

Dramat Plan for an Anti-Racist and Caring Community

Yale University Dramatic Association, Inc. · P.O. Box 209037 · New Haven, CT 06520 · (860) 531-8224

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Introduction:

The first edition of the Dramat Plan for an Anti-Racist and Caring Community, which was released in December of 2020, had the goal of transforming Dramat theatre spaces from ones that upheld our practice of white supremacy into “anti-racist” theatre spaces, defining anti-racism as “the continued acts of actively fighting against racism”. The current Dramat Board understands anti-racism to be a larger and more active endeavor. Rather than seeking to create spaces without racism, we understand that anti-racism means creating spaces in which racism, which is present in all aspects of society, is not allowed to continue. This kind of work, which requires the dismantling and rethinking of all processes inside and outside of the theatre, takes time. We have compiled a list of action items for the next year, understanding that these steps are not the end goal of our work but rather the next logical step. This dismantling and rethinking process has been a focus of the Dramat Executive Board for the past semester, and will continue to evolve as the organization evolves in the coming years.

The second edition of the Dramat Plan for an Anti-Racist and Caring Community seeks to expand upon and add clarity to the action items and overall goals from the first plan. In addition to many new action items, we have adapted some of the ways we talk about those of marginalized identities.

We have chosen to use the term “marginalized” in this document, not to simplify the complexities of marginalization, but rather to acknowledge that the language we use to describe people with marginalized identities is often flawed and exclusionary. Therefore, by using the term “marginalized” in this document, we seek to include those affected by hierarchical structures of oppression such as racism, ableism, homophobia, transphobia, among others. We recognize that individuals identify in different ways, and that, specifically when it comes to gender and sexuality, we wish to include any and all gender identities. As such, we want to create space in our words for those whose identities are undecided, undefined, or unnamed. This is not in order to equate all forms of oppression, but rather to create space for individuals to identify themselves as they wish.

Additionally, the Dramat has identified a goal of creating theatre that “celebrates diversity”, a phrase we do not take lightly. To the Dramat Board, celebrating diversity means celebrating the different identities and experiences that make our community. Because of this, we will place not only diversity but the celebration of such at the forefront of our future seasons, in the stories we seek to tell and the teams we want to tell them.

These changes, among many others, highlight the ways in which the Dramat has evolved over the past year. It is our hope that future Boards will continue these efforts, finding newer and more inclusive terms as well as finding new ways to code anti-racism, accessibility, and care into the basis of our organization.

Lastly, we understand that, as a Board, we have a set number of experiences. The current iteration of this Plan was written by a Black, non-cis individual, and this has largely influenced the specific changes in the Plan. This is not the sum of all experiences, however, and we look to our wider community to provide feedback to better our efforts in the upcoming year. In asking this, we recognize that the labor to better this institution largely falls on

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the backs of those most negatively impacted by it, including those currently harmed by our practices. Thank you for your patience, care, and understanding as we work toward an inclusive and equitable future for this organization.

Note: Feedback forms have been inserted at the bottom of each section of this document. We are using these in order to continually improve future versions of this document and make additional commitments. Please fill these out if you have any questions or comments! You can also contact the Policy Director, or any current member of board with your concerns.

Executive Board Contact Information, Spring 2022:

President	Sam Bezilla he/him/his	president@yaledramat.org
Vice President	Sophia Dopico she/her/hers	vp@yaledramat.org
Treasurer	Jack Tripp he/him/his	treasurer@yaledramat.org
Production Officer	Casey Tonnies she/her/hers	prod@yaledramat.org
Secretary	Maya McGrory she/her/hers	secretary@yaledramat.org
Marketing Director	Natalia Perez she/her/hers	marketing@yaledramat.org
Special Events Coordinator	Ava King she/her/hers	specev@yaledramat.org
Outreach Coordinator	Kali Jupiter she/her/hers	outreach@yaledramat.org
Policy Director	Abbie Thomas she/they	policy@yaledramat.org
Fall Mainstage Producer	Lily Pérez she/her/hers	ms1@yaledramat.org
Spring Mainstage Producer	Peter Li he/him/his	ms2@yaledramat.org

The glossary at the end of the document includes definitions of many of the terms and organizations mentioned in this plan.

A Note on Implementation:

The Dramat's Plan for an Anti-Racist and Caring Community promises many specific action items. We realize these cannot be put entirely into action in the confines of one board's term; this work is a marathon, not a sprint. However, given the Dramat's past failures to act to expand and protect its community, we feel it is crucial to lay out how we envision making good on our promises.

