



Since 2017, The Playwrights Realm has made a public commitment to be an equitable, inclusive, anti-oppressive, and anti-racist organization. We want to reflect the full spectrum of humanity through the artists we support, the stories we tell, the staff and board of the company, and the audiences we reach.

In 2020, building on the work we'd already have been engaging in, and further galvanized by the We See You White American Theatre movement, we conducted a full internal review to produce this document of next steps (released in January of 2021). We've committed to periodically reviewing and updating this document to track our progress and articulate our next steps in a public and transparent way. (To read more about Our Values and Methodology, please visit playwrightsrealm.org/mission-values).

This is the third iteration of this document; it is based on a company-wide review analyzing the entire plan, including what we have succeeded at, where we need to put in more work and what goals we want to add. Since our last report, we have added 20 initiatives into our Implemented and Ongoing Initiatives section, we have added 16 goals into the Working On column, and we are recommitting ourselves to the goals we were unable to achieve.

Key for tracking changes between documents:

Bolded Items are initiatives that have made progress (i.e. changed category) this year

Underlined initiatives are new additions to the document

Italicized words indicate parts of an initiative that has been substantively changed and/or reworded in this year's document

Helpful Definitions:

BIPOC: Black, Indigenous, and/or People of Color

BPOC: used when a known group does not include an Indigenous person, as to not create a false sense of inclusion in a group that does not actually have Indigenous representation

TGNC: Transgender and Gender Non-Conforming

Ableist: discriminating against individuals with disabilities

<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
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INSTITUTIONAL

<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
Share Our Values <i>Make sure we communicate and are held accountable to our stated values</i>	<p>Posted a public values statement on our website, which also encourages people to contact us if they experience any issues</p> <p>Including language about Values in Employee Handbook and in all letters of employment and letters of agreement</p> <p>Collecting self-reported demographic data from our audience and artists</p> <p>Collecting self-reported demographic data from our staff and board</p> <p>Include information about access needs, accessibility options, and company Values in online events</p> <p><u>Bring in a data consultant to help us consider our data acquisition practices¹</u></p>	<p><i>Partner with a data analyst to investigate our data collection and assembly practices through a data equity lens</i></p> <p>Do a comprehensive review of our Employee Handbook and other policies to ensure they reflect our Values</p> <p>Investigate if optional self-reported surveys are the most effective and equitable way to collect this information</p>	<p>Publish Accountability Report with data and best practices available to the public</p>

¹ Because of this work, we have temporarily paused many of our data survey practices; therefore, many of the statistics in this document are out of date.

<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
<p>Act with Intersectional Awareness</p> <p><i>Avoid language or practices that could be hurtful</i></p> <p><i>Try to anticipate and meet language and other access needs</i></p>	<p>Inviting all staff and creative team members to optionally add pronouns to bios, printed and online programs, email signatures, etc.</p> <p>Removed gender-specific pronouns from production contracts (all they/them)</p> <p>Making the sharing of pronouns and access needs an (optional) part of first rehearsals</p> <p>Using pronouns (instead of gender) in casting breakdowns to signal we are open and encouraging to all whose self-identification aligns with roles</p> <p>Continue to provide a virtual space with a focus on accessible options for those engaging with The Realm</p> <p>Incorporate accessibility tools into website</p>	<p>Generate Realm policy around the use of ableist language. Collect and give staff resources on how to eliminate the use of ableist language</p> <p><i>Try to make every space and opportunity accessible and welcoming</i></p> <p><u>Audit the website accessibility tools to make sure they work as intended. And manually create visual descriptions of images so as to make sure those descriptions line up with our values (currently they are AI-generated)</u></p> <p><i>Investigate access issues at company and implement changes to the physical space to reduce barriers</i></p>	<p>Explore ways we can be more inclusive of non-English speaking communities, including offering a supertitled performance, teaching one of our classes in Spanish, translating website, play's program, etc.</p> <p>Educate ourselves more fully about our relationship to colonization, analyze our work to remove colonial language, images, and practices and work to reduce the harm we are causing to populations affected by colonization and colonial practices</p> <p><u>Allow our artists to self-describe in their visual descriptions. Do testing with disabled folks to get their feedback on how usable site is</u></p>
<p>Prioritize Values in Collaborations</p> <p><i>We can't be anti-racist without the support of our collaborators.</i></p>	<p>Sharing our Anti-Racism Values and discussing how this informs producing a play; i.e. choosing of collaborators, play specific aspects, etc., before committing to producing a playwright or hiring a production director</p> <p>Confirming our collaborators' alignment with values and establishing baseline agreements to build on in collaborating</p>		<p>Ask organizations we work with about their values and anti-racism/anti-harassment policies and make sure alignment is present</p> <p>Explore how to mitigate effect of positional power in collaborations</p>

