

emBODY PROJECT THEATRE

STUDIO POLICIES

Full policy text for all emBODY Studio classes · Last updated: June 2026

This document contains the full text of every policy that governs emBODY Studio classes. Please read it in full before checking the acknowledgment box on your registration form. If you have questions about anything below, contact us before you register.

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COMMUNITY CONDUCT & CARE POLICY

emBODY Project Theatre is a research-driven theatre company grounded in the emBODY Performance Method, which treats the body as a site of knowledge, history, and power. How we are with each other in our spaces is part of the work, not a separate matter, not a legal formality, but an expression of the same ethics that structure our rehearsal rooms, our Lab practices, and our artistic research. These guidelines apply to everyone who participates in emBODY spaces: artists, audiences, staff, volunteers, students, and collaborators alike. This policy works alongside our Equity, Access, and Anti-Oppression Policy, our Accessibility and Accommodations guidelines, our Consent Guidelines and Edge Space Guidelines, and our Research, Documentation, and Media Policy.

1. SCOPE

These guidelines apply to everyone participating in emBODY Project Theatre activities, including audience members and community participants, Ensemble members, Lab artists, and collaborators, Studio and training participants, staff and board members, volunteers, and guest artists, facilitators, and partners. Our goal is to support spaces that are as safe, accountable, and creatively alive as we can make them, while holding the understanding that no space is perfect or permanently free from harm.

2. CORE EXPECTATIONS

Dignity and Respect

We treat everyone in our spaces with respect, regardless of race, gender, sexuality, disability, body size, age, class, religion, or any other aspect of identity or lived experience. Dehumanizing language, discriminatory jokes, and demeaning behavior have no place here.

Consent and Boundaries

Physical and emotional participation in our work is grounded in clear, ongoing consent. We ask before initiating physical contact, we respect changes in someone's comfort level without pressure or negotiation, and we do not push others to share personal stories, trauma, or identity details. "No," "not today," and "I need to adjust" are complete answers.

Power and Positionality

We recognize that power moves through our spaces in multiple forms: through formal roles such as director, facilitator, and student, and through identity axes such as race, gender, and class. Those in positions of formal or informal authority are expected to be especially attentive to how their words and actions land. We encourage everyone to bring awareness to how their own identities and histories shape dynamics in the room.

Learning and Accountability

We are a research-based company. Mistakes, misunderstandings, and genuine differences will arise. We ask participants to remain open to listening, reflecting, and adjusting; to resist defensiveness when impact is named, even when intent was different; and to stay in relationship with feedback about behavior that may cause harm, regardless of whether it was intentional.

Care for Self and Others

Taking a break, stepping out, or adjusting your level of participation is not failure: it is part of working responsibly with your own body and nervous system. We encourage everyone to let facilitators or staff know if something in the room feels unsafe or overwhelming, and to support a culture where others can do the same without shame.

3. BEHAVIORS THAT ARE NOT ACCEPTABLE

The following behaviors are not acceptable in emBODY Project Theatre spaces, whether in person or online: harassment, stalking, or targeted intimidation; physical or sexual violence, threats, or coercion; unwanted or non-consensual physical contact; discrimination, slurs, or demeaning remarks based on any aspect of identity including racism, sexism, homophobia, transphobia, biphobia, ableism, fatphobia, classism, xenophobia, antisemitism, Islamophobia, or other forms of hate; persistent boundary violations after a request to stop; retaliation against someone who raises a concern or reports harm; and sharing confidential or sensitive information from a process without consent, particularly when it involves others' stories or identities.

We reserve the right to ask someone to leave an event or process if their behavior is causing harm or significantly disrupting the safety and integrity of the space.

4. HOW THIS APPLIES IN DIFFERENT SPACES

Public Events and Performances

At performances, showings, and community events, we ask that audience members treat artists, staff, and fellow attendees with respect, follow any guidelines communicated for the specific event (such as photography, recording, or participation boundaries), and refrain from disruptive, hateful, or harassing behavior. If a guest's conduct negatively impacts others, staff may ask them to adjust their behavior, relocate, or leave the event.

Rehearsals, Labs, and Ensemble Processes

In rehearsal and Lab spaces, we ask participants to engage in consent-forward physical and emotional work, use the structures provided for check-ins and boundary setting, raise concerns with facilitators when something feels harmful or unsafe, and respect the confidentiality of the room, particularly when others share personal or vulnerable material. Facilitators and leaders are responsible for setting expectations clearly, responding to concerns in good faith, and adjusting exercises or processes when safety, access, or equity requires it.

Studio Classes and Training

In training spaces, participants are expected to support a learning environment where questions are welcome and differences are respected. No one should use power, experience level, or identity to belittle or silence others. Instructors model the consent, access, and equity practices that are central to what we teach.

Spaces Involving Minors

Where a process includes participants under 18, adults working with them are expected to follow emBODY's safeguarding expectations around boundaries, communication, and supervision, consistent with the engagement agreements those adults have signed. Any concern involving a minor's safety is treated with particular urgency.

5. RESEARCH, DOCUMENTATION, AND CARE

Some emBODY spaces include documentation as part of our practice-as-research model: notes, surveys, interviews, photos, and video. Our Research, Documentation, and Media Policy explains this in detail. Within that framework, participation in formal research activities is voluntary, individuals have options around being photographed or recorded where possible, and documentation is used in ways that are respectful and aligned with our values. Questions about documentation in any specific space are always welcome.

6. WHEN HARM OCCURS

Even with clear values and guidelines, harm can occur. We encourage people to speak up when something in our spaces feels harmful, discriminatory, or unsafe. If you experience or witness harm, you may speak with a facilitator or staff member in the moment if it feels safe, reach out after the fact by email or in writing, or ask for support in sharing your experience in a form that works for you.

If your concern involves emBODY's Artistic Director or another member of leadership, or you would simply feel more comfortable speaking with someone else, you may instead contact our Producer/Production Manager directly.

Reports are kept as confidential as possible and shared only with those who need to know in order to respond. We do not retaliate against anyone who raises a concern in good faith, and doing so has no bearing on a participant's standing, casting, or engagement with emBODY. We aim to acknowledge a report within a few business days.