Our first step will be requesting your feedback on this plan. Some of this feedback will be tweaks to our commitments; some will change how we implement them; some will require longer discussion, thought, outreach, and research, and may appear instead in the next edition of the plan—we already have a running list of ideas that fit this last category.

After responding to your feedback, we will track the steps to completion of each individual action item, set an implementation deadline, and assign a member of the Executive Board to take the lead. Much of this work involves writing new guidelines or updating existing written operating procedures and position packets, as we seek to make these action items part of our standard operating procedures.

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Before each spring election, the Policy Director will release an update to this plan incorporating the lessons and feedback of the previous academic year. Goals may be deleted, archived, edited, or carried into our next semester. Goals from the previous year that have been deleted are permitted only when the action item is deemed no longer helpful or necessary to the Yale theatre community. Archived goals are ones that have successfully been integrated into the Dramat's standard practice, and are no longer aspirational, but instead have become standard operating procedures for the Dramat Executive Board and its teams. Edits may be applied to improve feasibility, clarity, or due to a new understanding of best practice. New goals will be added to the plan every year as goals for new Executive Boards. An archival version, with every current and archived action item will also be available on our website.



Audition & Casting Practices:

Strict audition requirements and a lack of sensitivity among creative teams have discouraged marginalized theatremakers, and those with little to no formal training, from participating in our shows. These unwelcoming conditions result in homogenous audition pools that are not reflective of the diversity of our student body, and ultimately, uphold white supremacy. To promote comfort, communication, mutual respect, and understanding in our audition processes for all members of the Yale community, the Dramat will:

- Provide each production with a Dramat Executive Board member (the Outreach Coordinator, Vice President, or Policy Director) to be present at auditions, callbacks, and deliberations to advocate for underrepresented actors who may fall under the radar of the creative teams and provide an additional perspective of the Dramat's goals of accessible and inclusive casting practices.
- Create a guide for production teams outlining the Dramat's anti-racist casting goals.
- Provide recordings of vocal parts with lyrics and accompaniments for our Fall [Mainstage](#) and Commencement musicals in order to expand accessibility to students with limited or no experience with reading music.
- Provide recordings of choreography prior to dance call for our Fall Mainstage and Commencement musicals in order to expand accessibility to students with limited or no formal dance training.
- Monitor auditionee pools to ensure they are conducive to building diverse casts representative of Yale's student body. This takes many forms, spearheaded by the Outreach Coordinator's work with production teams to conduct audition outreach to Yale's Cultural Centers, resource offices, and student groups for each production to ensure that the auditionee pool is large and diverse.
- Hold a meeting between the Policy Director and production teams prior to auditions to outline the Dramat's anti-racist and caring community guidelines in auditions, callbacks, and auditions.
- Share casting trees with other productions casting in our casting cycles to support non-Dramat shows.
- Solicit feedback through the Policy Director about auditions, callbacks, deliberations, and casting for all auditionees involved in Dramat shows.

[Click here to give us feedback on this section!](#)

Rehearsal Practices:

The rehearsal room is inherently a vulnerable place for actors. Performers are frequently asked to navigate extremely emotional and intimate narratives. Such demanding work is challenging enough when students are in a supportive environment, but when met with an unsupportive or apathetic creative team, it is nearly impossible to complete in a safe and fulfilling manner. It is especially difficult as white creative teams may not understand the additional emotional toll material can hold for marginalized actors, particularly when the subject matter may

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reflect real-world experience of discrimination and oppression. To establish the rehearsal room as a space that protects and empowers these students, we will:

- Create additional guidelines on scheduling rehearsals with sensitivity to the many demands on students' time and mental health. This specifically includes guidance on making rehearsal scheduling compatible with student jobs.
- Work with [Undergraduate Production](#) (UP) to ensure that all fight and intimacy coordinators can give adequate time to Dramat shows and are given anti-racism training
- Provide additional guidance to [Stage Managers](#) and the [Production Officer](#) on being advocates for the health and safety for their cast
- The Policy Director and Production Officer will hold a community compact meeting before each show begins rehearsals in order to read through the [Protocol For Depicting Sexual Content, Consensual Sexual Touching, and Depicting Scenes of Sexual Assault](#), [Discrimination and Depictions of Discrimination](#), and [Actors: Advocating for Yourself](#) documents, and create a mutually agreed upon Community Compact of guidelines for each show in our season.