<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
	<p>Implement a repeatable protocol to share and use in discussing Our Values with all playwrights and directors in season. Focus the conversation on how values will affect their artistic process and informing all other collaborators about Our Values prior to start of process</p> <p>Create protocol, for all departments, to share pronouns, access needs, and Land Acknowledgments at meetings</p>		
<p>Practice Inclusive Hiring</p> <p><i>Make sure that our staff represents the diversity of our city²</i></p>	<p>Always examining job requirements to make sure we don't add anything unnecessary, and trying to make clear that many different pathways to a job are possible so people with potential aren't discouraged from applying because they lack the "right" qualifications</p> <p>Putting fees, salaries, or ranges in job descriptions</p> <p>Requiring that at least one qualified final candidate of each open search is BIPOC, and if not, keeping the search open³</p> <p>Create repeatable protocols for inclusive</p>		<p>Review our hiring, on-boarding and evaluation processes to ensure they are helping us attract and retain BIPOC staff</p> <p>Keep finding ways to open up application process by, for example, getting rid of cover letters or allowing people to submit a written piece, audio, or video recording – whatever form best supports their self-expression</p>

² As noted above, we have paused our data collection to rethink our practices – but as of December 2021, within our organizational staff, 60% of our FT, 75% of our PT staff, and 67% of our independent contractors self-identify as BIPOC.

³ Importantly this is a minimum standard; we usually achieve much more. We acknowledge that the “Rooney rule” is controversial, but it has produced positive results at The Realm. As a company with majority BIPOC staff we want to support them in running hiring processes with independence, while making sure Our Values are being centered.

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	<p>hiring practices, such as doing brief pre-screen phone interviews of a larger pool of applicants before in-person interviews to have larger access point for non-traditional candidates and offering to accommodate any access needs</p> <p>Give job applicants a full understanding of organization by putting them in contact with previous employees</p>		
<p>Make The Realm a Good Place to Work</p> <p><i>Make sure our staff is supported holistically, from salary to benefits and development opportunities</i></p>	<p>Offering career advancement and leadership opportunities for full time (FT) staff, paid for by The Realm and/or done during work hours</p> <p>Implementing transparent and consistent plan for yearly staff salary increases: for FT staff, goal of 2.5% cost of living salary increase every year if budget allows (FY21 is first year it didn't happen since policy adopted), and potential for a performance-based 5% increase</p> <p>Paying 100% of health insurance for FT staff</p> <p>Adjusted rates of PT staff so as to pay everybody above minimum wage in NYC, starting at \$16 per hour</p> <p>Provide 401k option (and employee contribution) to full time employees</p> <p>Providing free beverages at rehearsals and at playwright Meetings</p>	<p>Offering Financial Planning for staff</p> <p>Further increase PT wages</p>	<p>Extend career advancement and leadership opportunities to all part time (PT) staff</p> <p>Raise compensation for administrative jobs to at least local minimum living wage and evaluate pay scale for all jobs</p> <p>Provide health benefits to PT staff</p> <p>Work with other theaters and foundations to fund an outside monitor/Ombud role to allow for anonymous reporting, advocate for victims, and be a public accountability mechanism</p>

<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
	<p>Ended unpaid internships</p> <p>Established mechanism for staff to contact board if having problem with leadership team</p> <p>Created online form for anyone who works at The Realm to make an anonymous allegation (in case victim is not comfortable going through available legal reporting process, in which anonymity cannot be guaranteed) or provide other anonymous critical feedback</p> <p>PT staff paid for office holidays</p>		
<p>Align the Staff with Values</p> <p><i>Make sure The Realm's staff is aligned with our goal of being an anti-racist, anti-oppressive organization</i></p>	<p>Had Company Leadership do anti-racism workshops with TCG, National Arts Strategy, and/or PISAB</p> <p>Provide anti-racism training to all FT staff</p> <p>Having all staff participate in and have the option to facilitate monthly values discussions that unpack different aspects of our commitment to anti-racism and anti-oppression</p> <p>Distributed and discussed anti-racism guidelines and policies</p> <p>Maintain a dedicated budget line for anti-racism work</p> <p>Explore how to properly set anti-racism</p>	<p>Expanding anti-racism training to all PT staff</p> <p>Develop specific intervention protocols for any racist interactions with the public</p> <p>Discuss with Theater owners if they are training house staff in anti-racism. If they aren't, advocate for it, and come up with our own plan for mitigating issues if they arise</p>	<p>Expand anti-racist training to contractors</p>

