

We the  
BU CFA SCHOOL OF THEATRE FACULTY AND STAFF

Embrace and Commit ourselves to these actions and aspirations for our community. We hear and are listening to your pain and pledge these measures for the future. We dedicate our time, talent, and energy to enact these tenets and embed them as we move forward together.

We embrace our personal accountability for our actions. The School of Theatre acknowledges our complicit privilege and power and the necessity of this document as a crucial step on a road of hard work, healing, and growth. The School of Theatre commits to inclusivity, dialogue, and collaboration. We vow to continue to translate these beliefs into action. We welcome this change as a testimony of our transparency as artists and theatre makers.

**COMMITMENTS:**

1. We will establish an Anti-Racist Cohort (ARC) made up of faculty, staff, and current students that will be embedded within our decision-making and advisement process. Additionally, members of this cohort will serve on one of the following committees: Season Planning Team, Budget Advisement Team, and Susan Mickey's Advisement Committee (SMAC).  
*TIMELINE: Immediately*
2. We will enact a school-wide deceleration of production activities to re-examine and discuss the efficacy of art-making in a way that is equitable and healthy. *TIMELINE: Immediately*
3. All Teachers in SOT (Faculty, Staff and graduate students) will undergo anti-racist, privilege, oppression, diversity, inclusion, and accessibility training annually as a part of their employment compliance.  
*TIMELINE: Fall of 2020*
4. All students in SOT will undergo anti-racist, privilege, oppression, diversity, inclusion, and accessibility training annually as a part of their course of study. *TIMELINE: Fall of 2020*
5. All Teachers in SOT (Faculty, Staff and graduate students) will include a DE&I statement in their Syllabus, a DE&I personal statement of teaching

purpose in their annual report and their teaching file outlining their commitment to DE&I and the demonstrated way this was included in their classroom teaching, by play/project selection, co-curricular activities or experiences. *TIMELINE: Fall 2020*

6. We pledge to continue the inclusive Season Planning Team with the representation of students from a diverse and representative population. *TIMELINE: Fall 2020*

7. We will embrace color-conscious casting and no BIPOC students (as performers, designers, crew, or management) will be typecast into roles for shows solely for their race. All students will be empowered to explore the breadth of their capabilities as artists. *TIMELINE: Immediately*

8. Mental Health and Title IX professional help will be spotlighted and made available in each Syllabus for each class in SOT in collaboration with ODS, <http://www.bu.edu/shs/behavioral-medicine/behavioral-resources/>. *TIMELINE: Immediately*

9. We will provide an annual forum of BIPOC artists for the express purpose of Professional Development. *TIMELINE: Spring 2021*

10. We pledge to actively recruit and retain “BIPOC, LGTBQ+ identifying, women” as students. Faculty and all recruiters will undergo DE&I training prior to starting this process. *TIMELINE: 2020*

11. We pledge to hire, actively recruit and retain “BIPOC, LGTBQ+ identifying, women and educators/professionals as permanent hires and guest artists to teach workshops and courses, direct productions, consult as movement directors/choreographers, music directors, dramaturgs, intimacy directors, fight choreographers or dialect coaches.” Search committees will undergo DE&I training prior to starting this process. *TIMELINE: Actively seeking funding currently*

12. We are committed to the writing, development, and producing of new work. We believe that our dedication to this art form relies on the making of new and exciting work. We pledge to continue this effort by seeking out and producing new/newer plays by BIPOC professionals. We promise to

center and privilege the work and voices of BU students in this effort.  
*TIMELINE: Fall 2020*

13. All Teachers in SOT (Faculty, Staff and graduate students) will undergo a Curriculum Reform process beginning in the Fall of 2020 to address the current state of the Curriculum, and transform it through an anti-racist lens. We will “prioritize the evaluation and revision of all our curricula and policies, and examine our pedagogical approach to theatre training through an anti-oppression and anti-racist lens” by examining each class and each program for content, focus, function, and purpose. We will include in this Curriculum Reform Rehearsal & Performance, (guaranteed casting) and production, STAMP, Sophomore Projects, Director Projects, Shakespeare Projects, and all other student/class performance and teaching trajectories. *TIMELINE: Begin Fall 2020 and work until implemented with regular periodic check-ins*
14. Production teams will be required to employ anti-racist and decolonized practices to ensure they and the ensemble are not perpetuating harm against any individual or community throughout casting, rehearsal, and performance. This includes, but is not limited to every cast and production team using the most up-to-date tools to create spaces that empower all students to advocate for themselves throughout the rehearsal and performance process. *TIMELINE: Immediately*
15. There will be a land acknowledgment recognizing Indigenous sovereignty in the pre-show announcement for every show. This should be developed according to best practices of the time, beginning with the Honoring Native Land resources from the U.S. Department of Arts and Culture. *TIMELINE: Immediately*
16. All scholarships, funding, financial awards and student financial support information will be made public and available as allowed by FERPA and BU. *TIMELINE: Immediately*
17. We will proactively educate our community to accommodate the needs of students with disabilities and alternate learning requirements in collaboration with ODS, <http://www.bu.edu/shs/behavioral-medicine/behavioral-resources/>. *TIMELINE: Immediately*

18. We will undertake a complete re-write of the School of Theatre Student Manual. This process will examine all policies, procedures, and protocols with a focus of decolonization and anti-racist, and or any mis-gendering language and action. *TIMELINE: 2020*

### COLLABORATION

We recognize our Student Body as future colleagues and artists working with us to make a better world and an art form that will predict the future rather than reflect the past. We make these promises as a vow of respect, honor, and recognition that this is a moment when things will begin to change and grow together. This living document is both an affirmation and an aspiration. The process of change is a slow one and we are all impatient to see things happen but, with these commitments, we promise to move with intention and resolve.

Susan E. Mickey  
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