



Table of Contents

1)	Land Acknowledgment	(must read prior to jamming)	Page 2
2)	Disability Lead	(must read prior to jamming)	Page 2
3)	What is Contact Improvisation?	(must read prior to jamming)	Page 3
4)	Guidelines as a dance score	(must read prior to jamming)	Page 4
5)	Informed Consent	(must read prior to jamming)	Page 5
6)	RDD Dance Jam Guidelines	(must read prior to jamming)	Page 5
7)	Promoting Your Boundaries	(must read prior to jamming)	Page 10
8)	General Disability Guidelines	(must read prior to jamming)	Page 11
9)	Communicating with RDDP	(must read prior to jamming)	Page 12
10)	Standards for CI Teachers & Community Leaders	(optional read)	Page 13
11)	Process for Boundary Concerns	(optional read)	Page 14
12)	Financial Transparency	(optional read)	Page 15
13)	RDD's Inclusion and Diversity Plan	(optional read)	Page 16
14)	Donations, Consultations, and Workshops	(optional read)	Page 18
15)	Consent and Diversity and Inclusion Resources	(optional read)	Page 19



1) Land Acknowledgment

As a dance company, we start by grounding our dance jams in the land where we will dance on.

Indigenous peoples have been acknowledging the land before gatherings, ceremonies, and events for time immemorial and continue to do them today. REASON d'etre dance is taking time today to reflect upon and recognize Indigenous lands, Treaties, and peoples. RDDP acknowledges the land this jam is occurring on is the traditional territory of many nations including the **Mississauga of the Credit**, the **Anishinaabe**, the **Chippewa**, the **Haudenosaunee**, and the **Wendat** peoples, and is now home to many diverse First Nations including the **Inuit**, and **Matis** peoples. RDDP acknowledges the vibrant First Nations communities throughout Ontario that continue to care for this land.

We acknowledge that **Tkaronto** also known as Toronto is covered by Treaty 13 with the **Mississauga of the Credit**. This treaty was created with the Crown in the 1780s and renegotiated with the Canadian Government in 2010 after a long fight for justice.

Tkaronto is also in the **Dish with One Spoon** Territory. The **Dish with One Spoon** is an agreement between the Anishinaabe, the Mississauga of the Credit, and the Haudenosaunee that binds them to share the territory and protect the land. All Indigenous Nations and Peoples, Europeans, and all newcomers are invited into this agreement in the spirit of peace, friendship, and respect.

We recognize our responsibility to these agreements. As part of the process of making reconciliation, RDDP donates 2.5% of all box office, dance-jam, and workshop revenue to the Native Canadian Centre of Toronto.

2) Disability Lead

Kathleen Rea the founder and director of REASON d'etre dance (RDD) is autistic and has a learning disorder that means writing takes 6 to 8 times longer than average and brings as other life challenges as well. This means that REASON d'etre dance is disability lead. Kathleen has spent much time in dance spaces that were not a good fit for her due to the way in which she is neuro-atypical. From this, she understands well that we are all different, and for some the detail specificity of these guidelines does not work for them. This is why she is glad when people run their jams in a different manner than she does as she believes this increases access to CI for a greater number of people because we all have such different needs.



3) What is Contact Improvisation?

Contact Improvisation is a style of dance that is not codified or owned, so any one definition is simply that person's definition. This is the founder of REASON d'etre dance Kathleen Rea's definition of Contact Improvisation:

