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1) Land Acknowledgment

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 productions (RDDP) reflects upon and recognizes Indigenous lands, Treaties, and peoples. In Ontario, the arrival of Europeans in the 1600s led to several deceitfully negotiated treaties with the Anishinaabe and the Mississaugas of the Credit. In particular, in 1787 the Toronto Purchase was negotiated with chiefs of the Mississauga's of the Credit resulting in the Crown's acquisition of 250,000 acres. The Mississauga of the Credit continued their fight for justice regarding this corrupt deal for 200 years and a settlement with the Canadian Government was just recently reached. RDDP acknowledges the land our programming is run from is the traditional territory of many nations including the Mississaugas 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. I also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit. As part of the process of making amends, the RDDP donates 2.5% of all box office, dance-jam, and workshop revenue to the Native Canadian Centre of Toronto.

2) Things to Consider

Contact dance improvisation and fusion forms

REASON d'etre dance productions (RDDP) 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 topics or areas including, modern dance, choreography, Psychotherapy, relationships, communication, massage, tango-CI-Fusion, intimacy, sexuality, tantra, Kink, BDSM and polyamory. RDDP believes that exploring different contexts and avenues for contact improvisation expands the range of the form. We also believe that these exciting directions do not override the importance of still having events that solely focus on contact improvisation. RDDP believes the "root" form of contact improvisation is the base from which all else is born from, and as such maintaining space for its practice has value.

The importance of knowing what you're heading into – informed consent

When each contact improvisation event communicates clearly what its mandate is and what will be involved then each of us attending knows what we are consenting to when we enter the space and can make informed choices. When people come to the RDDP Contact Jams they are entering a space where the "root" form of contact improvisation is practiced with the aim to do so within a consent-based culture.

Different "recipes" for what enables us creatively

RDDP 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 even from day to day depending on their life experience, mood or what is going on in their life. For some, a jam with no or few set guidelines best supports their creativity. These types of jams also allow the art of contact dance improvisation itself to lead the way by providing structure that is inherent in the form itself. For others POC or Disability lead spaces are inspiring and help create a sense of ease not found at other jams. For some, guidelines like the ones in this document may be the best holding container within which to bust-out creatively. We are all different and can find or creates jams that suit us.

Every jam has its own mandate and culture and can support these in its own way

If the RDDP Dance jam guidelines became a prescription for what all of contact improvisation should be, then RDDP believes the contact dance community would lack the choice and diversity that we feel benefits creativity. For example a jam wanting to support consent culture could do so by providing informed-consent, guiding principals, or build capacity for consent through workshops or modeling. Jam Guidelines are just one way to "hold" a jam and there are many other ways to do so. Each jam is a unique culture and will require a system to guide its members that fits its specific values and goals.

RDDP's jam mandate is to create spaces where the "root" form of contact improvisation is practiced within a consent-based culture. RDDP dance jams are "held" through our dance jam guidelines, community training in consent culture and anti-oppression, jam facilitation and short introductory training session that all jam attendees must participate in.

RDDP invites you to try on this score

RDDP offers that you think of these guidelines as a score. That for an hour-and-a-half, once a week, 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. A score the supports the focused practice of contact improvisation in a consent-base culture. So, come on in and see if this score suits you. And it might not be for you and that is okay. Go to other jams and events and try out their "score". Find the circumstances that best support your dancing and your creativity.

3) RDDP Dance Jam Guidelines

Informed Consent

RDDP jams are a place to practice of contact improvisation(CI), a touch-base social dance form. We aim to support a consent-based culture within which to do so. Consent culture is a culture in which asking for and seeking consent is normalized and supported. Consent based culture involves following people's "yes" rather than waiting for someone's "no" in all aspects of dancing including lifting, being lifted and the social scene at the jam. The majority of these guidelines are "best practices". We agree to reach for these with the knowledge that it will not be perfect. A few of these guidelines using the phrase "is not tolerated" are hard-lines that we ask you not to cross. CI involves some risk both physically and emotionally. These guidelines seek to provide a base level of safety with the understanding that a certain amount of risk is inherently part of the practice.