[Click here to give us feedback on this section!](#)

Production Practices:

We believe that every member of a Dramat production deserves to be treated with dignity, care, and respect. The Dramat has routinely failed to live up to this belief, especially for our production team and cast members with marginalized identities. We've perpetuated a production grind culture that especially harms marginalized theatremakers, —either burning them out or preventing them from getting involved—and centered white standards for lighting, costumes, makeup, and hair styling. Maintaining production practices that center white, cis, and able-bodied performers results in the needs of our marginalized theatremakers being overlooked, minimized, or neglected in the production process. To address these failures, we will:

- Recruit and select production teams, crews, and orchestras that are representative of the Yale College community.
- Be conscientious about overtaxing the BIPOC theatremakers that are already engaged with us and will prioritize their care over our diversity goals.
- Establish expectations for lighting professionals to be educated on how to properly light skin of all colors
- Ensure all stylists are trained and knowledgeable about BIPOC hair and makeup and are provided adequate show-related hair and makeup products needed by BIPOC actors, which includes ensuring that show budgets allocate adequate funds toward makeup for BIPOC actors
- Create costuming guidelines that accommodate diverse body types, and require that costume designers send design ideas to actors previous to tech week to accommodate different actors' comfort levels. This

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includes guidelines for costumes designers to refrain from reading actor measurements aloud or sharing measurements without permission, and providing alternatives for actors that wish not to be measured.

- Mandate regular breaks for production teams in order to facilitate healthy working practices
- Work with UP to provide peer mentors for the crew heads in our Ex shows.

[Click here to give us feedback on this section!](#)

The Stories We Tell:

Representation is more than who is onstage — it's also diversity in the stories they tell. Past Dramat seasons have been dominated by the work of white, cisgender, or male authors. Therefore, we're setting the goal that our season's straight plays represent and celebrate the diversity of Yale College. The Executive Board commits to centering stories written by BIPOC and authors of marginalized genders for the shows we select, and encouraging Ex and FroShow applicants to submit proposals in line with the Dramat's mission of celebrating diversity. Further, we understand that celebrating diversity onstage begins with amplifying diverse voices on and off the stage, which means paying attention not only to what stories we tell, but who we allow to tell them. We also recognize that, in traditional theatre training, plays written by authors of marginalized identities are often under taught and underrepresented onstage and, as such, we commit to amplifying these voices in our communities.

In keeping with the Dramat's goal to celebrate diversity and diverse stories onstage, we will:

- Create a position on our Associate Board meant to maintain our [BIPOC Play List](#), which will remain open to community additions. This Associate Board member's responsibilities will include adding and maintaining plays to this running list, as well as working with various Executive Board members to publicize use of this document.
- Ask all Ex and Froshow teams to submit shows that align with the Dramat's objective of celebrating diversity, both in their stories as well as in their production teams.
- Create a book club, open to members of the Yale community, that critically engages with plays written by authors of marginalized gender identities to encourage community engagement with these under-produced shows.

[Click here to give us feedback on this section!](#)

Employing and Collaborating with Professionals:

Over the past several years, the Dramat has made a concerted effort to hire professionals that share students' identities. In doing this, we recognize that white supremacist hiring processes prohibit and discourage professionals with marginalized identities from applying, and that our goal to improve diversity in the professionals we hire begins with our hiring practices. We want to codify our policies about employing

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professionals to ensure that the Dramat continues to practice just and equitable hiring practices. As such, we will:

- Seek out and employ artists with marginalized identities
- Create an open source, living document with resources for finding and hiring marginalized professionals
- When our values align, continue our relationship with professionals we did not hire and encourage them to reapply

The Dramat recognizes that our hired professionals are not always familiar with the Yale community, and this poses a potential risk of harm for both students and professionals. We also recognize that power dynamics present in the rehearsal room (especially when paired with the sensitive content in many shows) can create a harmful environment for all involved. By bringing in marginalized professionals, we have an added responsibility to care for their safety as well. The care of all members of our rehearsal rooms and production teams, whether professionals or students, is our first priority, and as such, we will:

- Create a photo, pronoun, and name pronunciation guide for all production team members to know how to properly address each other
- Create opportunities for professionals and students to meet prior to tech week for each Mainstage
- Ensure members of the team have easy access to points of contact on Board
- Take explicit and immediate action if discriminatory behavior is reported to the Dramat.
- Reserve the right to ask professionals to leave our shows should they violate Dramat policies around Discrimination and Sexual Content
- If a student violates Dramat policies around Discrimination or Sexual Content, we will have a conversation with the student culminating in an action plan for change and an apology.