- Contact Improvisation is a social dance involving touch, in which momentum between two or more people is used to create and inspire dance movements. Dancers move with a constantly changing physical reality. There are no set leaders and followers. Techniques include rolling point of contact, balancing over a partner's centre of gravity, "listening" with one's skin surface, and "surfing" momentum. While there is technique involved, the aesthetic I reach for is the quality of the relationship and communication within a dance.
- Contact Improvisation evolved from explorations of a group of dancers many centred around Oberlin College in the early 1970s, which included Steve Paxton, Nancy Stark Smith, Danny Lepkoff, Lisa Nelson, Karen Nelson, Nita Little, Andrew Harwood, and Ray Chung.
- One of the founders of Contact Improvisation Steve Paxton, was strongly influenced by his training in Aikido, a Japanese Martial arts practice. Looking at the principles of CI its roots in Aikido are clear.
- The form is potentially accessible to all people, including those with no previous dance training and people with physical disabilities. I say potentially because "isms" such as racism, ableism as well as misogyny historically have reduced or inhibited access because the isms and issues that are embedded in the broader cultures show up on the dance floor. There has been a growing movement to address these "ism" in CI along with a backlash against these movements.
- Another limitation to access has been the lack of consent culture in Contact Improvisation communities, both on the dance floor and off. Since the "me-too" movement there has been a growing understanding of the value of supporting consent culture in Contact Improvisation, along with a backlash against this movement.
- I believe resistance to addressing "isms" and consent culture may come from the idea that Contact Improvisation is an egalitarian form that transcends "isms". The reality however for people who are marginalized by society is that "isms" show up on the dance floor.
- This definition of Contact Improvisation is my personal feeling of what Contact Improvisation is to me. Others will describe it differently, and this diversity of opinions are for me one of the strengths of Contact Improvisation. One of the founders, Nancy Stark Smith, wrote: "Throughout CI's development, a gentle anarchy has prevailed over its organization."



4) Things to Consider: Guidelines as a “Score”

Contact dance improvisation and fusion forms

REASON d'etre dance (RDD) values diversity in types of contact jams in Toronto and around the world. We feel that diversity benefits the community. For example, contact improvisation is being used to explore a vast array of topics including, modern dance, choreography, psychotherapy, relationships, communication, massage, intimacy, sexuality, tantra, Kink, BDSM, and polyamory. RDD believes that exploring different contexts for contact improvisation expands the range of the form.

Different “recipes” for what enables us to be creative

RDD believes each dancer requires varying degrees and types of structure to best reach their creative potential and the exact “recipe” for this can change from person to person and from day to day. For some, a jam with no guidelines best supports their creativity by relying on the structure inherent in the form itself and one’s personal resources. For others, POC or Disability affinity spaces are inspiring and help create a sense of ease not found at other jams. For some, guidelines like the ones you are currently reading may be the best holding container within which to bust out creatively. We are all different and we can find or create jams that suit us.

Knowing what you're heading into (informed consent) and deciding if it is a good fit for you

When contact improvisation events clearly communicate their mandate and what will be involved, then each of us attending knows what we are consenting to when we enter the space. This allows for an informed choice. When people come to the RDD Dance Jams, they enter a space where the “root” form of contact improvisation is the focus with the aim to do so within a consent-based culture. RDD is not trying to create a jam for everyone. We are aware that some people do not want to dance and be asked to focus so much on consent and communication. The way RDD runs its jams will open access for some and close access for others. We believe that due to competing access needs no jam will ever be able to welcome everyone.

Every jam has its own mandate and culture

If the RDD Dance Jam Guidelines became a prescription for what contact improvisation should be, then RDD believes the contact dance community would lack the choice and diversity. Each jam is unique and will require a system to guide its members that fit its specific values and goals. RDD Dance Jams are “held” through a mix of dance jam guidelines, training in consent, anti-oppression initiatives, and jam facilitation.

RDD invites you to try on this “score”

RDD offers that you think of these guidelines as a score. That a group of people gather in Toronto and use these guidelines as a holding container, within which to dance. A score for a specific time and place and group of people. We invite you to see if this score suits you. Go to other jams and events and try out their “score”. Find the circumstances that best support your dancing and your creativity.



5) Informed Consent – What We Are Up To On the Dance Floor

At RDD jams we aim to practice a touch-base social dance form called contact improvisation (CI) in a culture that supports consent. We strive to build a culture in which seeking mutual consent is normalized and supported and involves following people's "yes" rather than waiting to bump up against their "no". Most of these guidelines are "best practices" that we agree to reach for with the understanding that it will not be perfect. A few of these guidelines using the phrase "not tolerated" are hard lines we ask you not to cross. CI involves some risks both physical and emotional. With these guidelines RDD seeks to provide a base level of safety with the understanding that a certain level of risk is inherently part of the practice.