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**
- **Wear dance clothes that offer a lot of skin coverage and are not slippery** (cotton is great non-slippery fabric)

COVID

- **Everyone at RDDP jams has the right to their own personal COVID prevention protocol.** Harassing people about or pressuring people out of their personal COVID prevention strategies such as physical distancing or mask wearing etc. is not tolerated.
- **All current government of Canada and Ontario COVID protocol will be followed at RDDP Dance Jams.**

Types of Touch

- **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 RDDP Dance Jams.** What is "explicit sexuality"? The RDDP is referring to intentionally touching erogenous zones (i.e. breast and genitals) to stimulate as you dance. In the context of the RDDP Dance jams these areas might receive unintentional "sweep by" touch as part of the rolling-point-of-contact but the RDDP Dance Jams ask you not to linger, purposefully-touch or stimulate erogenous zones.
- **The focus at the RDDP Dance Jams is to move in relationship with others using types of touch that are fundamental to Contact Improvisation: 1) rolling point of contact, 2) using touch to follow & ride momentum 3) giving, taking & sharing weight.** Other forms of touch can come into play provided they are consensual (affirmative "yes" is given).
- **During your time at the Jam we want you to focus on lifting using principles of following momentum and become less focused on "muscling" partners into lifts.**
- **Accidentally grazing someone, giving a proximity warning touch or merging someone into a dance if they are willing are within the context what occurs at the Jam. Non-consensual pass-by pokes, hugs, kisses, tickles, caresses, massages or pats is not tolerated.** An example of a non-consensual pass-by touch is coming up to a person from behind (i.e. they can't see you) and tickling their back.

- **The RDDP Contact Dance Improvisation Jams welcome the occurrence of consensual body-work.** This process can be verbal or non-verbal and requires that the person you are offering a massage to sees who you are and give you an affirmative "yes".

Physical, Psychological and Relational Considerations

- **In person RDDP Contact Dance Improvisation Jams are a screen-free space (no phone/screen time in studio)**
- **If you come to long moment of stillness, or are receiving body work or are watching the jam we ask that you tuck your self by the wall so that the space for dancing is maximized.**
- **While we understand that connections and conversations occur in the studio, please take louder, more concentrated socializing into the hallway.**
- **It is best practice to start 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.
- **Learn how to end a dance and do so whenever you need to.** Hands together and a nod thank-you provides a clear ending.
- **Say "no thank" to any offer to dance without needing to give explanation**
- **pressuring a person into dancing with you is not tolerated.**
- **Moments of teaching are part of what can occur on the dance floor as long it is welcome** (i.e. ask first and only proceed when an affirmative "yes" is given).
- **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 the dance is over. We offer that relationships that may develop (i.e. you become friends with the person outside of the jam) does so on its own time, free from expectations that a dance may elicit.
- **It is generally not safe to grab or lock another dancer into a position that compromises their mobility** because it limits their choice of movement and their landing gear (feet /hands) may become inaccessible. Having said this, there are partnerships that may explore locks and holds, through a step-by-step process of consent that involves only proceeding when an affirmative "yes" is given. Please know that to do this safely requires different combinations of the following: dancers lower themselves to floor level, reduce their speed and amplitude and/ or are well know to each other as dance partners.
- **Explorations of different themes such as sensuality, surrendering control, anger, fighting, grief, being contained or locked in, etc. are welcome as long as they are created through a step-by-step verbal or non-verbal consent process that involves only proceeding when an affirmative "yes" is given has been communicated.** 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 verbally.