[Click here to give us feedback on this section!](#)

Leadership Development:

We recognize the importance of leadership that reflects the diversity of the Yale student body. Cultivating a diverse Executive and Associate Board, and increasing BIPOC and other marginalized individuals in artistic and production roles in authority positions, serves to better the Yale theatre community at large. We also recognize that, as a production company, the Dramat has historically de-prioritized marginalized theatremakers, neglecting to provide adequate training in tech roles and encouragement toward Associate and Executive Board positions.

We seek institutional measures that will create opportunities for marginalized theatremakers to get involved with the Dramat, both on our Associate and Executive Boards and on our shows. To this end, we will:

- Mandate that all Executive Board members attend UP anti-racism training when offered

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- Read and discuss anti-racist theatre texts with Executive and Associate boards each semester
- Provide clear, public information about the responsibilities and experience suggested for Executive Board positions
- Brainstorm and publicly release additional ways to encourage and retain BIPOC members interested in leadership
- Work with UP to utilize our Fall Ex as a training show for crew and production positions, so that new theatremakers can learn the skills necessary to eventually hold leadership positions on production teams

[Click here to give us feedback on this section!](#)

Audience Accessibility:

The Dramat believes in the power of live theatre and wants everyone to experience it, especially those traditionally excluded from doing so. However, structurally discriminatory barriers and an exclusive, unwelcoming culture in theatrical spaces create predominantly white and able-bodied audiences. Prohibitively high ticket prices, a lack of accessibility services, and inadequate marketing and outreach to Yale and New Haven's communities are extant issues at the Dramat and theatres around the country. To ensure equitable access for all audience members and to shift our culture towards one that is welcoming and inclusive for all theatregoers, we will:

- Offer blocks of free tickets to cultural houses, resource centers, and other affinity groups for all Dramat shows
- Institute a closed captioned or ASL interpreted performance of every Dramat Mainstage, in collaboration with the Yale Deaf community
- Continue to designate and better publicize one performance of each Dramat production as a "Pay What You Can" show
- In addition to our general Content Warnings at the beginning of all of our shows, we will provide more specific Content Warnings on our website and in our ticketing confirmation prior to the show that will be available upon request at the Box Office.
- Create a position on our Associate Board that will work with the Vice President and the Producer to optimize audience accessibility on our shows

[Click here to give us feedback on this section!](#)

Responsibility to New Haven:

Yale and its students rely heavily on the hundreds of New Haveners who put their time and energy into the University, and by extension, all its affiliated clubs and associations. However, Yale University and Yale New Haven Hospital receive a massive tax break, which exacerbates the economic inequalities in the city. The

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Executive Board must be conscious of how the Dramat interacts with the city and how each outreach effort, statement, and production may impact the New Haven Community. While the Dramat's constitution makes a commitment to serve both the Yale community and the New Haven community at large, our actions and general practices have not always aligned with this mission. Therefore, the Dramat commits to using its resources and time to promote theatre education and appreciation. We will:

- Make free ticket vouchers available at New Haven public libraries and other cultural and community centers for Mainstages
- Make free ticket vouchers available to Yale Hospitality and Facilities employees for Mainstages
- Enhance promotion of free tickets for New Haven high school students via the [Pathways to the Arts and Humanities](#) program and local schools
- Provide free ticket blocks to Fall Mainstage weekday matinees for New Haven Public Schools field trips coupled with enrichment events and resources
- Provide a list of BIPOC-led theaters and performance and social justice organizations from New Haven and around the nation that our visitors can support
- Encourage our membership to attend events at local New Haven theatres
- Hold regular discussions with Associate and Executive Boards about how best to support the New Haven community
- Expand one performance of each of our Mainstages to include a Dramat talkback and backstage tour for New Haven high school students when public health guidelines allow
- Prioritize hiring professionals from the New Haven community
- Buy supplies for special events, including any catered events, from local New Haven businesses
- Host a fundraising event every year for a New Haven community center, to be chosen by our Associate and Executive Boards
- Utilize our mailing lists to publicize pro-New Haven events
- Create a position on our Associate Board that will regularly update and maintain our New Haven Businesses database and will be the primary point of contact with New Haven businesses for fundraising events.