6) RDD Dance Jam Guidelines

Dress

- **No strong perfumes or essential oils and take regular showers and wear clean clothes.**
- **Please limit pet dander on your clothes in consideration of people with pet allergies.**
- **Do not wear jewelry, watches, or clothing with buttons.**
- **We suggest that you wear dance clothes that offer some skin coverage and are not too slippery.** This is because bare skin and certain fabrics can be challenging to dance with.
- High-impact sports that involve weight sharing, twisting, and friction-sliding, require people with testicles to wear an underlayer that pull their testicles towards their body to keep them out of harm's way. **All people with testicles need to sort out their under-layer.**

Illness

- **Everyone has the right to their own personal illness prevention protocol.** Pressuring people out of their prevention strategies such as mask-wearing is **not tolerated**.
- **All current government health protocols will be followed at RDD Dance Jams.**
- **Do not attend if you are feeling sick.**
- **Wear a medical grade covering over any contagious skin infections.**

Types of Touch

- **The focus at the RDD Dance Jams is to move in relationship with others using types of touch fundamental to Contact Improvisation:** rolling point of contact, following/riding momentum, friction-sliding and giving/taking weight. Other forms of touch such as bodywork can come into play provided, they are consensual and contact improvisation is the main thing you are up to at jams.



- **RDD Jams welcomes the occurrence of consensual bodywork.** This requires that the person you are offering a massage to sees you and gives you a "yes".
- **Non-consensual pass-by pokes, kisses, tickles, caresses, massages, or pats are not tolerated.** An example of a non-consensual pass-by touch is coming up to a person from behind and tickling their back. Please note accidentally grazing someone or giving a proximity warning touch are within the context of what occurs at RDD Jams.
- **Explicit sexuality, which can be a wonderful aspect of life and welcome at sexuality-themed dance events is not what we are up to at RDD Dance Jams.** In saying "explicit sexuality" RDD is referring to intentionally touching erogenous zones to stimulate. At RDD Dance Jams, these areas might receive unintentional "sweep by" touch but RDD asks you not to linger, purposefully touch or stimulate these zones.

Physical Safety

- **We suggest that you warm up for at least 10 minutes in a way that helps you attune to yourself and to the room before going into high-action dances.** If everyone does this safety in the room goes up exponentially.
- **Stay in "tune" with the room and dancers around you.** Dance with your eyes open and keep awareness of others in the space. Adjust your dancing if the floor becomes crowded.
- **Keep your landing gear available and present.** Make sure your hands and feet are geared up and sensing how they may help you land if needed.
- **If you come to a long moment of stillness or are receiving bodywork, tuck yourself close by the wall so space for dancing is maximized and the floor is safely clear.** This also protects you as there is a high risk of being kicked or stepped on while lying still on a busy dance floor.
- **During your time at the Jam, we want you to focus on lifting using momentum.** Lifts focused on using momentum occur with ease. If, as a flyer or a base you need to grab, try hard, and/or use intense muscle engagement to make a lift happen, it may be better to let the lift go. "Muscling" people into lifts may reduce safety as it can limit people's choice about where and how their body is being lifted and can cause strain for the lifter.
- **When lifting someone on a high-table-ledge you can let you head and shoulder lower towards the floor only when you have a clear indication that someone has the skill and is prepared to exit over your head.** Keep your "safety bumper" (head and shoulder) higher than your hips to prevent someone from accidentally slipping over your head should they not be prepared or do not have the skill for such exits.