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<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
	budget line to achieve an actively anti-racist culture, and then ensure that level of funding is provided		
<p>Share Resources</p> <p><i>Deploy resources ethically, in value and mission-centric ways</i></p> <p><i>Be mindful of where we spend money</i></p>	<p>Offered relief funding to playwrights during COVID (direct cash assistance)</p> <p>Empowering Realm Playwrights by providing them with funding for projects or opportunities for professional development</p> <p>Using sustainable supplies and suppliers: buying less from Amazon and more from small business, including getting reusable cups, wraps and eco-friendly versions of products</p>	<p>Ordering staff lunches and other meals from a variety of small businesses, POC focused</p>	<p>Shop local instead of online, especially Black-owned shops</p> <p>Audit vendors to check that they have values/anti-racism/harassment statements and are following them</p> <p>Give money to BIPOC or marginalized communities impacted by stories in our productions</p> <p>Investigate ways that The Realm can contribute to ecological and decolonization movements</p>
<p>Share Power</p> <p><i>Share ownership and power with all our stakeholders, not just donors</i></p>	<p>Conducting yearly anonymous surveys and discussions with playwrights to change programs to better suit the needs of participants</p> <p>Designed the Scratchpad format to be flexible and guided by what playwrights want</p> <p>Paying for cold readings of "Realm Playwrights" plays without vetting of scripts or collaborators</p>	<p>Discussing ways to ensure the voices and skills of new BIPOC board members are adequately and proportionately valued</p> <p><i>Build substantive and meaningful relationships with Indigenous people where we share resources & power</i></p>	<p>Publish information about board members' affiliations</p> <p>Publish a transparent budget with notes about priorities</p> <p>Create a system for artists and staff to ask us to help amplify their projects, as opposed to relying on us to identify those</p> <p>Creating opportunities for all</p>

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	<p>Tailoring professional development offerings to the particular needs of yearly cohorts</p> <p>Encouraging playwrights to form relationships with designers through design dramaturg and design consultant opportunities so these relationships are not always led by theaters</p> <p>Surveying non-playwright artists on their experience of the programs</p> <p>Add artist seats to The Realm board</p> <p>Creating opportunities for FT staff to develop and lead projects and programs</p> <p>Discussing power structures in board decisions and formalizing policy of deprioritizing outsized monetary influence</p>	<p><u>Transparently explain on our website how to become part of our governing board and encourage people to consider it</u></p>	<p>staff to develop and lead projects and programs</p>

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FUNDRAISING

Diversify Our Donor Base <i>Expand from predominantly white donor base</i>	<p>Stopped offering free tickets or pre-sale early access to donors, as part of Ticket for Every Budget</p> <p>Listing all donors alphabetically, and stopped noting donor levels on website</p> <p>Continuing to move away from model of perks-based donor cultivation</p>		<p>Communicate NextGen to potential BIPOC participants (not doing this year because no productions)</p>
Engage Our Board in Anti-Racism Work <i>Make anti-racism a focus of the board; work to create an explicitly anti-racist and anti-oppressive board culture</i>	<p>Offering optional anti-racism small group meetings with the board</p> <p>Adding anti-racism commitment to board member requirements</p> <p>Paying artists for attendance at board meetings and any donor events where they are asked to do anything⁴</p> <p>Providing voluntary anti-racism training to board members at board meetings⁵</p> <p><u>Change board giving policy from a specific dollar value to a meaningful financial gift to make board service feasible for more people</u></p>	<p>Seeking out new BIPOC members and other members that represent these values⁶</p>	<p>Work towards having our board reflect other areas of The Realm by becoming majority BIPOC</p> <p>Develop further steps around anti-racism in board practices</p>

⁴ Not applicable to artists who are board members

⁵ Board service is a voluntary and supervisory position. Studies also suggest that voluntary trainings are more effective in changing behavior than mandatory ones, so we have chosen not to mandate training.

⁶ As noted above we have paused our data collection to rethink our practices – but as of January 2022 36% of board self-identified as BIPOC.