- **We are all humans and sometimes you may notice yourself becoming sexually aroused during a dance.** We ask that in these circumstances that you do not pursue this arousal. Just notice it and let it pass. We ask that you do not "fan the flames". Sometimes to not "fan the flames" you may need to step out of a dance.
- **If you attend the Jam with a romantic partner, all the boundary guidelines in this document still apply.** Think of the jam as a *score* in which we follow these guidelines as the container in which to dance.
- **We define a newcomer as someone who has attended less than 12 contact dance jams. When a more experienced dancer dances with a newcomer, we ask that they consider:**
 - 1) The newcomer might not know how to end a dance. You can briefly show them how and encourage them to do so at any point.**
 - 2) Keep dances with newcomers relatively short** (not longer than 10 minutes) so that newcomer can dance with other people and acclimatize themselves to jam culture.
 - 3) Dances that explore different themes are welcome at the RDDP Dance Jam if both parties consent.** A newcomer may not understand how to give consent for these explorations because they do not yet understand the form. Therefore, **when a newcomer is acclimatizing themselves to CI culture, we ask that you limit "diving" into intense themes in a dance.**
 - 4) During the time a newcomer is acclimatizing themselves to jam culture, we ask that 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" aerial lifts successfully. Aerial lifts are defined in this document as lifts in which someone's feet are more than three feet off the ground or are not touching the ground for a significant amount of time.
 - 5) Do not look at a newcomer and think, "what can I get from them?" Please instead think, "What can I do to support this newcomer's entry into our community?"**
- **We offer that you think of the RDDP Contact Dance Improvisation Jam as a place to dance and not as a place to find a date or sexual partner.** Actively seeking sex partners that might be the norm, welcome and/or enjoyed in other circumstances (such as a bar or singles meet-up) is **not tolerated** at RDDP Jams.
- **Using manipulative techniques to influence or take advantage of people at the RDDP Contact Dance Improvisation Jam is not tolerated.** These techniques include taking advantage of power imbalances, targeting vulnerable people, lying, persisting against someone's boundaries, gas-lighting, a mix of compliments/critique and methods of disorientation designed to establish power over someone, working to isolate someone etc.
- Therapeutic use of substances that are medically needed for example for pain management are welcome as long as you are able to maintain control of your body movements and social considerations. Use of any intoxicants to such an extent that you are not in control of your body movements or social considerations **is not tolerated**.
- **Unwelcome verbal and/or physical aggression or posturing is not tolerated.** Please note there may be partnerships on the dance floor in which dancers, through consensus, decide to explore themes of aggression. This is welcome when these types of dances evolve through a process of consent, building trust and when risk of harm is reduced by using techniques to ensure safety (i.e. attuned "listening", possibly slowing down).

- **Harassment of other participants of the RDDP Contact Dance Improvisation Jam via private email, phone calls or social media is not tolerated.**
- **RDDP strives to protect the right to be free of discrimination, harassment and hate activity, based on race, age, ancestry, citizenship, creed (religion), colour, disability, ethnic origin, family status, gender identity, level of literacy, marital status, place of origin, membership in a union or staff association, political affiliation, race, receipt of public assistance, sex, sexual orientation or any other personal characteristics.** If we have any blind-spots in providing this for jam attendees, please let us know at board@reasondetre.com

4) Promoting Your Boundaries During Dance Improvisation Jams

- **You have the right to accept or refuse any dance without giving a reason or apology.** If you are not practiced in saying “no”, we suggest you practice frequently until you gain comfort. Please know that no one should ever ask you your reason for saying “no” or try to convince you otherwise.
- **End a dance whenever you want, even if it has only lasted a minute.** Hands together as in prayer. Look at your partner and nod your head and back away. Please know that no one should ever ask you your reason for ending a dance or try to convince you to keep dancing.
- **Learn non-verbal techniques to avoid being lifted in cases when you do not want to be lifted**
The “wet spaghetti noodle” that involves reducing muscle tone, so your body is floppy works well. Move to verbal expression or end the dance whenever you need to.
- **Learn non-verbal techniques that let you be in control of how much weight is borne on to you.** Refraining from offering “ledges” or nudging someone back onto their own weight work swell. A ledge is created when you offer a body-part that someone can bear weight upon. Move to verbal expression or end the dance whenever you need to.
- **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. Move to verbal expression or end the dance whenever you need to.
- **Be cautious of anyone promoting themselves as a teacher or mentor by using tactics that undermine your way of seeing the world or undermine your confidence in yourself and/or your dancing.** Example: After dancing with you a person describes that you lack skills in intimacy and that is why you are struggling with contact dance. They offer to teach you intimacy skills outside the jam. You say “no thank” and they try to convince you this is further sign that you need intimacy training. If interactions like this occur please report it to the RDDP jam facilitator.
- **Speak with Jam Facilitator to learn how to assert your boundaries, or if you have concerns.** See picture of jam facilitator on table as you enter jam. This lets you know who to go speak to.