- **High-energy dances with a high amplitude of momentum, quick weight transfers, pushing against, and leveraging-away, are welcome at RDD jams, but they need to occur by mutual consent, with a certain level of skill, and should not occur with beginners to CI.**
- **Verbal and/or physical aggression is not tolerated.** However please note there are partnerships on the dance floor that may explore themes of aggression framed within a consensual contact improvisation dance to express the stories of our lives. Please know that to do this safely requires, “playing” with themes of aggression rather than being aggressive, a step-by-step process of mutual consent, being aware of the room, a certain level of CI experience (i.e. you are not a newcomer to CI) and reducing speed and amplitude as needed.
- **It is generally not safe to grab or lock another dancer into a position that compromises their mobility because it can limit their choice of movement, and their landing gear (feet /hands) may become inaccessible.** However, there are dances that explore themes of constraint to express the stories of our lives. Please know that to do this safely requires the consideration outlined in the above point.
- There is an inherent risk in dancing Contact improvisation (i.e. it will never be risk-free) however **dancing in a manner that recklessly endangers the physical safety of yourself, or others will not be tolerated.** This often occurs if someone: lifts beyond their or their partners’ skill level, intensely “muscles” a partner into lifts without their consent, throws weight onto a body position that is not good for weight-bearing, dumps unprepared partners onto the floor, loses awareness dancers around them, or is not adjusting/attuning their dance styles to suit each new partner.

Social and Relational Considerations

- **Contact improvisation dances that explore different themes such as sensuality, surrender, anger, grief, play-fighting, being contained, etc. are welcome if they are created through a step-by-step verbal or non-verbal consent process.** If you have had an intense dance with someone and you are unsure of how the process of acquiring consent went, it is a good idea to check in with them. We also ask that you **NOT enter intense theme dances with newcomers to CI** as they may not yet know how to navigate such dances.
- **It is best practice to start a dance in a manner that the person can see who you are.** Depending on circumstances this might not always be possible as in the case when two couples on the dance floor merge organically into a quartet, but it can be your general aim.
- **RDD Dance Jams are a screen-free space (no phone/screen time in the studio).**



- **While we understand that connections and conversations occur in the studio, please take louder, more concentrated socializing into the hallway.**
- **Expect that someone might pause a dance to state the boundary or give feedback.** We encourage these conversations and believe with practice as a community we build our communication skills.
- **Pressuring a person into dancing with you and/or persisting against their “no” is not tolerated.**
- **Practice letting go of each dance experience.** No matter how amazing a dance is, see if you can let go of expectations for future dances, or what meaning the dance might have once a dance is over. We offer that relationships that may develop (i.e. you become friends or romantic partners) do so on their own time, free from expectations a dance may elicit.
- **We are all humans and sometimes you may notice yourself becoming sexually aroused during a dance. We ask that in these circumstances you do not pursue this arousal.** Just notice it and let it pass. You may need to step out of a dance to do so.
- We offer that you think of the RDD Dance Jams as a place to dance and **not** a place to find a date or sexual partner. We think sex can be a wonderful aspect of life and we understand that relationships can form over time through a mix of dancing and jam social time. However, **acting in a way that makes people feel like they are at a singles-dating meetup or are being actively pursued for dates or sex on the dance floor is not tolerated at RDD Dance Jams.**
- **Therapeutic use of medically needed substances for pain or anxiety management is welcome as long as you are able to keep track of your body movements and social considerations.** Use of any intoxicants to the extent that you are not in control of your body movements or social considerations is **not tolerated**.
- **Moments of teaching are part of occurs on the dance floor as long as you are at the jam to mainly dance.** RDD’s vision is that jam time creates a collective dance experience. Also, moments of teaching during the jam need to be welcome (i.e. ask first).
- **It is not appropriate to actively promote your business at the dance jam.** The jam is a space to dance free from marketing. Your avenues for promotion for CI related events are an announcement during the closing circle and a flyer on our display table.



- **Using manipulative and intimidation techniques at RDD Dance Jams is not tolerated.** These techniques include taking advantage of power imbalances, targeting vulnerable people, lying, persisting against boundaries, gas-lighting, a disorientating mix of compliments and critique, and working to isolate someone and other “power-over” techniques.
- **Dance Jam-related harassment and intimidation of participants of RDD staff, contract workers and volunteers via messages, text, phone calls, or social media is not tolerated.** Harassment and intimidation include rants, personal attacks, threats, shaming, excessive communication (# of messages), etc.
- **Be cautious of anyone promoting themselves as a teacher or mentor using tactics that undermine your way of seeing the world or your confidence in yourself and how you dance.** *Example:* After dancing your partner says they can tell that you lack skills in intimacy. They offer to teach you intimacy skills. When you say “no thanks” they work to convince you that your “no” is a further sign that you are closed off and need intimacy training. Such interactions are manipulative, and we ask that you report them to RDD’s Jam Facilitator or RDD’s [Safety and Boundary Team](#).