[Click here to give us feedback on this section!](#)

Transparency:

We acknowledge that, as an organization that occupies colonized land and was created by the labor of enslaved Africans, our organization is complicit in histories of oppression, marginalization, and violence. We want to publicly acknowledge this fact and hold ourselves responsible to dismantle the systems that continue to harm marginalized groups. Honesty is necessary to make this progress, so we must be explicit with our past shortcomings and future plans to hold ourselves accountable in this work. To acknowledge the harm caused by Yale and the Dramat historically, we will:

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- Make and improve land acknowledgments in all our programs and work with the David Geffen School of Drama to display them in performance spaces. This applies both for the land of the theater itself and, where appropriate, for where the show is set and/or where the writer is from.
- The Dramat will research and publicly release ways to do our part in uplifting Indigenous and Native peoples in our rehearsal rooms and performance spaces.
- Make labor acknowledgments in all our programs and work with the David Geffen School of Drama to display them in performance spaces. These apply to the unpaid and unrecognized labor of enslaved people that built this university.
- Publicize our constitution, accompanying bylaws, and this plan on our website in an effort to hold ourselves accountable to the community

[Click here to give us feedback on this section!](#)

Accountability:

Due to the biannual turnover of leadership, accountability has consistently been a challenge for the Dramat's Executive Board. Often, members of our community have felt unheard because the Dramat has not responded to their criticism in a timely manner or new board members have been unaware of prior incidents. In order to keep the Dramat accountable to the community, we are building new feedback and check-in procedures as well as new policies to respond to discriminatory incidents. We will:

- Formulate a just and efficient way to respond to incidents of discrimination. We want to take our time to get this process right, but it will include a board review of the behavior, a response to the individual or a community-wide response, and a report to be filed for future reference.
- Continue to use and improve our anonymous feedback form for reporting discriminatory behavior, unhealthy practices, and issues with community culture.
- Institute a mid-production check-in regarding their team's mental and physical health, regardless of how the production appears to be functioning
- After the closing of each Dramat show, conduct an anonymous performance review that will be sent to each member of the cast, crew, and production team in order to evaluate our progress towards our goals of community care and anti-racism
- Meet with the director, stage manager, and producer and review the results of the performance reviews and their abidance by their use of Dramat policies in order to determine successes and shortfalls
- Conduct an annual review and revision of this document with an accompanying report to the community

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Acknowledgements:

We deeply appreciate the labor that BIPOC artists and organizations have invested in theatre accessibility and accountability. Specifically, this document was written in response to the [We See You White American Theatre](#) campaign created by and on behalf of BIPOC theatremakers. The Dramat is deeply appreciative of the artists and administrators who created their [extended demands document](#) and other anti-racist theatre resources. We also recognize the work of the BIPOC members of the Dramat community, both past and present, who have committed disproportionate amounts of emotional and physical labor making the Dramat more equitable even as they continue to be mistreated. We will endeavor to make the Dramat a more caring, equitable, and just institution so that Dramat members and members of the Yale theatre community are not additionally harmed due to their race, ethnicity, gender, sexuality, (dis)ability, or socioeconomic status.

This document was created by the Fall 2020 Dramat board, and we would like to particularly thank Executive board members Sam Bezilla, Jordi Bertrán Ramírez, Adam Wassilchick, Malia Munley, and Mikaela Boone as well as Associate Board members Sam Ahn, Lauren Marut, and Beza Tessema for all of their hard work. Former board member Jose Davila IV provided invaluable feedback on this document and its accompanying amendment. Furthermore, we would like to particularly thank former Outreach Coordinator KG Montes for their consistent support, advice, guidance, and love.

We would particularly like to thank 2021-2022 Executive and Associate Boards and all members of the Yale theatre community whose feedback (anonymously and otherwise) helped inform the current iteration of the plan.

[Click here to provide general feedback on the Dramat's Plan for an Anti-Racist and Caring Community!](#)

Glossary

Ex Show: an abbreviation which stands for Experimental Show which is produced by the Dramat twice-three times each year, and is entirely student-proposed and produced

Froshow: an abbreviation which stands for First-Year show, a production staffed, produced, and performed entirely by first-year students in Yale College

Mainstage: a show which is directed and designed by professionals and performed by students. The Dramat produces two, a Fall and Spring Mainstage

Outreach Coordinator: a position on the Dramat Executive Board whose responsibilities include facilitating the Dramat's outreach efforts within and without the Yale community, including its collaboration with Pathways to the Arts and Humanities and its relationships with Yale's cultural centers. The Outreach Coordinator was created in 2016 after two years of turmoil and racism that fostered increased scrutiny of the Dramat. The Executive Board then introduced the Outreach Coordinator to create a more diverse, more equitable, and more accessible Dramat and Yale theater community. This year, the Board made the conscious decision to spread out our equity and justice work to all of the Executive Board to better reflect our

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commitments. However, the Outreach Coordinator will continue to foster relationships with the Yale and New Haven community, manage our education and accessibility programs, and be a resource present at auditions.