5) Online Dance Jam Guidelines

RDDP sometimes produced Online jams. We have added guidelines to address Online jamming. These are an adaption of guidelines co-created for Sunday Jam & RDDP for co-produced jams. Please note RDDP Dance Jam guidelines on the following pages still hold true for on-line jamming. Please read through this entire document.

- All participants agree to listen to ourselves and others, respect ourselves and others, and humanize all people in the Zoom room.
- The Jam Host and Jam Co-Host will be present at every Jam. They will be identified by the title in their Zoom name. If you need support during a jam please send a private message to the Jam Host or Jam Co-Host.
- We ask that Participants have their camera turned on in the initial check-in/introduction time and in the closing circle. During the dance jam, we ask that Participants keep their camera on if possible. When people's cameras are on there is a greater level of transparency of who is present and witnessing the dances. There allows an increased ability to interact with others. However, we understand people experience Zoom fatigue to different degrees and may need to turn off their camera to manage this and they are welcome to do this as part of self-care during the dance jam. We also recognize that Zoom may turn off your camera automatically if you are experiencing low INTERNET speed. Please know there will always be a certain level of non video participants during the jam.
- All Zoom accounts have access to "Pin Video". This is a Zoom feature where anyone in the Zoom room is able to "Pin" someone else's video to predominantly showcase it.

Musician: You can pin the musician performing without needing to ask as they give standing consent for this as a performing musician.

Other Dancers: To "Pin" the video of another dancer you need to request permission from them. Mutual pinning can be prearranged or done by requesting consent to in the chat-box during the jam. As well time will be taken at the start of each dance jam to organize pinning. If someone does not respond to a request to be pinned take that as a "no"

- Participants have the right to accept or decline the invitation to share a dance, or to have their video "Pinned".
- Some participants enjoy being creative with zoom backgrounds and accessories. For others being creative with these features makes zoom dance-jaming tolerable for them. For others, witnessing the use of these zoom-features can be painfully overstimulating. To balance these competing access needs we ask that zoom backgrounds and accessories be used only in the last half of each dance jam. We also encourage those experiencing too much visual stimulation to pin the musician so that the impact of "busy" screens can be reduced.
- Participants can use the chat feature to support what is happening in the Zoom room in addition to invitations to dance or "Pin" Videos.
- Participants need to stay muted during the live music, as there is a slight delay in the stream. The Jam Host may mute you when the live stream is occurring.
- Participants can accept or decline invitations to breakout rooms and are welcome to stay in the main Zoom room.
- Participants can participate muted or un-muted during Social Time. The Jam Host will never mute anyone during Social Time and will instead ask you to mute yourself if you have a lot of background noise in your space.