Newcomers to CI

It is normal to feel nervous when attending your first few jams. We offer that you give yourself a gentle “on-ramp” into jamming if you need:

- letting people know you are a beginner.
- asking for dances that are slow, have lots of space, or are non-weight-bearing.
- spending some time watching the jam.
- attending community classes and labs.
- reading our [CI Beginner Tip Sheet](#) for pointers.
- talking to the jam- facilitator if you have questions or need support.

Dancing with Newcomers to CI

Generally, a newcomer is someone who has only danced CI for 6 weeks or less. However, this period can extend over a longer amount of time. When a more experienced dancer dances with a newcomer, we ask that you:

- **When lifting a beginner in a high-table-ledge keep your “safety bumper” (head and shoulder) higher than your hips because a beginner might not yet have the skill for such an exit.**
- **keep dances with newcomers relatively short** (not longer than 10 - 12 minutes) so that newcomers can dance with other people and acclimatize themselves to jam culture.



- **limit "diving" into intense theme dances or highly physical dances while a newcomer is acclimatizing themselves to CI culture, because they may not understand how to navigate or say "No" to these explorations.**
- **you refrain from leading newcomers into aerial lifts because they may not yet have the skill to say "yes" or "no" to such lifts or to "land" them successfully.**
- **Please work to not overwhelm newcomers with useful tips or teaching moments.** Ask if they are open to receiving a tip then give them only one or two tips. Please remember that others will likely also give them tips. If every dance, they have is full of teaching moments it can feel overwhelming. Please give them some space to find their own way.
- **do not look at a newcomer and think, "What can I get from them?" but instead think, "What can I do to support this newcomer's entry into our community?"**

7) Promoting Your Boundaries

- **You have the right to accept or say "no" to a request to dance without giving a reason.** No one should ever persist against you "no".
- **End a dance whenever you want, even if it has only lasted a minute.** Hands together while nodding "thank you" works well.
- **Learn non-verbal techniques to avoid being lifted when you do not want to be lifted.** The "wet noodle" that involves reducing muscle tone, so your body is floppy works well.
- **Learn non-verbal techniques that let control of how much weight is borne upon you.** Refrain from offering "ledges" or nudging someone back to carry their own weight works.
- **Learn non-verbal techniques that redirect a dance away from close front-to-front contact in case you find yourself involved in a dance in which you want more space.** Putting your arms in front of you like a barrel or pushing someone away to create more space can work.
- **Even though nonverbal cueing is important in CI please move to verbal feedback and consent processes at any moment even pausing a dance to do so if needed.**
- **Speak with Jam Facilitator if you want to support in expressing your boundaries.**
- **Contact RDD's Safety and Boundary Team if you have concerns that need further addressing past jam facilitation support at [Safety and Boundary Team \(SBT\)](#) about boundary violations, concerning behavior, or to receive support in setting or receiving boundaries.**



8) General Disability Guidelines for the Community

Ask in a respectful manner

You can ask "Hey is there anything I should know to dance well with you today?" They can then give you need to know information. You can then offer tips for dancing with you in return.

Consent when offering support before proceeding

Receive consent from a disabled person before initiating any intervention. For example, ask a wheelchair user if they would like assistance rather than leaning over them to open a door. If they say "no" to an offer of assistance, then you could say "Just let me know if that changes ".

Listen

When a disabled person says "yes" to assistance or asks for assistance, do not list what you could do or jump into action. Instead, ask what would be helpful and then listen and clarify if needed.

Disability lead

Follow the lead of a disabled person in terms of what they may or may not need so they feel free to enjoy the dance jam as any other participant.