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MARKETING

Diversify Our Audience <i>Work to be more racially & economically inclusive</i> <i>Cultivate audiences of all ages</i>	<p>Created Ticket For Every Budget: we offer three price tiers for tickets on every performance of a show; our \$1 starting ticket price ensures price is not a barrier to attendance⁷</p> <p>Working with community engagers to ensure shows are advertised to BIPOC audiences who aren't reached by our eblasts/social media or paid blasts like Ticket Central</p> <p>Instituted a POC night for shows, including a special invitation for BIPOC (invited by Realm BIPOC staff and friends) that included a BIPOC affinity space post-show with drinks and snacks covered by The Realm⁸</p> <p>Offering a childcare matinee for all our shows</p> <p><u>Provide childcare subsidies for audience members at readings and classes through reimbursements</u></p>	<p>Educating audiences to not see the lower tiers as deals, but rather entry points for lower-income audiences</p>	<p>Work directly with BIPOC audiences, who are being served by all our programs (as opposed to relying on third party engagers)</p> <p>For talkbacks at BIPOC stories, hire culturally competent facilitators</p> <p>Discuss with playwright if they want to adjust audience expectations for how to watch their play and how we can help them do that prior to the show</p>
Spend Ethically	<p>Hiring primarily BPOC contractors for photography and graphic design</p>		<p>Examine our advertising spend (magazines, email blasts,</p>

⁷ The audience surveyed at our last production (Anna Moench's Mothers) reported: 22.5% made 25K or less, 22.1% made 26-49k, 17.2% made 50-74k, 12.2% made 75-100k, 7.6% made 101-150k, 15.7% made 150k+ and 2.7% preferred not to disclose.

⁸ Of audience surveyed at our last production: 22.9% identified as Black, 13.8% identified as Latinx, 13.4% identified as Asian American/Pacific Islander, 0.8% identified as Middle Eastern or North African and 49.0% identified as White.

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<i>Use budget in a values-centric way</i>			websites, etcetera) to fully utilize BIPOC outlets and make sure we are including Indigenous outlets
Rethinking Criticism and The Press <i>Investigate and challenge power of the press in our industry and center BIPOC critics</i>	In order to create a better ecosystem for BIPOC artists, contributed to training of BIPOC Critics through working with a participant in Jose Solís' BIPOC Critics Lab. Continue to look for similar opportunities to assist or partner in training BIPOC critics	Center playwright priorities, when dealing with critic invites, beginning by having an honest discussion with playwrights about critics, press policy, and any concerns they have before giving free tickets to press In quoting a review, use critic's name, not just outlet	As press seat assignments convey ideas of importance, use Press seat assignments to help promote the importance of BIPOC critics

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<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
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ARTISTIC PROGRAMS

<p>Center BIPOC playwrights in Productions and Program Cohorts</p> <p><i>The city we are based in is majority BIPOC, and BIPOC are also the global majority, so we want our programs to focus on the voices of underrepresented Black, Indigenous and writers of color.</i></p>	<p>Acknowledging that a cisgender white woman serves as our AD, we focused on diversifying the voices in our artistic department and reader pool, who serve as gatekeepers during season selection⁹</p> <p>Our producing model is not based on ticket sales, so The Realm has the freedom to take risks on a variety of plays</p> <p>Focusing on choosing playwrights, not just specific plays for our programs—given the small size of our cohorts they will vary yearly, but our gatekeeper role gives us some responsibility for what the face of American Playwriting looks like, and we take this very seriously¹⁰</p> <p>We will not select any majority white or male</p>	<p>Continuing to increase the number of our productions that come from our open submissions as this is the most equitable method of access to The Realm¹²</p> <p>Going beyond simply having majority BIPOC program cohorts by focusing on specific communities, barriers, and people and working proactively to counter White Supremacy in all its forms</p> <p>Making space for the intersectional identities of BIPOC Playwrights and making sure that is being supported</p>	<p>Increase even further the representation of BPOC Playwrights in our full productions¹³</p> <p>Pay playwrights for attending rehearsals</p> <p>Produce our first play by an Indigenous Playwright</p>
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⁹ As noted above, we have paused our data collection to rethink our practices – but as of December 2021, 2 out of 3 of our artistic staff identify as Black, 1 out of 2 of artistic department independent contractors identify as BPOC, and 53.01% of paid professional readers for 21/22 season identified as BIPOC. (45.78% identified as white and 1.2% didn't respond to survey.)

¹⁰ Prior to pausing data collection we noted that: In the past 5 seasons 69% of the playwrights who've gone through our development programs identified as BPOC, 18% identified as white and 13% did not respond to surveys.