When concerns are raised, we may listen and document what happened, check in with the people directly affected if they wish, follow up with the individuals or teams involved, consult with outside advisors or facilitators when appropriate, and take steps that may include clarifying expectations, facilitating conversations, adjusting structures, or limiting someone's participation in our spaces.

We are not a crisis or emergency service and may not be able to respond immediately in all situations. If you are in immediate danger, please contact local emergency services.

7. ONGOING PRACTICE

Community conduct and care are living practices, not fixed achievements. We expect to revisit and revise these guidelines as we learn from our work, our communities, and the people who move through our spaces. If you have feedback about this policy or ideas for how we can better align our practices with our values, you are welcome to reach out at any time.

CONSENT GUIDELINES

Consent is not a form we ask you to sign once. It is a practice we return to constantly, because the emBODY Performance Method treats the body as a site of knowledge, history, and power, and no one else can know what a given body needs in a given moment. This document explains what consent means in our rooms, how it works in practice, and what tools exist to support it. It works alongside our Community Conduct & Care Policy and our Edge Space Guidelines, which describes a more specific practice for higher-intensity moments.

1. WHAT CONSENT MEANS HERE

Consent at emBODY is ongoing, specific, and revocable. Agreeing to one exercise, one moment of physical contact, or one piece of shared story does not mean agreeing to the next. We do not treat a single yes at the start of a process as blanket permission for everything that follows. Consent can be given, adjusted, or withdrawn at any point, by anyone, without needing to explain why.

2. PHYSICAL CONSENT & TOUCH

We ask before initiating physical contact. This applies in devised work, partnering, stage combat, and any exercise involving touch, weight-sharing, or close proximity. Asking can be verbal or through an agreed-upon signal established at the start of a process, but it happens before contact begins, not after.

If someone withdraws consent to physical contact mid-exercise, whether by saying so, using an agreed signal, or through a clear physical cue, that withdrawal is honored immediately. We do not pause to negotiate, ask for justification, or finish the moment first. Facilitators are responsible for noticing withdrawal even when it isn't stated aloud, and for stopping the exercise or adjusting it in response.

3. EMOTIONAL & NARRATIVE CONSENT

No one is required to share personal story, trauma, identity details, or lived experience as a condition of participating in emBODY's work. Devised and research-based practice often invites personal material, and that invitation is always optional. Declining to share something does not require justification, and does not affect your standing, casting, or engagement.

If personal material is shared in a room, whether in an exercise, a discussion, or a devising session, that material belongs to the person who shared it. It is not repeated, referenced, or used outside that room without their explicit permission, consistent with our Community Conduct & Care Policy.

4. THE TOOLS WE USE

We use plain language on purpose. "No," "not today," "I need to adjust," and "I'm out" are complete sentences here. No one is required to explain, soften, or justify a boundary. For higher-intensity work, physical risk, or emotionally vulnerable material, we also use Edge Space, a more structured practice described in full in our Edge Space Guidelines. Edge Space is named explicitly by a facilitator before that kind of work begins; the general consent practices in this document apply everywhere, all the time, whether or not Edge Space has been named.

5. CONSENT, DOCUMENTATION & RESEARCH

Being photographed, recorded, or included in research activities is governed separately by our Research, Documentation & Media Policy, and, where applicable, your Talent Release or Informed Consent to Participate in Research. Consent to participate in a rehearsal, class, or production does not by itself mean consent to any specific use of your image, words, or data; those permissions are handled through those documents specifically.

6. FACILITATOR & LEADERSHIP RESPONSIBILITIES

Consent-forward practice is not something we wait for participants to ask for. Facilitators, directors, and teaching artists are responsible for building consent into a room from the start: naming what kind of work is planned, offering real alternatives or modifications rather than a binary opt-in or opt-out, checking in during physically or emotionally demanding work rather than only at the end, and paying attention to non-verbal signs that someone may be at their

limit, even if they haven't said so. Those in positions of formal authority carry more responsibility for getting this right, not less, because of the power those roles hold in the room.

7. WHEN CONSENT IS NOT RESPECTED

If someone's consent is disregarded, pushed past, or pressured, that is a matter for our Community Conduct & Care Policy, and, where it involves harassment, discrimination, or conduct of a sexual nature, our Harassment, Discrimination & Sexual Harassment Policy. Both describe how to report a concern, including an alternate contact if your concern involves the Artistic Director or another member of leadership, and both apply here without exception.

8. ONGOING PRACTICE

Consent practice is not a fixed skill anyone masters once. We expect to keep learning how to do this better, in conversation with the people who move through our rooms. If you have feedback about how consent functions in a specific process or space, we want to hear it.

EDGE SPACE GUIDELINES

Edge Space is the boundary zone where intensity, vulnerability, and artistic risk intersect: the place where the work asks more of a body or a nervous system than ordinary rehearsal, and where real artistic discovery often happens because of that demand, not despite it. Edge Space is a named practice, not a general description of "intense work happening." This document explains when it applies, how it is entered, and what tools support people while they are in it. It works alongside our Consent Guidelines, which govern consent everywhere, all the time, and our Support Resources & Care Guide, which offers grounding tools referenced here.

1. WHAT EDGE SPACE IS

Edge Space names the zone where a person is working at or near their limit: physically, emotionally, or both. It shows up in partnering and physical risk work, devised material that draws on real vulnerability or personal history, trauma-adjacent or activating themes, and genre-based inquiry such as our Horror Lab, where fear states themselves are the subject of the work. Edge Space is not a failure state or something to avoid; it is a place the work sometimes needs to go, held with more structure and more care than ordinary rehearsal.

2. HOW EDGE SPACE IS ENTERED

Edge Space is named explicitly by a facilitator, director, or Lab lead before the work begins. It is never inferred from general participation in a process, and simply being in the room does not mean someone has agreed to Edge Space work specifically. Naming it means telling participants plainly what kind of intensity is coming, what the exercise or scene asks of them, and what support is in place, before anyone is asked to step into it.

Entering Edge Space requires its own specific consent, separate from a general agreement to participate in the process. Someone can fully consent to a production or a Lab and still decline a specific piece of Edge Space work within it, without that being treated as a lesser form of participation.