Assume capacity

Assume a disabled person can take on tasks they have initiated unless they indicate that there is a need for assistance. Disabled people often complete tasks differently and at a different speed from how non-disabled people would. This can look like struggling to non-disabled people.

Person-first language?

Person-first language is when you mention the person before their disability. An example is saying, "a dancer using a wheelchair" rather than saying a "wheelchair-dancer". It is generally thought that person-first language feels better for those with disabilities. However, people have different ways they want their disability referred to if at all. For example, it is common for people to say, "I am an autistic" while others prefer person-first language such as "I am a person with Autism" or not want their autism to be referred to at all. The lesson here is that you should get to know someone and find out how they want their disability to be referred to if at all.

Consent practices when interacting with a person's mobility device

Dancers using a mobility aid such as wheelchair often experience their apparatus as an extension of their body. For example, touching a dancer's wheelchair can feel the same for them as touching their body. Therefore, we ask that you use the same consent practices you would use with physical touch between people when interacting with their device.

Reference: These concepts were learned over time through RDD's involvement with disability training, consultation, dancing, and creative projects with Jayden Walker, Luke Anderson, Vivian Chong, Brennan Roy, Shay Ulrich, and Cyborg Circus Project.



9) Communicating with REASON d'etre dance

The RDD Dance Jams are produced by REASON d'etre dance (RDD), a registered charity. RDD is run by a volunteer board of directors. Kathleen Rea is the founder of the RDD, but she answers to the board. This leaves you several avenues to communicate with RDD.

They are:

- **Approach an RDD Dance Jam Facilitator**
See the name and picture at the front desk to figure out who this is on any given day.
- **Email the RDD's Safety and Boundaries Team (SBT)**
Email: IDC@reasondetre.com
Go to <https://reasondetre.com/safety-boundary-team> to see who the current team members are.
- **Email Kathleen Rea the director of RDD** kathleen.rea@reasondetre.com
- **Email RDD's board of directors**
Email: board@reasondetre.com
Emails sent to this address go directly to the board and Kathleen Rea does not receive them.
Go to <https://reasondetre.com/staff-and-board> to see who the current board member are
- **Online anonymous suggestion box**
See our Online suggestion box which can be used anonymously.
Link: <https://ansr.me/Z0iLK>

10) RDD's Standards for CI Teachers & Community Leaders

REASON d'etre dance (RDD) strives to work with contact Improvisation educators and community leaders who have the intention to reach for these standards of practice:

- 1. CI educators value and care for students and act in their best interest.**
- 2. CI educators have a broad knowledge base and understand what they teach.**
- 3. CI educators engage in learning throughout their teaching careers.**
- 4. CI educators work to create a supportive atmosphere with other CI teachers and the general community.**
- 5. CI educators advertise for, and solicit students, in an honest ethical manner.**
- 6. CI educators take time to educate themselves about social justice issues** such as racism, sexism, neurodiversity, able-ism, sexual identity, gender identity, etc. to better understand their role in systemic power imbalance issues that affect their teaching and facilitation.
- 7. CI educators understand that the relationship between teacher and student has a power imbalance and act responsibly.** When romantic relationships or friendships occur within the teacher/student power imbalance, there is a risk that the person with less power may feel a reduced ability to enforce boundaries. The lines that separate what is okay from what is not okay can become blurry. The student may sometimes find it hard to even figure out what feels right for them. Thus, relationships with power imbalances have a greater risk of leading to hurt and even abuse. When the teacher is privileged in society, the power imbalance can be more acute. CI educators are asked to be aware of these risks and proceed with caution and care when engaging with students.
- 8. CI educators educate themselves about manipulation techniques** such as taking advantage of power imbalances, targeting vulnerable people, lying, persisting against boundaries, DARVO, gas-lighting, a disorientating mix of compliments and critique, and working to isolate someone so that they can avoid these behaviors and spot those actively engaging in them.



11) Process for Boundary Issues

The Safety and Boundary Team (SBT) oversees boundary concerns at RDD. You can email them at IDC@reasondetre.com. Current team: <https://reasondetre.com/safety-boundary-team>

Moving into action: Witnessing or receiving a report of behaviors that contravene the RDD Dance Jam Guidelines causes SBT to move into action.