Pathways to the Arts and Humanities: an initiative which invites New Haven high school students to Yale's campus for a variety of arts and humanities-based programs

Position Packets: role-specific informational guides distributed to all production team and executive board members. They offer detailed guidelines and recommendations to help the production team enforce a safe, productive, and respectful rehearsal environment

Policy Director: the executive board member whose responsibilities include overseeing and revising the Dramat Plan for an Anti-Racist and Caring Community, ensuring that each all productions adhere to Dramat policies, assigning policy tasks to each board member, receiving and responding to anonymous feedback, and providing a point person for all incidents of harm. They work closely with the Production Officer to ensure that all Dramat productions are healthy for all individuals involved.

Production Officer: the executive board member responsible for overseeing each of the Dramat's productions, ensuring that each one adheres to Dramat and UP guidelines for the safety and well-being of everyone involved. They also serve as the primary liaison between the Dramat and DGSD/YRT

Special Events Coordinator: a position on the Dramat Executive Board whose responsibilities include organizing events for the membership, such as cast parties, the birthday party, membership dinner, and DRAMATalks

Stage Manager: the person who provides practical and organizational support to the director, actors, designers and crew. They ensure that rehearsals and performances run in accordance with UP's and the Dramat's Actor, Stage Manager, and Rehearsal Guidelines, and are one of the primary advocates for the wellbeing of the cast and the rehearsal environment overall

Straight play: A performance piece which is not musical and relies on spoken word to tell the story

Undergraduate Production (UP): a Yale College office which exclusively oversees all undergraduate performing arts events in theatrical spaces and works to provide training and technical support to ensure all productions are safely mounted

Yale Repertory Theatre (YRT): the professional theatre in residence at the David Geffen School of Drama which features theatrical collaboration between students and professionals

David Geffen School of Drama (DGSD): the graduate school of theater at Yale University offering professional training in every theatrical discipline. The Dramat shares its offices and theaters with DGSD and uses its inventory of production equipment, costumes, and properties

Terms

Ableism: prejudice and/or discrimination in favor of nondisabled people, alongside the belief that neurotypical individuals and individuals with typical abilities (such as sight, hearing, and typical motor skills) are superior to those who are neurodivergent or have atypical abilities.

Anti-racism: the continued effort to create spaces in which racism cannot exist.

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BIPOC: an acronym which stands for Black, Indigenous, and People of Color. It is adapted from POC, the acronym for People of Color, to specifically acknowledge the unique violence and discrimination inflicted upon Black and Indigenous peoples in the United States of America.

Disability: a mental or physical condition which may affect one's movements, senses, or activities

Equity: the concept of giving proportional representation or resources to the group of people that needs it the most, especially in the case of marginalized or oppressed groups of people.

FGLI: an acronym which stands for First-Generation, Low-Income, referring to students who are the first in their family to attend college and/or who come from low income households

Latinx: a gender-neutral term used to describe individuals that identify as Latin American ethnically or culturally.

Marginalized Peoples: people with identities that have been historically or systematically oppressed, including but not limited to BIPOC, LGBTQIA+ folks, disabled folks, and religious minorities.

Non-binary: one term used for people who don't fall into the gender binary, but rather lie somewhere on the gender spectrum. Non-binary individuals may also be gender-fluid or agender, among other terms.

People of Color (POC): a person who is not white or of European descent.

Sexism: prejudice and/or discrimination on the basis of one's sex, alongside the belief that one gender or sex is superior to others.

Systemic Racism: racism encoded in laws, government, or other bureaucratic systems that operate to oppress people of color, in particular Black, Brown, and Indigenous peoples.

Racism: prejudice, discrimination, or the inaction in the face of intolerance or bigotry against an individual of a different race, backed with historic or systemic power.

White privilege: the benefits or the lack of hardships that a white or white-presenting person is afforded based on the color of their skin.