sensitive and timely manner. The following individuals are available to help you resolve any concerns or issues that may arise.

We encourage concerns of level 2 and above to be made in writing when possible.

### **Level One**

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

### **Level Two**

If you are not comfortable directly addressing the individual(s) involved, or if no resolution can be agreed upon, your next points of contact can be any of the following. If the concern involves an individual on this list, you may bring your concerns to another individual on the list. Any concerns addressed or discussions will be kept completely confidential.

You are also welcome to take your concerns to an outside individual for mediation. Please find a potential outside mediator listed below, but you are also welcome to ask someone to speak for you of your own choosing. We will attempt to work in good faith with any mediator to resolve your concerns.

**NAME: Jordan Stillman (she/her)**

**TITLE:** Executive Producer, *The Ordinary Epic*

**EMAIL:** [alittlejstillz@gmail.com](mailto:alittlejstillz@gmail.com)

**NAME: Brandon Crose (he/him)**

TITLE: Creator, Producer, *The Ordinary Epic*

EMAIL: [brandon.crose@gmail.com](mailto:brandon.crose@gmail.com)

*Outside Mediators*

**NAME: Alexander Danner (he/him)**

TITLE: Producer, *Greater Boston*

EMAIL: [alexander@twentysevenletters.com](mailto:alexander@twentysevenletters.com)

**NAME: Jeff VanDreason (he/him)**

TITLE: Producer, *Greater Boston*

EMAIL: [jvandreason@gmail.com](mailto:jvandreason@gmail.com)

A complaint may include allegations of civil or criminal misconduct or liability, and may require legal advice or action. A violation of civil rights should be reported to the New Hampshire Attorney General: <https://www.doj.nh.gov/civil-rights/index.htm>.

In case of physical emergency or criminal activity, call 911.