Initial conversation: Frequently things are worked out simply with an initial conversation in which satisfactory agreements are reached, and then a formal process is not needed.

Move to a formal respecting boundaries discussion: When the initial conversation does not reach a satisfactory conclusion, or the issue is serious in nature SBT a formal process occurs. The aim of this process is to educate those who are crossing RDD guidelines to reduce the chance of future boundary accidents or violations. Also, to keep the person in question integrated into the RDD community.

What is it not? This process is not about a person in relation to another person but is instead about a person in relation to specific behaviors that contravene RDD Guidelines.

What is the process? Using the RDD Boundary Guidelines, SBT figures out which specific boundaries have been crossed. Research into the issue may be done to collect info. A process team is formed made up of a mix of SBT team members and CI community members.

The discussion involves:

- Notification about steps involved.
- Letting the person know which RDD boundaries have been allegedly crossed.
- Invitation to invite a support person to attend meetings with them if they want.
- Creating a plan together that prioritizes the needs of those hurt and supports the person in respecting RDD Guidelines.
- If needed a statement will be written and agreed upon by all in the meeting that will be used to communicate the result to the community and other jams.

Please note there are limits to confidentiality: If there is deemed to be a risk of harm to self or others information may be shared with other jams or professionals.

Banning: In cases where SBT determines, that there is an immediate danger to the community or that the SBT is not able to complete the above steps, they may start with or move to a ban.

Reintegration process: A person may request to be reintegrated back into RDD jams when a minimum of one year has passed. Through meeting with SBT, it will be determined whether this is possible.

Restorative Justice/Conflict Resolution: RDD understands the above process may help work to protect the community, but it may not provide healing of past situations. If those harmed would like to enter a restorative justice or conflict resolution process, RDD offers to find experts to oversee such processes.



12) Financial Transparency

REASON d'etre dance (RDD) is a registered charity, and our year-end financials are on public record. We however want to supply the community with more detail and an expanded archive than the public record supplies. We have therefore made our financial records since 2017 available on our website: <https://reasondetre.com/financial-transparency>

Please note that RDD started donating 2.5% of all our box-office and class/jam fees to the Native Canadian Centre of Toronto starting in the 2019/2021 fiscal year. We supply the donation receipt at the end of the P&L. We are doing this so we can be held accountable for our commitment to this yearly donation.

13) RDD's Inclusion and Diversity Plan

- **to hire a diverse range of people and artist.** The aim is that our hiring and contracting practices will reflect the diversity of the public as defined by the [Ontario Human Rights Code and Section 35\(2& 3\)](#) of the Constitution of Canada (includes diversity related to race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, sex, sexual orientation, age, marital status, family status, disability or the receipt of public assistance). This is a work in progress. See our current roster of [staff](#), [musicians](#), and [performance artists](#).
- **to work towards having and maintaining a board that represents the diversity of Toronto**, the city we operate in. This is a work in progress. See our current [Board of Directors](#).
- **to put detailed contact info and access information at the point of purchase** so that people with disabilities or who are neuro-atypical can decide if the event will suit them and know who to contact with access questions.
- **to respond in a timely manner to access questions.**
- **to open-caption all films that have text that we showcase publicly.**
- **to provide sliding-scale pricing** for our productions, events, and workshops to increase access.
- **to provide diversity scholarships** for people who identify as being part of a visible or invisible underrepresented group in contact improvisation communities.
- **to prioritize wheelchair-accessible programming.**
- **to include access costs such as ASL Interpretation into our grants** showing forethought about access needs from the get-go. If we receive funding for these, we commit to text-based works having one performance in a series that will have ASL Interpretation.
- **to have one performance in a series be a relaxed performance** and to be clear at the point of purchase how we do a relaxed performance so that people can decide if it will work for them.
- **to have images on our website be image described**
- **to include access information on social media posts**

