

These excerpts come from our full dancer contract and are shared as a resource for anyone building clearer, more equitable workplace policies. We drew on AGMA standards where possible and designed these sections—on safety, accessibility, communication, workplace culture, credit, pointe shoes, and costumes—to give dancers practical clarity about their rights and working conditions. We also thank Garnet Henderson for her insight and for championing contracts as empowering tools for dancers. For support in developing your own materials, feel free to reach out at info@renversons.org.

1. HAZARDOUS CONDITIONS

- a. If The Dancer feels unsafe at any point, they should report their concerns to The Company immediately.
- b. Dancers may request that specific studios or rehearsal spaces be added to a “Do Not Book” list. Requests may include conditional stipulations (e.g., “Do not book Studio 5 at the Joyce during the summer”). The Director of Operations will make every effort to honor these requests when scheduling rehearsals.
 - i. If a rehearsal space feels unsafe—due to flooring, temperature, ventilation, or any other condition—Dancers reserve the right to modify footwear or adjust choreography.
- c. If performance venue conditions feel unsafe, The Company or Choreographer will work collaboratively with the Dancer to modify choreography, footwear, or staging as needed to support the Dancer’s safety and well-being.
 - i. Dancers may also make requests to place performance venues or specific conditions on a “Do Not Book” list, and the Company will take such requests into consideration for future planning.

2. ACCESSIBILITY AND ACCOMMODATIONS

- a. Service dogs will be permitted, in compliance with the Americans with Disabilities Act (ADA).
- b. Dancers may ask for any of the following accommodations. The Dancer is not expected to disclose any details of their disability.
 - i. Videos of choreography
 - ii. Music files
 - iii. A break after learning large chunks of choreography
 - iv. The Choreographer can let the dancer practice without fear of correction or interference to their learning process.
 - v. Reminders of rehearsal times

- vi. Time after rehearsal to review any details with the Choreographer
- vii. Accommodations of their sensory needs (quieter music, different costume materials, more physical space, etc)
- c. The Company will work hard to accommodate any other accessibility needs of The Dancer.

3. COMMUNICATION

a. TRANSPARENCY

- i. The Company will demonstrate a commitment to transparency by providing The Dancer with the following information:
 - 1. Payment of all dancers is __ an hour unless otherwise stated by the Director, who shall clearly inform all dancers of any deviation from this rate.
 - 2. The Dancer is encouraged to ask questions about pay or workplace policies. No Dancer will be penalized, retaliated against, or deprioritized in casting or employment decisions for seeking clarification or raising concerns about transparency.

4. WORKPLACE CULTURE

- a. The Company will respect and use The Dancer's personal pronouns and gender identifiers.
- b. The Dancer will respect and use their colleagues' personal pronouns and gender identifiers.
- c. The Company will respect The Dancer's personal preferences, personal health considerations, and religious beliefs concerning use of language, physicality and touch, costuming, and presentation of the body.
- d. The Company will demonstrate a commitment to a creative process and working environment grounded in affirmative consent surrounding physical touch and all physical, verbal, and nonverbal interactions.
- e. The Director will disclose all new hires (dancers, collaborators, staff, etc.) to the entire organization, including Dancer and the entire cast, when offers are made in order to ensure full awareness of who will be in the room.

5. CREDIT

- a. In any place where production credits are listed, in print or online, The Dancer will be credited for their work in this project. They will be credited as Performers.
- b. While The Company or Visiting Choreographer retains choreographic rights, The Dancer's right to artistic expression and recognition is acknowledged.

- c. If The Dancer contributes original movement material, structural ideas, or significant choreographic input beyond typical interpretation or improvisational exploration, The Choreographer will provide a “Created in collaboration with,” credit in all programs, media, and promotional materials where credits are listed.
- d. Receiving a collaboration credit does not transfer ownership or authorship rights unless a separate written agreement is made. However, dancers may reference their collaborative contributions in résumés, grant applications, artist statements, and reels.
- e. Dancers may request a conversation with the Choreographer and/or Director to create a written agreement for ownerships and rights. The extent and language of the credit (e.g., “Co-Choreographer,” “Created in collaboration with,” “Movement Developed by,” etc.) will be determined in good faith conversation between The Dancer and The Choreographer, with attention to accurately reflecting the process.
- f. If The Dancer feels their contribution is not being properly recognized, they may initiate a dialogue with The Choreographer, and both parties agree to engage in good faith to resolve the concern.
- g. The Dancer may acquire any photos of them during this contract for their own personal use. Official marketing photos (i.e., promotional images created for press, ticketing, or institutional branding) may be posted by The Dancer only after they are first released on Renversons’ official accounts. If The Dancer wishes to post such materials earlier, they may email The Choreographer with a request. Such requests will be reviewed openly and without penalty.
- h. The Dancer may post photos and videos less than 30 seconds on social media at any time.
- i. The Dancer may use any length clip for any private audition videos, reels, etc.
- j. For public posts longer than 30 seconds, the Dancer shall ask for the written consent of The Choreographer. The Choreographer shall grant consent unless there is an issue with music rights, marketing agreements, marketing plans, grant applications, other collaborators, etc.
- k. The Company requires that all dancers, collaborators, and The Choreographer are properly credited and tagged in all social media posts.
- l. To acquire photos and/or videos taken of them during this contract, The Dancer should contact The Choreographer.

6. POINTE SHOES

- a. The Dancer, if performing on pointe, may ask The Choreographer to learn any non-partnered choreography in flat shoes. Pointe dancers are expected

to wear pointe shoes for any partnering work and full-out runs unless injured or otherwise unable. The Dancer may ask The Choreographer to switch from pointe shoes to flat shoes due to pain during a rehearsal, and the Parties agree to confer in good faith to determine whether removal is appropriate.

- b. The Dancer, if performing on pointe, will be compensated for up to two pairs of pointe shoes per month during the season, and are not expected to front the cost.
 - i. The Dancer may submit the receipt to _____, and they will be paid over _____.
 - ii. If The Director is available, The Dancer may call _____ from the store and the Director will orally authorize the company credit card. The Dancer is encouraged to coordinate this with _____ before heading to the store.
- c. Dancers are encouraged to sew pointe shoes during rehearsals rather than outside of work time.

7. COSTUMES

- a. The Company will supply Dancer with a costume for performances except in cases when Dancer's personal articles of clothing are being used for performances.
- b. The Company is responsible for keeping track of the Dancer's costume and bringing it to and from the necessary rehearsals and shows.
- c. The Company or Costume Designer are responsible for laundering the dancer's costume unless the Dancer requests laundering their own costume in which case they may be compensated for any laundering fees.
- d. Costumes will be laundered between each costumed event/rehearsal/performance when time allows.
- e. If The Dancer notices any damage to any costume, they should notify the Director as soon as possible.
- f. The Company will not penalize The Dancer for damages to their costume.
- g. The Company will provide The Dancer with the opportunity to rehearse in costume before each costumed event/performance.
- h. If The Dancer is unconfident or uncomfortable performing in the costume that is planned for them, they should express their concerns to The Director or Costume Designer. The Dancer is not expected to dance in anything they feel uncomfortable or unsafe in.
- i. If a costume involves use of the Dancer's personal wardrobe, The Company will provide a \$10 laundry stipend per performance run.
- j. Costume fittings will not take place during a dancer's break or meal time.