6) RDDP's Professional Conduct Standards for CI Teachers & Community Leaders

REASON d'être dance productions (RDDP) strives to work with contact dance 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 are community role models who act honestly.**
- 4) CI educators engage in learning throughout their teaching career.**
- 5) CI educators work to create a supportive atmosphere with other CI teachers and the community when possible.**
- 6) CI educators advertise for, and solicit students, in an honest manner.**
- 7) CI educators take time to educate themselves about social justice issues** such as racism, sexism, neuro- diversity, able-ism, sexual identity, gender identity etc. to better understand the role they place in systemic power imbalance issues that affect their teaching and facilitation.
- 8) CI educators understand that the relationship between teacher and student has a power imbalance and act with according responsibility.** 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 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 in a position of privilege in society the teacher/student power imbalance can be exasperated. CI educators are asked to be aware of these risks and proceed with caution when engaging with students.
- 9) When gathering feedback from students, it is best practice to include anonymous feedback methods.** This is recommended because the power imbalance between teacher and student can make it challenging for the student to give honest feedback when asked directly by the teacher.
- 10) CI educators educate themselves about manipulation techniques** such as taking advantage of power imbalances, targeting vulnerable people, lying, persisting against someone's boundaries, gas-lighting, a mix of compliments/critique and methods of disorientation designed to establish power over someone, working to isolate someone etc. so that they can avoid these behaviors and spot those actively engaging in them in the community.

7) Process for Boundary Issues

Who oversees boundary issues? The Inclusive and Respecting Boundaries Team (RBT) oversees boundary issues a volunteer committee whose oversee boundary concerns. RBT organizes process groups to over see boundary issues. Process groups are made up of a mix of RBT Committee members and CI community members. Those involved must not be in close relationship with the person in question and not be directly triggered by the issues at hand.

What might trigger the response protocol? Witnessing behaviors that contravene the RDDP Dance Jam guidelines. This could include experiencing or witnessing manipulative, aggressive, non-consensual touch of behaviors. Another example would be experiencing or witnessing acts of racist, sexist, homophobic, ablism, transphobica as well as other isms.

Initial Phase is Gathering Info and Getting Situated: RBT gathers info by talking with people. In this phase frequent things are worked out simply and/or quickly when satisfactory agreements about expectations are reached and then a formal *Respecting Boundaries Discussion* may not be needed.

Move to a Formal Respecting Boundaries Discussion:

What is the aim? The aim is to educate those who are crossing RDDP guidelines. The aim is to reduce chance of boundary accidents or violations in the future and to keep the person in question integrated in the RDDP community.

What is it not? It is not conflict resolution process involving two people who are not getting along, nor a restorative justice between a victim and perpetrator. While RDDP highly values these processes, it is not within our scope to oversee these activities. Respecting Boundaries Discussion is not about a person in relation to another person but is instead about a person in relation to their behavior, specific behaviors that are contravening the RDDP Guidelines.

What is the process?

Step one: Using the RDDP Boundary Guidelines as a guide, IDC figures out which specific boundaries may have been crossed and then pulls together a team to oversee a discussion.

Step two: The person who crossed boundaries is invited into a discussion which involves:

- pre notification about steps involved including the level of confidentiality provided and its limits.
- Telling person they can bring a support person to meetings
- Telling the person which RDDP boundaries have been allegedly crossed.
- Creating a plan together that both prioritizes the needs of those that have been hurt, protects the community and supports the person in respecting RDDP Guidelines going forwards. Please note the plan may involve set period of time away from RDDP jams to reflect, gain consent training and or partake in therapy.
- Coming to an agreement about whether discussion will remain confidential or whether an individual, other jams, or the Toronto CI community should be informed of the results. If all agree to share information, then a statement will be written and agreed upon by all in the meeting that will used to communicate the result of the discussion.
- As with all IDC meetings minutes will be taken in which names are not recorded.

Please note there are limits to confidentiality: If there is deemed to be a risk of harm to self or others info may be shared with other jams or professionals without the person involved in the boundary discussion having input.

Banning: In cases where RDDP, in counsel with RBT determines, using reasonable judgment, that there is an immediate danger to the community or that the RBT is not able to complete the above steps, they may start with or move to a ban.

Reintegration process: A person banned may request to be reintegrated back into RDDP jams when a minimum of one year has passed. Through meeting with RBT it will be determined whether this is possible. If re-ingratiating is a go ahead a simple one-time public statement will be prepared by the person and RBT stating that they have gone through a process with RBT and will be returning (delivered one time through RDDP newsletter and in the closing circle of the weekly jam). This is to keep the community informed and to allow those that have been hurt to commutate their thoughts to RDDP and/or prepare themselves emotionally for this event.