3. TOOLS WHILE WORKING IN EDGE SPACE

Facilitators check in during the work itself, not only before or after. Check-ins may be verbal, or through an agreed-upon non-verbal signal established at the start of a process, so someone can step out without having to speak in the middle of a vulnerable moment. Anyone can step out of Edge Space work at any time, without explanation, and without it being treated as a disruption. Pacing is deliberate: Edge Space work is not rushed, and facilitators build in space to pause, slow down, or stop entirely if something isn't landing safely.

4. AFTERCARE

Edge Space work does not end the moment a scene or exercise stops. We build in time to come back to the room together: a grounding practice, a debrief, or simply a pause before moving to the next thing. Our Support Resources & Care Guide includes specific grounding and regulation tools, such as breathwork and grounding exercises, that facilitators may draw on after Edge Space work, and that participants are welcome to use on their own afterward, during a show, or at home.

5. FACILITATOR RESPONSIBILITIES IN EDGE SPACE

Anyone leading Edge Space work carries heightened responsibility. This includes reading non-verbal signals of distress, dissociation, or overwhelm, and responding to them even if a participant hasn't said anything aloud; ending an exercise if someone appears unsafe, regardless of what the exercise was meant to accomplish; and checking in with participants after the fact, not assuming that silence means everything landed well. Facilitators new to leading Edge Space work are encouraged to observe or co-facilitate with a more experienced lead before running it independently.

6. WHAT EDGE SPACE IS NOT

Edge Space is never a justification for overriding consent, pushing past a stated limit, or treating hesitation as something to be talked out of. Naming a moment as Edge Space does not grant permission to disregard a "no." If Edge Space language is ever used to pressure someone into continuing past their limit, that is a violation of our Consent Guidelines and our Community Conduct & Care Policy, not a legitimate use of this practice.

7. QUESTIONS & ONGOING PRACTICE

Edge Space is one of the more specialized practices in our method, and we expect our understanding of it to keep developing. If you have questions about how Edge Space applies to a specific process, or feedback about how it was held in a particular room, we want to hear it.

ACCESSIBILITY & ACCOMMODATIONS POLICY

emBODY Project Theatre builds performance through shared bodies, shared space, and shared practice. Because we treat the body as a site of knowledge, history, and power, access is not an accommodation we append to our work: it is part of how we design the work from the beginning. We are an emerging company operating in varied venues with limited resources, which means we cannot guarantee every accommodation in every context. It also means we are genuinely building toward better, not just doing the minimum. If you have a question about access for a specific event or program, we want to hear from you.

Access needs you share with us are used only to support your participation. We keep this information confidential and share it only with the staff or facilitators who need it to support you, never as a general record or beyond what's needed to make the room work.

1. VENUES & PHYSICAL ACCESS

We work in a range of spaces: theatres, classrooms, studios, and community venues. Physical accessibility varies from site to site. For each public event, we provide the venue address and neighborhood, information about stairs, ramps, elevators, and accessible entrances where we have it, whether restrooms are gendered and/or wheelchair accessible, and any known seating limitations such as steep rakes or fixed seating configurations.

Service animals are welcome in our spaces, and we will work with you to accommodate mobility devices, oxygen, or other personal medical equipment wherever the venue allows.

If you need more specific information about a venue (step counts, doorway widths, restroom layout, parking), please contact us before the event. We will share what we know and, when possible, ask the venue directly for more detailed information.

2. PERFORMANCES & PUBLIC EVENTS

At performances, showings, and public events, we work to provide clear signage and front-of-house support for navigation inside the venue, flexible and companion seating options where the space allows (aisle seats, seats near exits, wheelchair-accessible locations with a companion seat, or locations with additional legroom), and the option for early entry for those who need additional time to settle. We make space for attendees to step out and return without disruption.

We cannot currently guarantee ASL interpretation, live captioning, or audio description at every event. When resources and partnerships allow, we will offer these services for specific programs and will communicate that clearly in advance. If you know you will need a particular accommodation to attend an event, please contact us as early as possible. We aim to respond within a few business days. We may not be able to fulfill every request, but early communication gives us the best chance of finding a workable solution.

3. SENSORY & CONTENT CONSIDERATIONS

Our work sometimes includes intense themes, sustained sound, and physical movement. When possible, we provide brief content advisories, particularly for themes that may be activating or sensitive. We indicate when an event is likely to include sudden loud sounds, shifting lights, or close physical proximity between performers and audience members, and we share approximate runtimes and intermission information.

If you have specific sensory needs such as seating away from speakers, advance notice about lighting effects, or preference for an aisle seat, please let us know. We will respond within our current capacity and venue constraints.

4. LABS, REHEARSALS & STUDIO TRAINING

In Labs, rehearsals, and Studio classes, access is part of how we design the room. We invite participants to share access needs and boundaries at the start of a process, with the understanding that those needs can evolve and be named at any point. We offer modifications for movement-based exercises, build in breaks and grounding practices when work is physically or emotionally demanding, and normalize changes in participation level without framing them as failure or interruption.

We may not be able to accommodate every need in every context. What we can commit to is working collaboratively with each participant to find sustainable ways of being in the room together. If you are considering joining a Lab, Ensemble, or class and have specific access questions, please contact us before or during the intake process.

5. FINANCIAL ACCESS

Cost can be a barrier to participation. Where possible, we work toward offering sliding-scale or tiered pricing for certain workshops and programs, providing a limited number of reduced-cost or scholarship spots when funding allows, and partnering with schools and community organizations to subsidize participation for their members. Details about pricing and any available financial support are listed with individual programs. If cost is a barrier, reach out and ask what options may be available.

6. WHAT WE CANNOT CURRENTLY GUARANTEE

We want to be honest about the limits of our current capacity. We cannot currently guarantee ASL interpretation at all events, live captioning or audio description at all performances, fully step-free access at every venue we use, or the ability to fulfill all last-minute accommodation requests.

We can commit to sharing what we know about our spaces and events clearly and promptly, listening to access needs without defensiveness, keeping what you share with us confidential, making reasonable adjustments within our staffing, time, and budget, and continuing to learn and adjust our practices over time.

7. QUESTIONS, FEEDBACK & ONGOING WORK

Accessibility is ongoing work, not a fixed achievement. We know we will make mistakes and encounter limits, and we are committed to learning from both. If you have an access need to discuss, want more detailed information about a specific event or space, or have feedback about an experience with emBODY Project Theatre, you are always welcome to reach out.