¹² As of 2021, 53% of the playwrights we've produced originally applied to our open submission programs.

¹³ Of the past 5 production seasons, 67% of our full productions were written by BPOC Playwrights (based on self-reports), 17% by white playwrights and 17% did not return their surveys.

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<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
	<p>cohorts¹¹</p> <p>Surveying applicants to ensure we are attracting BIPOC writers and course correcting if not</p> <p>Being an ally to BIPOC Playwrights in telling the stories they want to tell, making sure to focus on their goals and vision of success</p> <p>Create opportunities to work with playwrights living outside United States</p> <p>Counter the suppression of Native voices by working to include them in our cohorts</p>	<p><u>Create Program Focused on working with Indigenous Playwrights</u></p> <p><u>Hire Native American Facilitator for Native Playwright Group to ensure the Native perspective is integrated into organizational work and to help create a hospitable environment</u></p>	
<p>Center BIPOC Creative Collaborators</p> <p><i>Align directors, designers, stage managers, and actors to all work together to</i></p>	<p>For each position on production design teams, we require at least one BIPOC designer to be considered (also one woman). We don't work with any all-white or all-male design teams¹⁴</p> <p>Majority of first offers to primary designers go to BIPOC designers</p> <p>Majority of first offers to Stage Managers go</p>	<p>Offering childcare at auditions <i>as did</i> with Mothers (Fall 2019)</p> <p>In working with outside Production Management team, prioritize hiring BIPOC crew</p> <p>Hire Indigenous actors, stage managers, directors, and designers</p>	<p>Develop programs/methods to help support early-career BIPOC designers</p> <p>Find ways to support growth of very early career BIPOC designers; potentially add support to assistant roles, create mentorships opportunities or networking</p>

¹¹ This is what we feel comfortable guaranteeing as a baseline for every season, but it is by no means meant as the goal. We carefully track what we are doing and have successfully achieved a much higher multi-season track record (see footnote above). We also are trying to leave room for working with other communities like the TGNC, Disabled, and Deaf who might fall into any racial category.

¹⁴ As with Playwright Cohorts (see above) our standards for designers are meant as a minimum and we push to achieve much more than this. With designers we also want to balance the importance of artistic freedom for the (often BIPOC) playwright and director we are working with to be able to pick their collaborators. For instance, for our last two NYC productions primary designers identified as 50% BIPOC and 75% BIPOC (The remainder for both productions is a mixture of those who identify as white and those who did not respond to survey).

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<p><i>support the playwright</i></p>	<p>to BPOC</p> <p>Proactively searching for, keeping tabs on, and advocating for collaborating with BIPOC directors, designers, and stage managers, including by budgeting to see work by these artists who we have not worked with before¹⁵</p> <p>Maintain system for Realm Playwrights to introduce collaborators to The Realm</p> <p>Paying all primary designers the same fee</p> <p>Paying design assistants directly as opposed to deduction from designer's fee or budget</p> <p>Unless it is the playwright's specified intent, pushing back against working with an all-white cast and when necessary, having tough conversations with playwrights about their character's race and pushing them to be open or to justify the choices they want</p> <p>Discussing with playwrights how actors' BIPOC identities might affect portrayal of particular characters and making space for actors to discuss the way the script functions for them</p> <p>As the Casting Director is an important collaborator and gatekeeper, committing to</p>	<p>Prioritizing hiring BIPOC Intimacy Directors and Fight Directors (especially pivotal if the actor is BIPOC)</p> <p>Keep production designers and collaborators who are considering job offers updated with who has accepted an offer, such that they may make better choices about which collaborators they wish to work with</p>	<p>with our playwrights etc.</p>

¹⁵ Since our 2017-18 season 60% of directors for our productions self-identified as BPOC and 40% identified as white (based on 100% survey response rate.)