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

8) Communicating with REASON d'etre dance productions

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

- **Approach a RDDP dance jam facilitator**
(See name and picture at front desk of jam on in the case of Online jamming the person who is the host of the Zoom room)
- **Email Kathleen Rea the director of RDDP**
kathleen.rea@reasondetre.com
- **Email RDDP board of directors at board@reasondetre.com.**
See: <https://reasondetre.com/mandateBD.html> for current board list. Emails sent to this address go directly to the board and Kathleen Rea does not receive the email.
- **Email the RDDP's Respecting Boundaries Team (RBT)**
IDC@reasondetre.com.
See: <https://reasondetre.com/mandateIDC.html> for current list.
- **Online suggestion box**
See our Online suggestion box which can be used anonymously or by giving your email address.
<https://ansr.me/Z0iLK>

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R- k)) h is and as such our year-end is public record. We however want to supply the community with more detail and an expanded archive than the public record supplies. We have therefore have made our financial records since 2017/14 available with more details than the public record has at:

- <https://reasondetre.com/mandateF.html>

Please note we started making a donation of 5% of RDDP box-office and class/jam fees to the Native Canadian Centre of Toronto in the 2019/2021f fiscal year. We will therefore have notes about the amount of the donation each year in our profit and loss statement that we post going forwards. We are doing this so we can be held accountable to our commitment to this yearly donation.

10) RDDP Current COVID Protocol

Vaccine Certificates

If the Government of Ontario require us to check Vaccine certificate then we will and only those that have update Vaccination status are allowed to attend the Toronto Tuesday Dance Jam. If the Government of Ontario does not require us to check vaccination certificates then we not require them upon entrance.

Rapid Testing

We supply rapid testing at entrance when COVID is surging or recovering from a surge and also subject to availability. We will not supply or ask people to test when COVID levels are low.

Masks

Masks will be required if there is a COVID surge. If COVID levels are low then masks will not be required.

Capacity limits

There are currently no capacity limits

Do not attend if you have COVID Symptoms



11) Donations, Consultations and Workshops

These guidelines were created by Kathleen Rea through 20 years of research and through lived experience (some of which were hard-won knowledge through direct experiences of transgressions). 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 which she has gladly given over the years. These guidelines have also been translated into numerous languages and Kathleen has offered support in some of these translations.

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

Also if your organization has used these guidelines in the past you may consider making a donation retroactively.

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

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

12) Consent Resources

Contact Improvisation Consnet Culture Blog

<https://contactimprovconsentculture.com/>

Safer Brave Spaces Blog by CI dance Michele Beaulieux

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

Contact Quarterly Magazine

Go to their web page and using their search feature search the word "consent" to find articles

<https://contactquarterly.com/>

Affirmative Consent Model

Hannah Witton in her 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>

In this model an affirmative "yes" must given by all parties involved to proceed with an activity. The reasons for the "yes" can vary and can include because someone enthusiastically wants to, because they want to give to their partner, because they want to explore an "edge", because its their job etc. The idea with Affirmative Consent practices is that is raises the bar. One does not just proceed until a "no" is expressed but one instead watches and listens for the signs of a "yes" in order to proceed.

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/>

"Authentic sexual consent is an agreement that is motivated by peoples' sincere desires to have sex for reason that may include (but are not limited to) pleasure, exploration, generosity, love, baby-making or because it is their job. Authentic consent can be enthusiastic it can also be optimistically awkward, a means to and end or entirely transactional. But at its foundation it's always about folks agreeing to have sex because it is about what they want. Authentic consent sexual consent is an agreement that is motivated by peoples sincere desires to have sex for reason that may include (but are not limited to) pleasure, exploration, generosity, love, baby-making or because it is their job. Authentic consent can be enthusiastic it can also be optimistically awkward, a means to and end or entirely transactional. But at it foundation it's always about folks agreeing to have sex because it is about what they want.

Betty Martins Wheel of Consent

<https://bettymartin.org/>