If your question or concern involves how emBODY's Artistic Director or another member of leadership has handled an access request, or you would simply feel more comfortable speaking with someone else, you may instead contact our Producer/Production Manager directly.

This policy is the Accessibility & Accommodations Policy referenced throughout emBODY's engagement agreements, waivers, and consent forms for artists, teachers, and collaborators.

ILLNESS POLICY

emBODY Project Theatre builds performance through breath, proximity, shared space, and trust. Illness spreads quickly in those conditions. This policy exists because community care is not separate from our artistic practice: it is part of it. We protect people over productivity. We treat illness boundaries the same way we treat all consent-based limits: they do not require justification, they do not invite pressure, and they shape how we build together. This policy applies to all emBODY programming regardless of venue, and works alongside our Community Conduct & Care Policy, our Accessibility and Accommodations guidelines, and our Safety, Health, Access & Incident Reporting Policy.

AT A GLANCE

The essential rule: if you feel unwell, do not come to the space. This policy covers all contagious illness, including but not limited to COVID-19, influenza, RSV, strep, and stomach viruses. Masks are always welcome; we encourage well-fitted N95, KN95, or KF94 masks and may require them for specific events. If you are a ticketholder and need to stay home, contact us as early as possible about exchange or credit options. Artists, staff, and volunteers are never expected to push through illness. We adjust the plan. Return to the room when your symptoms are improving and you meet return criteria as described in Section 8.

1. PURPOSE & VALUES

Our rehearsal rooms and performance spaces are close-contact environments. Illness moves through them fast. We maintain this policy to support community care and equitable access, particularly for participants who are immunocompromised, disabled, pregnant, caregiving, or otherwise at elevated risk. This is a consent-forward, justice-conscious policy. The health and safety of people in the room takes precedence over any individual timeline, production schedule, or attendance record.

2. SCOPE

This policy applies to all emBODY Project Theatre programming and spaces, including Studio classes, Lab sessions, rehearsals, production meetings, performances, sharings, and public events. It applies to everyone present: artists, staff, volunteers, audience members, interns, and guests. As an emerging company, venues may vary; this policy applies regardless of location.

3. WHEN TO STAY HOME

Symptoms

Do not attend if you have any new or worsening symptoms, including fever or chills; cough, sore throat, congestion, or runny nose; body aches or fatigue beyond your baseline; headache; nausea, vomiting, or diarrhea; new loss of taste or smell; or a general "something is off" sense that suggests you might be contagious. You do not need to identify or prove your illness.

Known Exposure

If you have had a close exposure to a contagious illness, stay home if you develop symptoms or if you are within the highest-risk window after exposure and will be in close-contact conditions. If you are exposed and asymptomatic, contact us: we may ask for masking and/or testing depending on the event's risk level.

GI Symptoms

Stomach viruses spread with unusual speed in shared spaces. If you have vomiting or diarrhea, do not attend until symptoms have fully resolved and you have been stable for at least 24 hours.

4. MASKING

Masks are always welcome at emBODY events. We encourage well-fitted N95, KN95, or KF94 masks for anyone seeking added protection. We may require masking for a specific rehearsal period, performance weekend, or event if illness is moving through the company or community, the work requires close physical proximity, venue conditions indicate elevated risk, or a host site requires it. When masking becomes required, we will communicate that in advance when possible.

5. TESTING & SPECIAL REQUIREMENTS

Testing is not required for every event. We may request testing under specific conditions, including close-contact rehearsal processes such as partnering or sustained physical work, events with unusually close audience-performer proximity, when illness is actively moving through the room, or when a venue or host site requires it. If testing is requested, we will communicate the type of test needed (typically rapid/antigen), the timing, and how to report results. We will be clear about whether we are operating on an honor system or requesting documentation.

6. AUDIENCE ATTENDANCE & TICKETING

If you are sick or symptomatic, do not attend. We would rather hold the seat open. For ticketed events, contact us as early as possible about exchange or credit options, subject to event capacity and availability. If concessions are offered at a venue, we encourage masking when not actively eating or drinking, particularly during high illness seasons.

7. ARTISTS, STAFF & VOLUNTEERS

Reporting Illness

If you are participating in emBODY Project Theatre as an artist, staff member, volunteer, or intern and you become unwell, notify your appropriate lead (Stage Management, the facilitator, the producer, or Artistic Director) as early as possible. Do not come to the space "to see how you feel." Once notified, arranging coverage or adjusting the plan is emBODY's responsibility, not yours to solve alone.

Compensation

This policy sets our values and expectations around illness; it does not change the compensation terms of any signed engagement agreement. Whether and how you are paid for a session missed due to illness is governed by your Studio Teacher, Production Artist, or Performing Artist Agreement, as applicable.

Culture of Care

We do not reward powering through illness. We do not penalize absence due to sickness. We build contingency plans because bodies are real. Illness limits are consent limits, and consent limits are respected here without interrogation or pressure.

If a Minor Becomes Ill

If a participant under 18 becomes ill or is sent home during a program, we will notify their parent or guardian promptly, consistent with our other safeguarding practices.

Privacy

Health information you share with us, including symptoms, exposure, or return-to-room details, is kept confidential and shared only with those who need to know in order to respond. If a community exposure notice is needed, we will communicate it without identifying the individual.

8. RETURN-TO-ROOM GUIDELINES

You may return when you are fever-free for 24 hours without fever-reducing medication, your symptoms are clearly improving, and you can participate without creating unnecessary risk for others. Upon returning, we may request masking for close-proximity work, modified participation with reduced contact-based activity, or testing if your symptoms align with a high-transmission illness. We determine precautions based on the needs of the room and the nature of the work.

9. SPACE HEALTH PRACTICES

We aim to maintain reasonable health practices based on each venue's capacity and systems, including cleaning high-touch surfaces when feasible, providing hand sanitizer when feasible, encouraging ventilation practices appropriate to the site, and communicating clearly about any known illness concerns affecting the room. Many venues have their own cleaning and ventilation protocols. emBODY Project Theatre will comply with those in addition to our own standards.

10. RISK, COMPLIANCE & QUESTIONS

Any gathering carries inherent health risk. By attending an emBODY event, you voluntarily assume the risks associated with being in a shared indoor space. emBODY Project Theatre reserves the right to deny entry or participation if someone is clearly ill, refuses to comply with required health measures, or presents a significant risk to others. We also reserve the right to update this policy as conditions change, with notice when possible.