- **to provide regular training/initiatives for REASON d'etre dance staff and board and community in diversity and inclusion including dismantling racism, sexism, and ableism.**
- **to support consent culture in REASON d'etre dance's workplace and its events** because we understand that lack of consent culture is often what makes dance spaces inaccessible for many.
- **to provide the public with many different ways to communicate with us,** including anonymous options, direct email to the board of directors, direct email to the AD, and direct email to the Safety and Boundary team so our community has access to communication with us that allows for navigation through hierarchical power structures inherent in the structure of charitable arts organizations.
- **to provide financial transparency to our community** by publicly posting our Profit and Loss statements with more detail than the government public record provides. We feel this is related to accessibility because a lack of transparency in organizations is what can lead to power abuses that decrease access for many. [See our P&Ls](#)
- **to contribute towards the process of reconciliation by donating 2.5% of all ticket and workshop and Jam fees to the Native Canadian Centre of Toronto.** Please see our [P&Ls](#) to see the receipts for these donations.
- **To regularly produce both a disability-friendly dance jam and IBPOC affinity Jams.**
- **To mention in RDD's definition of Contact Improvisation that it is deeply influenced by the Japanese Martial Art, Aikido, so this fact does not go unknown in our community.**
** Please note the importance of referencing Japanese influence on Contact Improvisation was brought to our attention by Suzanne Liska and Pablo Perez.*
- **REASON d'etre dance in service of climate protection buys carbon offset when we purchase plane fares for visiting artists through Less: A Bullfrogpower Company or 8 Billion Threes.**



14) Donations, Consultations and Workshops

These guidelines were created by Kathleen Rea through 25 years of research and through lived experience. Dance jams across the world of various disciplines have used these guidelines as a base to create their own guidelines with permission from Kathleen Rea. These guidelines have also been translated into numerous languages and Kathleen has offered support in some of these translations.

Kathleen asks that people and organisation appropriately reference her guideline in such situations as described above.

Kathleen Rea would like groups using these guidelines as a guide or an inspiration to either make a donation to REASON d'etre dance or pay Kathleen a consultation fee to consult with them. Alternatively, she also welcomes invitations to teach consent or contact improvisation workshops.

Also, if your organization has used these guidelines as inspiration in the past, consider making a donation retroactively.

Donations to REASON d'etre dance can be made at:

<https://www.canadahelps.org/en/charities/reason-detre-dance-productions/>



15) Resources

Consent Resources

Contact Improvisation Consent Culture Blog: <https://contactimprovconsentculture.com/>

Safer Brave Spaces Blog by CI dancer Michele Beaulieu:

<https://reservoirhofhope.home.blog/category/safer-brave-space/>

Contact Quarterly Magazine

Go to their web page search the word "consent" to find articles <https://contactquarterly.com/>

Hannah Witton's Affirmative Consent Model

Hannah Witton's 2021 YouTube video "Why Enthusiastic Consent' Doesn't Work for Everyone". In this video, she discussed the history of consent and the in and outs of affirmative consent.

<https://youtu.be/UreZfOT54Bw>

Dr. Nadine Thornhill's Authentic Consent Model

Another framework Authentic Consent was developed by sexual educator DR Nadine Thornhill. The following quote defining Authentic Consent is on her Instagram account.

<https://www.instagram.com/nadinethornhill/>

Betty Martins's Wheel of Consent <https://bettymartin.org/>

Inclusion and Diversity Resources

Sylvia Duckworth's Wheel of Power and Privilege

<https://www.thisshowyoucan.com/post/wheel-of-power-and-privilege?fbclid=IwAR2jryWyLOA24xhZwd7HNwltUG6wJ9dGyJVwbWSkRAT8icPinNpsRzQIDQY>

Influence of Aikido and Taijiquan-Tuishou on Contact Improvisation

<https://www.frontiersin.org/articles/10.3389/fcomm.2022.983290/full>

My Story about People of Color's Contact Improvisation (POC CI) Jams and Parcon Resilience by Andrew Suseno

[https://contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience#\\$](https://contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience#$)

Me and White Supremacy by Layla F. Saad

<http://laylafaad.com/meandwhitesupremacy>