

Working with Consent

Original “Clinical Practice Guidelines for Working with People with Kink Interests” by Kink Clinical Practice Guidelines Project. Remixed by Whistle.

Original: Dec. 2019. Remix: Feb 2020.

1. Teachers, choreographers, directors understand their position of authority and that the performers have certain dependencies on them.
2. Teachers, choreographers, directors create environments where consent is a systematic and personal possibility.
3. Teachers, choreographers, directors understand that consent is on-going, different for every person, and can fluctuate.
4. Teachers, choreographers, directors will be aware of their professional competence and scope of practice when working with performers who are full-human people with lives and economic, physical, psychological needs.
5. Teachers, choreographers, directors understand that consent does not indicate unwillingness, lack of passion or determination, or that a performer is unskilled, unprofessional, not valuable.
6. Teachers, choreographers, directors understand that consent is not necessarily a response to trauma, a bad attitude, or indicate that a person is a “problem”.
7. Teachers, choreographers, directors understand that consent intersects with a person’s intersection of identity and that one’s background may shape how consent is expressed and experienced.
8. Teachers, choreographers, directors understand that consent may sometimes facilitate the exploration and expression of a range of possibilities and alternative imaginations and options.
9. Teachers, choreographers, directors recognize how the stigma, discrimination, and violence directed at people who require consent and have their boundaries respected can affect their health and well-being.
10. Teachers, choreographers, directions understand the centrality of consent and how it is managed in power dynamics, hierarchical relationships, interactions, and creative processes.
11. Teachers, choreographers, directors understand that consent experiences can lead to healing, personal growth, and empowerment.
12. Teachers, choreographers, directors consider how generation differences can influence consent behaviors and ideas about consent.
13. Teachers, choreographers, directors understand that consent should be discussed at the beginning of every creative practice, have periodic check ins, and that consent from individuals can change at any time.

14. Teachers, choreographers, directors understand that there is a wide variety of relationship structures that can exist within a class, work, company.
15. Teachers, choreographers, directors do not assume that consent has a negative effect on the work.
16. Teachers, choreographers, directors do not assume that any concern arising in the work is caused by consent.
17. Teachers, choreographers, directors understand that coercion and forced consent are unethical. Similarly, teachers, choreographers, and directors speak with their colleagues, fellows when they notice coercion and forced consent.
18. Teachers, choreographers, directors understand that distress about consent may reflect any internalized stigma, oppression, and negativity rather than evidence of consent of being problematic or too difficult to incorporate.
19. Teachers, choreographers, directors should evaluate their own biases, values, attitudes, and feelings about consent and address how those can affect their interactions with performers and colleagues on an ongoing basis.
20. Teachers, choreographers, directors understand that social stereotypes about consent may affect the performer's willingness to say no and express their boundaries.
21. Teachers, choreographers, directors understand that intimate relationships can occur within performer-performer and authority figure-performer relationships and consent is still mandatory.
22. Teachers, choreographers, directors strive to remain informed about the current literature and updates regarding consent and avoid the misuse or misrepresentation of findings and methods.
23. Teachers, choreographers, directors support the development of professional education and training on consent, discrimination, and sexual harassment.
24. Teachers, choreographers, directors make reasonable efforts to familiarize themselves with health, educational, and community resources relevant to performers.
25. Teachers, choreographers, directors support social change making consent, saying no, and respecting boundaries as neutral, everyday actions.