If you have questions, access needs, or require accommodations related to illness risk, including masking preferences, seating needs, or proximity concerns, please contact us. We will respond with care and clarity.

SAFETY, HEALTH, ACCESS & INCIDENT REPORTING POLICY

emBODY Project Theatre's work is physical, close-contact, and often emotionally demanding, which means safety has to be built into how we run a room, not treated as paperwork that follows an injury. This policy sets our general safety standards and describes when and how incidents get reported. It works alongside our Illness Policy, our Accessibility and Accommodations guidelines, our Consent Guidelines and Edge Space Guidelines, and our Incident & Injury Report form, which is the document used to record a specific incident once this policy's expectations are followed.

This policy describes our general practices and is not a substitute for legal advice, a site-specific safety plan, or professional safety training. emBODY recommends periodic review of this policy alongside any venue-specific requirements.

1. OUR APPROACH TO SAFETY

We treat physical and emotional safety as part of artistic practice, not separate from it. emBODY is responsible for maintaining a reasonably safe working space, reasonably safe and properly maintained equipment, and appropriate orientation for anyone working with equipment, rigging, weapons, or tools specific to their role. Every participant is responsible for following safety instructions, communicating limits and concerns, and using the consent tools described in our Consent Guidelines and Edge Space Guidelines.

2. SCOPE

This policy applies to all emBODY programming and spaces, including Studio classes, Lab sessions, rehearsals, production meetings, tech, performances, and public events. As an emerging company working across varied venues, specific conditions and resources may differ site to site; this policy states our standard of care regardless of location, and we comply with any additional safety requirements a specific venue has in place.

3. CATEGORIES OF PHYSICAL RISK

Depending on the activity and role, safety considerations may include physical staging, partnering, lifts, or fight choreography; working at height, with rigging, or with lighting and electrical equipment; building, moving, shifting, or striking scenery and set pieces; use of tools, machinery, or materials in scenic and props construction; and the general physical demands of tech and production week. Stage combat, weapons, and fight choreography work involves additional, activity-specific safety requirements and is led only by those authorized to run it.

4. HEALTH PREPAREDNESS

emBODY is not a medical provider. We collect emergency contact and relevant health information for artists and participants through our Emergency Form so that this information is available if needed, and we encourage every participant to share what they are comfortable sharing. Facilitators and Stage Management are expected to know the location of exits, first aid supplies, and emergency contact information for the space they are working in, and to confirm this at the start of a rehearsal period, Lab, or production.

5. WHEN TO REPORT AN INCIDENT

An Incident & Injury Report should be completed any time a participant is injured, reports significant physical or emotional distress connected to an activity, or is involved in a near-miss that could have caused injury, whether or not anyone was ultimately hurt. If there is any doubt about whether something rises to the level of a reportable incident, we ask that a report be completed anyway; this is documentation, not disciplinary action.

The report should generally be completed by the Stage Management, facilitator, director, or staff member present at the time, as soon as reasonably possible after the incident, and reviewed by the Artistic Director or Producer, consistent with the form itself.

6. NEAR-MISS & HAZARD REPORTING

We want to hear about hazards before they cause harm, not only after. If you notice a safety concern, such as a loose floor plate, a props or set issue, inadequate lighting, or anything else that could put someone at risk, tell Stage Management, a facilitator, or emBODY leadership as soon as you notice it. Reporting a hazard is never treated as a complaint about a person, and never results in any penalty to the person who raised it.

7. EMERGENCY RESPONSE

If a situation requires immediate emergency medical attention, call 911 first and notify emBODY leadership as soon as it is safe to do so. Our Incident & Injury Report and Emergency Form support the response but should never delay it. If a participant is a minor, we will contact their parent or guardian as promptly as possible, consistent with our other safeguarding practices.

8. CONFIDENTIALITY

Health and safety information, including incident reports, is kept as confidential as possible and shared only with those who need to know in order to respond, support the person involved, or meet a genuine safety or legal obligation.

9. NON-RETALIATION

Reporting an injury, a near-miss, or a safety concern never affects a participant's standing, casting, or engagement with emBODY, and is never met with retaliation. This applies whether the report concerns your own experience or something you witnessed happening to someone else.

10. QUESTIONS & RESPONSIBILITY

Corinne M. Mason, Artistic Director, holds overall responsibility for this policy.

If your concern involves how a safety issue was handled by the Artistic Director or another member of leadership, or you would simply feel more comfortable speaking with someone else, you may instead contact our Producer/Production Manager directly.

We will review this policy periodically and expect to revise it as our spaces, programs, and practices change.

FOOD, DRINK, DRUGS, ALCOHOL & SMOKING POLICY

This policy exists to protect costumes, sets, props, and shared spaces, and to support everyone's ability to do physically demanding work safely. It works alongside our Safety, Health, Access & Incident Reporting Policy and our Illness Policy.

1. FOOD & DRINK

Water is welcome in rehearsal and performance spaces at all times; staying hydrated matters for physically demanding work. Food and other drinks are generally fine in designated break areas, but should be kept away from costumes, set pieces, props, and performance spaces unless a facilitator or Stage Management says otherwise for a specific space. Clean up after yourself, and let Stage Management know if a spill or mess needs more than a quick wipe-down.

2. ALCOHOL

Alcohol is not permitted during rehearsal, tech, or performance time, including backstage during a show. At community events such as an opening night reception or similar gathering held separately from active rehearsal or performance, alcohol may be served consistent with venue rules and applicable law; this is a distinct context from rehearsal and performance time and is addressed on an event-by-event basis.

3. DRUGS

Illegal drug use is not permitted in emBODY spaces at any time. Participating in rehearsal, tech, or performance while impaired by any substance, legal or illegal, in a way that affects safety or the ability to do the work is not permitted, consistent with our Liability Waiver and Safety, Health, Access & Incident Reporting Policy. If you have a question about a legal medication and how it may affect your participation in physically demanding work, talk with Stage Management or the facilitator; this is a safety conversation, not a disciplinary one.

4. SMOKING & VAPING

Smoking and vaping are not permitted inside rehearsal or performance venues, and are limited to any designated outdoor area a specific venue allows. If a production calls for stage smoking, this is handled through prop or herbal alternatives approved by Stage Management and the venue, following that venue's fire and safety requirements, never through actual tobacco or vaping products used as a stage effect.

