



Concern Resolution Path

For any concerns that you feel need to be reported to the staff and/or board of directors of Orlando Repertory Theatre, there is a Concern Resolution Path, established to ensure that every individual has a means of being heard and is free to raise any concern that affects them, such as but not limited to issues concerning race or sexual harassment. All individuals conducting business with Orlando Repertory Theatre have access to the Concern Resolution Path and Concern Report Form (these are separate documents). Individuals include but are not limited to: full-time staff, part-time staff, seasonal employees, independent contractors, UCF students, volunteers, interns, students, donors, patrons, and board of directors.

The Concern Report Form is a document used if a reporter chooses to formally write a recount of the episode they wish to report. A Concern Report Form is not required for an individual who wishes to discuss an issue using the Concern Resolution Path. If a Concern Report Form is not submitted, it may be determined after discussions that one is needed.

The original document is authored by representatives of Chicago theatre companies, artists, and administrators who volunteered their time, experience and expertise over the course of two years. It has been tested

over the course of a year by 20 Chicago theatres and vetted by a variety of industry and legal professionals and has become known as Chicago Theatre Standards (CTS), a set of standards being adopted nationally. This portion of the document has been edited for Orlando Repertory Theatre. For example, wherever it says “the Producer,” we have changed that to “the organization.”

A list of contributing institutions and individuals and the standards themselves can be found at notinourhouse.org.

Concern Resolution Path

The Goal

The goal of the Concern Resolution Path is to provide a documented communication pathway to address issues within the organization. The Concern Resolution Path seeks to inform participants what to do and who to address with serious issues, and dispel the fear of reprisal such as not being hired for future jobs for reporting issues of safety, racism, harassment, or other concerns.

The Standard

This Concern Resolution Path should be printed and distributed to all participants and discussed on the first day(s) of rehearsal, production meeting, or during onboarding of employment. It should 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 Concern Resolution Path provides names and contact information for members of the organization who have agreed to be responsive to reported issues and work to resolve them. NOTE- if you feel more comfortable with a person on the full-time staff that is not on your Concern Resolution Path, you may tell that full-time employee. That employee will then go to the people on your path. The Concern Resolution Path consists of:

- A written, clear, and transparently shared list of persons with whom the concern should be addressed;
- A commitment to give reported concerns priority and a reasonable timeline for resolution.
- Communication back to a reporter, if necessary.

Structure

- Level One—We recognize that many concerns can be resolved through conversation with the parties involved. Whenever possible participants should be encouraged to discuss challenges and concerns with one another. Sharing and hearing concerns with openness and respect can prevent situations from escalating further. It should be noted that sometimes issues can be resolved fully at Level One and not need to progress up the path.
- Level Two—The following participants should 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. All concerns should be reported to Level Three, even if no action is required.
- Level Three—These participants should be considered capable of resolving issues that have not been resolved prior to reaching this stage. They are strongly advised to consult with each other and review legal or other implications of any decision.

FOR PRODUCTIONS:

Level One

Cast Deputy (non-Equity Director/Equity Director)

OR

Stage Manager

Level Two

Company Manager

Brian Diaz briand@orlandorep.com 407-896-7365 x227

Level Three

Artistic Director*

Jeff Revels, jrevels@orlandorep.com 407-896-7365 x216

Executive Director*

Chris Brown, cbrown@orlandorep.com 407-896-7365 x234

FOR TEACHING ARTISTS:

Level One

Director of Arts Based Learning

Stacie Perez staciep@orlandorep.com 407-896-7365 x203

OR

Curriculum Manager

Shonda Thurman sthurman@orlandorep.com 407-896-7365 x252

OR

Director of Community Partnerships

Emily Freeman efreeman@orlandorep.com 407-896-7365 x202

Level Two

Senior Director of Education

Jennifer Adams-Carrasquillo jadams@orlandorep.com 407-896-7365 x201

Level Three

Artistic Director*

Jeff Revels, jrevels@orlandorep.com 407-896-7365 x216

OR

Executive Director*

Chris Brown, cbrown@orlandorep.com 407-896-7365 x234

FOR INTERNS & PRODUCTION TEAMS & CREWS:

Level One

Company Manager

Brian Diaz briand@orlandorep.com 407-896-7365 x227

Level Two

Senior Director of Production

Carrie Kasten Smith carriek@orlandorep.com 407-896-7365 x222

Level Three

Artistic Director*

Jeff Revels, jrevels@orlandorep.com 407-896-7365 x216

OR

Executive Director*

Chris Brown, cbrown@orlandorep.com 407-896-7365 x234

FOR GRADUATE STUDENTS:

