

Community Agreement- Past Lives Production Company

roller rinks and sugary drinks

This document outlines our values, operating guidelines, and processes and procedures for the production of 'roller rinks and sugary drinks'. This document is a promise to do everything in your power to keep all our fellow artists safe during this process. This document is a compilation of the words of the festival staff and playwrights of the 5290 Festival, the playwrights and staff of the que(e)ries..? Festival, and the existing UBU BIPOC Agreement edited and organized by Kayla Ado (Artistic Director), and will continue to adapt to encapsulate the needs of the Company each year. This will be a living document, and will be subject to change as needed, and there will be a culminating meeting at the end of the process to discuss what we learned, and how we and the document can grow.

Statement of Tolerance

Any form of discrimination or violence; national, ethnic, or Indigenous origin, racialization, gender identity, language, age, physical appearance, disability, sexual orientation, the sex characteristics of intersex people, or religious belief and/or cultural practices shall be subject to expulsion from the Company.

Values

- I. Maintaining a safe and comfortable space in which all involved feel welcome to share their ideas, beliefs, opinions and experiences and advocate for their own needs. Tangible ways of ensuring this happens;***
 - A. Having a suggestion box for the team where all participants are able to leave anonymous criticism, and comments.
 - B. Discussion of and appointing an **Equity Representative** in the team who is willing and able to listen to the concerns of their team, and follow processes and procedures (outlined below) for the according situation. This will only occur if someone is willing and it is deemed necessary.
 - C. Centralizing accessibility through the inclusion of content warnings, visual stories, mandated breaks, inclusive language, open accommodation conversations and consistent updates and check ins.
 - D. Acknowledging and respecting Identity, Knowledge and Space. Being conscious of when to speak up and when to listen. Mutual respect for lived experience, with no expectation of sharing experiences or proving identity.

- E. Creating and putting into place a collection of processes and procedures, and the actions to take if someone diverges from this behavior.

II. *Centralizing and advocating for marginalized voices. Tangible ways of ensuring this happens:*

- A. Actively acknowledging and challenging what colonial theatre is and what that has in relationship to you, and discussing ways to create a decolonized space.
- B. Assigning marginalized individuals to positions of power in productions that speak to the experiences of those minorities.

III. *Sharing new stories. Tangible ways of ensuring this happens:*

- A. Producing New Plays that have never been mounted before.
- B. Helping to facilitate different types of rehearsal and performance processes that best help the team and specifically the Playwrights to represent their stories.
- C. Ensure that all creators are properly credited in all circumstances.

Operating Guidelines

I. Season Staff and Volunteer Roles

A. Company Staff Include: Artistic Director/General Manager

B. roller rinks and sugary drinks Roles Include: Director, Sound Designer / Stage Manager, Actor

II. Payment

- A. Funds are allocated on a total profit share basis. All Season Staff and Playwrights and volunteer staff will receive an equal percentage of our total revenue that you will receive once the season is over.
- B. Funding will only be allocated to members of the company if we exceed a total revenue that surpasses the needed amount to cover our overhead for season, inclusive of: venue rentals, production costs, website fees etc.