5. QUESTIONS

Questions about how this policy applies to a specific event, venue, or production can go to Stage Management or emBODY leadership.

SOCIAL MEDIA & DIGITAL SHARING POLICY

emBODY Project Theatre uses social and digital media to share our work, build community, support fundraising and partnerships, and document our artistic and research practice. The same principles that guide our rehearsal rooms guide our digital spaces: consent, context, care, and accountability. This policy applies to everyone participating in emBODY projects, regardless of role or level of involvement. We want artists proud of their work with us and sharing it, and this policy is written to protect the process and the people in the room, not to keep you from celebrating your own work. It works alongside our Talent Release, our Research, Documentation & Media Policy, and our Community Conduct & Care Policy.

1. GUIDING PRINCIPLES

Consent: no one's image, story, or process is shared without clear permission. Context: work that is experimental, vulnerable, or in-progress is not taken out of context. Care: we do not post content that endangers, mocks, or exploits bodies or identities. Accountability: we take responsibility when online content causes harm, and we work to repair it. These are not social media guidelines imposed from outside our practice: they are the same values that structure our rooms.

2. OFFICIAL EMBODY CHANNELS

What Counts as an Official Channel

Official channels are any accounts, sites, or platforms operated in the name of emBODY Project Theatre or the emBODY Performance Method, including emBODY Project Theatre social media accounts on any platform, the company website and email newsletters, and any project-specific or event-specific accounts created or approved by leadership. No one may create a new account in emBODY's name without written approval from the Artistic Director or designated leadership.

Content Standards

Content shared on official channels should reflect emBODY's values of freedom, presence, authenticity, and justice; accurately represent the work, process, and artists involved; avoid sensationalizing trauma, bodies, or identity-based harm; use images and footage covered by our Talent Release and media agreements; and credit artists, collaborators, and partners whenever possible. If you have an idea for content or would like to be featured, contact the designated social media lead or Stage Management.

3. PERSONAL ACCOUNTS & SHARING EMBODY WORK

What You May Share

We welcome artists being proud of their work and sharing it with their communities. When posting about emBODY projects on personal accounts, you may share official posters, trailers, and promotional materials; approved production photos and video clips; your own reflections on the process, as long as they do not disclose others' private information or stories; and personal photos of yourself, such as a selfie in costume or in the space, taken for your own sharing.

What You May Not Share

You may not share recordings of rehearsals, Labs, or classes made without the explicit knowledge and consent of everyone present; images or video of other participants without their consent; material that shows safety incidents, injuries, or emotional distress; or content that misrepresents the work, mocks collaborators, or targets individuals. Process is not content. What happens in the room is protected. This restriction is about the room, the process, and the people in it, not about you sharing your own excitement or your own image.

Consent for Images and Video

Ask before posting any image or video in which another identifiable person appears. If anyone in the image or video asks you not to post or to remove it, you are expected to honor that request promptly. Do not post images or video of minors involved with emBODY without documented permission from a parent or guardian and from emBODY leadership.

Sensitive Content

Some emBODY projects explore themes including trauma, violence, horror, sexuality, and oppression. Do not post graphic or potentially triggering content without content notes and without approval from emBODY leadership. Do not share footage of exercises or scenes described as research-only, exploratory, or not for public view. Do not share personal histories, testimonies, or disclosures from other participants.

4. REHEARSAL, LAB & CLASS FOOTAGE

Rehearsal, Lab, and class spaces are primarily creative and learning environments, not content sources. Recording of the room, the process, exercises, or other participants is permitted only when requested by a facilitator or Stage Management for documentation purposes, clearly announced and consented to by all present, and aligned with our Talent Release and media agreements. A personal photo of yourself alone, taken for your own sharing and not capturing the process, exercises, or other identifiable people, is not restricted by this section.

Footage taken by emBODY Project Theatre staff remains the property of emBODY Project Theatre and is used for internal documentation and research, marketing and fundraising, and training and education as outlined in the applicable Talent Release. Artists may request to view or receive specific footage for personal reels or documentation; requests will be considered based on consent, context, and technical capacity.

5. TAGGING, CREDIT & USE OF EMBODY MATERIALS

When posting about emBODY projects, we encourage you to tag emBODY Project Theatre and the relevant project account, credit collaborators including performers, designers, photographers, and venues, and use agreed-upon show hashtags or campaign tags. The emBODY logo, branding, and design assets may only be used in ways approved by leadership. Do not create emBODY-branded materials for public use without approval.

6. RESPECTFUL ONLINE CONDUCT

Our community agreements apply online as well as in the room. Participants and staff are expected to avoid harassment, bullying, or targeted posts about other participants, staff, or audience members; discriminatory language or content of any kind; outing or disclosing someone's identity (gender history, disability status, immigration status, trauma history) without their explicit consent; and sharing confidential information about incidents, injuries, or internal processes. You retain your right to speak about your own experiences and to critique systems. We ask that concerns about specific people or projects be raised through our internal feedback and accountability processes when possible.

7. TAKEDOWNS, CONCERNS & ACCOUNTABILITY

Takedown Requests

emBODY Project Theatre may ask you to remove or edit posts that reveal confidential or sensitive information; share images or video of others without consent; endanger someone's safety or privacy; misrepresent our work in ways that cause harm; or conflict with agreed-upon project boundaries. When we request a takedown, we will explain why and work with you to find alternative ways to share your investment in the work.

Reporting Concerns

If a post, comment, or online interaction related to emBODY causes harm or feels unsafe, speak to Stage Management, the Director, or designated leadership; use any confidential reporting mechanism provided for the project; or request support if you are the target of online harassment connected to emBODY work.

If your concern involves emBODY's Artistic Director or another member of leadership, or you would simply feel more comfortable speaking with someone else, you may instead contact our Producer/Production Manager directly. Confidentiality, non-retaliation, and response-time commitments for any concern raised under this policy are set out in full in our Community Conduct & Care Policy.

Possible Responses

Responses depend on the situation and may include conversation and clarification of expectations, requests to remove or edit content, mediation or community accountability processes, or removal from roles or projects if behavior seriously violates consent, safety, or anti-harassment policy.