Level One

Senior Director of Education

Jennifer Adams-Carrasquillo jadams@orlandorep.com 407-896-7365 x201

Level Two

For Graduate Students, there is not a Level Two and they should proceed to Level Three

Level Three

Artistic Director*

Jeff Revels, jrevels@orlandorep.com 407-896-7365 x216

OR

Executive Director*

Chris Brown, cbrown@orlandorep.com 407-896-7365 x234

Graduate Students ultimately fall under the jurisdiction of and guidance of the University of Central Florida and should take any concerns they feel are unresolved to the appropriate university faculty or staff.

FOR STAFF:

Level One

Level One does not easily apply for staff, so go directly to Level Three.

Level Two

Your direct supervisor or directly to Level Three.

Level Three

Artistic Director*

Jeff Revels, jrevels@orlandorep.com 407-896-7365 x216

OR

Executive Director*

Chris Brown, cbrown@orlandorep.com 407-896-7365 x234

FOR VOLUNTEERS & FRONT OF HOUSE & PATRONS:

Level One

Front of House Manager

Cali Charlton ccharlton@orlandorep.com 407-896-7365 x206

OR

Patron Services Manager

Natazsa Roby-Smith nrobysmith@orlandorep.com 407-896-7365 x205

Level Two

Senior Director of Operations

Benjamin Fortin bfortin@orlandorep.com 407-896-7365 x229

Level Three

Artistic Director*

Jeff Revels, jrevels@orlandorep.com 407-896-7365 x216

OR

Executive Director*

Chris Brown, cbrown@orlandorep.com 407-896-7365 x234

FOR FACILITATORS & RENTALS:

Level One

Facilities Manager

Brian Groth bgroth@orlandorep.com 407-896-7365 x268

rentals@orlandorep.com

Level Two

Senior Director of Operations

Benjamin Fortin bfortin@orlandorep.com 407-896-7365 x229

Level Three

Artistic Director*

Jeff Revels, jrevels@orlandorep.com 407-896-7365 x216

OR

Executive Director*

Chris Brown, cbrown@orlandorep.com 407-896-7365 x234

Beyond Level Three

*If for any reason, the incident involves anyone at Level Three, the concern may go to the board chair. If the Board Chair is involved, the concern may go to the Board Vice Chair.

Board Chair

Adam Scheinberg, Massey Services

chair@orlandorep.com

Vice Board Chair if incident involves the Board Chair

Leigh Anne Nieman, Disney Vacation Club

vicechair@orlandorep.com

Please note any correspondence to the Chair and/or Vice Chair will go directly to them, but as those positions change out, an administrator maintains the email address for transition purposes.

Communication

- The CRP should be verbally explained and provided in writing at the first rehearsal, production meeting, or teaching semester (digitally and/or in print). It will be displayed in a place volunteers can see it and it will be referred to in either orientation or confirmation emails. It should include the name, title, and contact information for every individual on the CRP.
- A copy of the CRP should be posted or otherwise available in the work spaces.
- Participants should be encouraged to report their concerns in writing for recordkeeping purposes.

Recordkeeping

- The organization should maintain personnel files, which should include reported concerns. **The Concern Report is NOT confidential.** By submitting the report, the reporter understands that the report may be investigated and heard by appropriate parties of the Orlando Repertory Theatre staff and board for the purpose of determining its validity and the process forward. We recognize that this can be sensitive information and will be treated as such.

Legal Remedies

- In the event of civil or criminal misconduct or liability, the Chicago Theatre Standards that form the basis of this document are **not** a replacement for legal advice or action, nor does it stand in stead of any local, state, or federal law.
- A violation of civil rights can be reported to the Florida Attorney General:
<http://myfloridalegal.com/civilrights>

Implementation Notes

- Orlando Repertory Theatre should make available the CRP with names and contact information of all individuals who serve on the path.
- The CRP is a tool to help create communication pathways to prevent and resolve issues. The CRP process is not designed to encourage firing or marginalizing participants for mistakes, a momentary loss of temper, an argument (whether artistic or personal), etc.
- The CRP is designed to provide pathways to respond to events, behavior, and conditions that create reasonably understood *unsafe* conditions. The function and goal of the CRP should be discussed at the first rehearsal.
- All individuals listed on the CRP should understand their role in resolving concerns, the process for recording concerns, and the process for reporting those concerns to others on the path.