8. POLICY REVIEW

This policy will be reviewed and updated as emBODY's work and platforms evolve. Updated versions will be shared with participants and staff. Questions about this policy or how it applies to a specific situation can be directed to Stage Management or emBODY leadership.

RESEARCH, DOCUMENTATION & MEDIA POLICY

emBODY Project Theatre is, at its core, a practice-as-research organization. Our work is not simply documented: it is studied. Rehearsal processes, Lab cycles, performances, and training sessions are sites of inquiry, and the materials generated through them (notes, images, recordings, surveys, and reflections) are part of our ongoing research. This policy explains how we collect, use, and protect that material, and what participants at every level of our work can expect. It is written in plain language so you can understand what applies to you.

This policy is the general umbrella for documentation and media practices across emBODY. The specific permissions you sign, such as a Talent Release for photography, video, and creative work, or an Informed Consent to Participate in Research for formal study involvement, govern your individual agreement in more detail and control where they are more specific than this policy. This policy also works alongside our Community Conduct & Care Policy and our Accessibility and Accommodations guidelines. If you have questions at any time, please reach out.

1. WHY WE DOCUMENT

We document our work in order to reflect on and improve our artistic and pedagogical practices; support practice-as-research, including academic and professional sharing; understand how audiences and communities respond to our work; preserve an archive of our productions, Labs, and training programs; and share selected materials publicly to represent what we make. We do not sell personal data or share it with third parties for commercial purposes. Identifiable research data may be shared with named co-investigators or research partners identified in a specific project's Informed Consent to Participate in Research; this is distinct from, and not the same as, commercial third-party sharing, which we do not do.

2. WHO THIS POLICY APPLIES TO

This policy applies to everyone who participates in emBODY Project Theatre activities, including audience members and community participants at performances, showings, open rehearsals, public events, or community gatherings; Lab participants in Lab cycles, practice-as-research projects, or developmental workshops; Ensemble members and project collaborators working on productions or research-based projects; Studio and training participants in classes, intensives, and professional development offerings; and volunteers and partners supporting events or participating in joint activities.

3. WHAT WE DOCUMENT & COLLECT

Audience and Community Events

At performances, showings, and community events, we may invite audience members to complete voluntary surveys or feedback forms, conduct optional interviews or brief conversations about the work, and capture photography and video or audio recordings of the event space, audience, performance, or discussion portions. Participation in surveys and interviews is always optional. You may decline without any impact on your ability to attend events.

Lab Participants

In Labs and practice-as-research spaces, we may take rehearsal and process notes, record group reflections and debriefs, capture photography or video of selected exercises and sharings, invite written reflections and interviews, and track anonymized information about themes, methods, and impacts. Lab participants are informed at the beginning of each process about the kinds of documentation planned and have structured opportunities to set boundaries and ask questions.

Ensemble Members and Project Collaborators

For productions and project collaborations, we may document rehearsals through notes, schedules, and call sheets; capture photography and video of rehearsals and performances; collect bios, headshots, and program information; record audio or video for archival, research, or promotional use; and invite participation in surveys, interviews, or reflective writing. Some documentation, such as archival photos and show recordings, is an expected part of participating in a production and is addressed in your Talent Release. Optional research activities, such as extended interviews or surveys, are clearly identified as voluntary and are governed by the Informed Consent to Participate in Research where applicable.

Studio and Training Participants

In classes, workshops, and professional development sessions, we may take facilitator notes on exercises and group process, invite participants to complete feedback forms or evaluations, and capture photography or video of select activities for internal use or, with consent, public sharing. We track anonymized participation and program outcome data. Participants are informed at the start of a session if photography or recording will occur and can request not to be included in images or footage where possible.

Volunteers and Partners

For volunteers and partners, documentation is typically limited to photos at events, anonymized program records, and occasional interview or survey participation. Formal research involvement is always identified separately and is voluntary.

4. VOLUNTARY PARTICIPATION VS. EXPECTED DOCUMENTATION

We distinguish between core participation in a program and optional research activities. The following are always voluntary for all groups: completing surveys or written feedback, participating in interviews or extended research conversations, and engaging in any activity clearly labeled as research participation beyond standard attendance. Declining these voluntary activities will never affect your relationship with emBODY Project Theatre, your access to events, or your ability to participate in programs.

In some roles, certain documentation is generally understood as part of the work: rehearsal notes and call sheets for productions, archival photography or video of performances, and facilitator notes and anonymized class summaries. Even in these cases, we inform participants about the documentation in use, offer options to adjust how individuals appear in photographs or recordings where possible, and make space for conversation if someone has specific concerns.

If you formally consented to a research study, your right to withdraw and to request that previously collected data not be used is described in full in your Informed Consent to Participate in Research. This policy does not limit or replace those rights.

5. HOW WE USE DOCUMENTATION

Documentation and collected information may be used for internal purposes, including reflecting on artistic, pedagogical, and organizational practices, planning future projects and trainings, and onboarding staff and collaborators. It may also be used for research and scholarship, including practice-as-research documentation, presentations at conferences and professional gatherings, and written work about our methods and findings. When participant feedback is used in research outputs, it is typically anonymized unless explicit permission is obtained to use identifying details.

We may also use documentation for public representation, including sharing photos or short video clips on our website, social media, and print or digital materials; using archival images or clips in trailers and documentation; featuring testimonials, quotes, and feedback from participants, artists, or audience members; and sharing selected reflections in writing about our work. When testimonials, quotes, or identifiable images are used publicly, we either use them with the person's explicit consent or anonymize them so individuals are not directly identifiable.

6. PRIVACY, ANONYMITY & ATTRIBUTION

Surveys and written reflections may be collected anonymously or with names, depending on the context. Results used for research or public sharing are typically anonymized or aggregated. Interviews and qualitative research may be recorded with participants' knowledge and used in anonymized form, unless a participant explicitly agrees to be named. Quotes from participants may appear in publications, presentations, or online materials; unless explicit permission is given for attribution, full names are removed or altered.

Testimonials and website features may include a participant's name, image, and words when they have agreed to that use. If you consent to a testimonial and later wish to have it updated or removed from public-facing materials, contact us and we will make reasonable efforts to do so going forward. Photos and video captured at public events may be used in documentation and promotional materials. If you appear prominently in a photo or video and request that a specific image not be used publicly, we will make reasonable efforts to honor that request going forward.

7. PHOTOGRAPHY, AUDIO & VIDEO AT EVENTS

At events where photography or recording will occur, we will post a sign at the entrance when possible, make an announcement at the start of the event, and provide a way for attendees to indicate that they prefer not to be photographed or filmed. If you do not wish to appear in photographs or video, you may inform a staff member at the event and we will do our best to seat you outside camera range or to avoid capturing your image. You may also contact us after an event if you identify a specific image or clip you wish to discuss.

8. DATA STORAGE & ACCESS

We store documentation and collected information using secure digital systems and, where applicable, physical archives. Access to identifiable data is limited to emBODY Project Theatre leadership and designated collaborators who need it for artistic, pedagogical, or research purposes. Archival materials such as show recordings, rehearsal documentation, and photographs may be retained long term as part of the company's history and research record. Formal research data collected under a specific Informed Consent to Participate in Research follows the retention and destruction timeline stated in that form, typically at least three years post-study before deletion. For all other documentation, we aim to keep data only as long as needed for the purposes described here, in alignment with reasonable archival practices for arts and research organizations.

9. YOUNG PEOPLE & MINORS

When working with participants under 18, we require parental or guardian consent for participation in Studio programs, Labs involving minors, and community-based youth projects. Additional consent is requested for photography, audio, or video that may be used publicly. Youth participants retain the right to decline optional surveys, interviews, or documentation activities even when a guardian has provided general consent. Programs involving minors may use separate, program-specific consent forms with additional detail tailored to the setting.

10. QUESTIONS, CONCERNS & UPDATES

If you have questions about this policy, wish to clarify your preferences, or have concerns about how documentation involving you has been used, please reach out.

If your concern involves how emBODY's Artistic Director or another member of leadership used your image, words, or data, or you would simply feel more comfortable speaking with someone else, you may instead contact our Producer/Production Manager directly.

This policy may be updated periodically to reflect changes in our practices. The most current version will be available on the emBODY Project Theatre website.

STAGE COMBAT & WEAPONS SAFETY POLICY

Applies only if you are enrolled in Stage Combat Essentials / Intro.

Stage combat asks performers to build real trust and precision around simulated violence. Done well, it is some of the most rigorously structured work we do; done carelessly, it is some of the most dangerous. This policy sets the standards for any stage combat, weapons handling, or fight choreography happening in Studio classes, Labs, or productions. It works alongside our Safety, Health, Access & Incident Reporting Policy, our Consent Guidelines, and our Production Artist and Performing Artist Agreements, which address insurance requirements for this work specifically.

1. WHO MAY LEAD COMBAT & WEAPONS WORK

Stage combat, weapons handling, and fight choreography are led only by facilitators or fight directors authorized by emBODY leadership, and generally hold recognized certification, such as through the Society of American Fight Directors (SAFD), or equivalent training and experience. Our Stage Combat Essentials program is led by Sarah Flanagan, an SAFD Certified Teacher and Fight Director. No participant, including experienced performers, choreographs, teaches, or directs combat or weapons work on their own authority without this designation.

2. CHOREOGRAPHY, NOT IMPROVISATION

All stage combat is choreographed, never improvised. Every strike, parry, fall, and weapon exchange is set movement by movement, rehearsed first at reduced speed, and only brought to performance speed once the fight director confirms it is safe and consistent for everyone involved. Performers do not alter timing, distance, or technique once choreography is set, and do not add unplanned contact, even in the spirit of the scene. Any change to set choreography, for any reason, goes back through the fight director before it is used again.

3. WEAPONS: HANDLING & STORAGE

Weapons used in rehearsal and performance are stage combat weapons built or modified for theatrical use, not functional or live weapons. Every weapon is inspected before each use for damage, looseness, or wear that could make it unsafe, and is removed from use immediately if a concern is found. Weapons are stored securely when not in active rehearsal or performance use, and are only accessed by those authorized under this policy. Weapons are transported and handled in a manner that keeps them out of reach of the general public and unauthorized participants at all times.

4. REHEARSAL PRACTICES

Combat rehearsal begins with a physical warm-up appropriate to the work ahead. Fight calls, a full run of the choreography at rehearsal or reduced speed, take place before any performance or run in which stage combat occurs, including after a break in the schedule. Fatigue, injury, illness, or a cast change are treated as reasons to slow down or re-rehearse, not push through; a fight director may call a hold or adjust choreography at any point if something feels unsafe.

5. CONSENT & PHYSICAL CONTACT

Stage combat involves close physical contact, weight-sharing, and simulated violence, and is governed by our Consent Guidelines in addition to this policy. Performers are briefed on what contact the choreography involves before rehearsing it, and may raise a concern about any part of it without needing to justify doing so. If a performer is uncomfortable with a specific piece of choreography, the fight director works with them to adjust it; discomfort with combat work is never treated as a lesser form of commitment to the production.

6. IF SOMETHING GOES WRONG

Any participant, at any experience level, may call a stop to combat work in progress if something feels unsafe, and that call is honored immediately without question. Any injury, near-miss, or safety concern connected to stage combat or weapons work is documented using our Incident & Injury Report and follows our Safety, Health, Access & Incident Reporting Policy. Near-misses are reported the same as actual injuries, since they often reveal a choreography or equipment issue before someone is hurt.

7. AUDIENCE & VENUE CONSIDERATIONS

Before combat or weapons work is staged in a specific venue, the fight director assesses the space for floor conditions, sightlines, and safe distance from the audience, and adjusts staging as needed for that venue. Weapons are never brought into audience-accessible areas outside of active rehearsal or performance use.

8. INSURANCE

Fight directors and any role involving weapons, rigging, or similar physical risk are subject to the insurance requirements described in the applicable Production Artist or Performing Artist Agreement, including proof of liability coverage where required.

9. QUESTIONS & RESPONSIBILITY

Corinne M. Mason, Artistic Director, holds overall responsibility for this policy, in consultation with our authorized fight director(s).

If your concern involves how a stage combat or weapons safety issue was handled by the Artistic Director or another member of leadership, or you would simply feel more comfortable speaking with someone else, you may instead contact our Producer/Production Manager directly.

We will review this policy periodically, in consultation with our authorized fight director(s), and expect to revise it as our programs and productions evolve.