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	<p>hiring someone excited to push for BIPOC and Oppressed communities and encouraging them to be proactive in scouting talent and take risks in bringing people in</p> <p>Making an effort to work with and cultivate BIPOC casting directors</p> <p>If a culturally specific role requires further resources, hiring a casting director with specific knowledge of community</p> <p>Continue to provide childcare/caretaking stipend for artists in production</p>		
<p>Create an Inclusive, Equitable, Anti-oppressive Rehearsal and Production Process</p> <p><i>Aim to investigate what characteristics of white supremacist culture have infiltrated our creative</i></p>	<p>Paying everyone (no unpaid assistant directors etc.) and having strict rules for anyone wanting to observe to ensure that they are not doing unpaid work for the production</p> <p>We have never contractually retained royalties for productions of any plays we produce except for a "windfall clause" that applies to movie/tv and commercial productions, meaning that all future nonprofit royalties of a play go to the playwright</p> <p>Incorporated land acknowledgements to first rehearsals</p> <p>Starting every rehearsal process with group</p>	<p>Work to develop ways that we can disrupt the "show must go on" model, as this is a source of oppression and fear, especially for BIPOC and we want to instead explore ideas of working at "The Speed of Trust"¹⁶</p> <p>Try out different models for utilizing understudies</p> <p>When a show's intense subject matter may cause team stress or pain, providing extra support, resources or flexibility to support their needs</p>	<p>Increase artist and production staff compensation</p> <p>Review pay for production participants, artistic program participants and all other staffing to create a holistic general pay scale</p> <p>Pay actors for callbacks to decrease economic barriers to participating in theater</p> <p>Ensure that Fight Directors and Intimacy Directors have had anti-racism training</p>

¹⁶ This concept is from the powerful work of adrienne maree brown and her book Emergent Strategy.

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<p><i>process and use our positional power to dismantle them</i></p>	<p>agreements, where collaborators can collectively discuss and agree on community expectations and rules for the process</p> <p>Employing Intimacy Directors if there are any intimate physical moments in a play</p> <p>Implemented five-day rehearsal weeks (as opposed to the traditional six) for two productions, planning to make that standard</p> <p>Taking a flexible approach to giving plays time to develop before production, without getting stuck in development forever - even if this means committing to producing a play without specifying the production date, and it always means taking the playwright's needs and schedule into account</p> <p>Acknowledge harm we have caused to BIPOC collaborators and others and work to repair that harm and learn how to be better in the future. If it won't cause further harm, share details of the incident internally and consider sharing more widely to be transparent about not just when we succeed, but also when we fail</p> <p><i>Employ Flexible approach to developing productions by, for instance, involving designers early or using different rehearsal agreements to allow for more intensive development</i></p>	<p>Developing better frameworks for empowering collaborators, dealing with harm if it happens, and moving forward (if possible) while centering the needs of the victim, and continually asking: "How can we ensure that collaborators, especially BIPOC, feel they have agency?"</p> <p>Create mechanism for actors to request and receive the help of an Intimacy Director if the production did not anticipate their presence would be needed</p> <p>Develop plan to ensure staff, at peak capacity during production, has the time to really be responsive to production members day to day, especially when in difficult situations</p> <p>Have anti-racism training at first rehearsal, led by a trained facilitator</p>	<p>Provide a specific anti-oppression contact liaison for each show and make sure everyone knows they can go to them with issues. If the liaison is internal make sure they have enough bandwidth to focus on this</p> <p>When working on a script that deals with racialized trauma <i>bring in expert(s) with the personal background, knowledge, and/or training to help support the creative teams understanding and process</i></p> <p>When a show would benefit from it, budget to allow designers to spend more time in rehearsal</p> <p>Consider adopting Restorative Justice Practices</p>

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<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
	Eliminate 10 out of 12 schedule for tech		
Combat Anti-Blackness and Colorism <i>Help combat these issues in society through our work</i>	<p>Carefully considering the effects of colorism when we put together casts, including which actors are being considered for each role, and actively staying away from “typing”</p> <p>Countering Anti-Blackness by engaging especially with Black playwrights and focusing on their needs and artistic impulses</p> <p>Expanding even further the stories we tell by Black Playwrights to represent a variety of experiences</p>	<p>Engaging in conversation and active listening when we are criticized for failing in order to improve and do better</p>	<p>Continue finding ways to counter White Supremacy in theater and in America</p>
Anti-Oppression Intersectional Lens <i>While we are centering BIPOC, we also want to help other marginalized groups (and recognize that BIPOC may also be part of these groups).</i>	<p>Producing work by Queer playwrights</p> <p>Working with TGNC (Transgender and Gender Non-Conforming) playwrights</p> <p>Working with TGNC Actors (in readings)</p> <p>Produced work with Deaf actors (both readings and a full production)</p> <p>Working with Disabled actors (in readings)</p> <p>Surveying applicants to ensure we are attracting a broad array of geographic & socioeconomic backgrounds and course correcting if we are not</p> <p>Proactively searching for directors and</p>	<p>Working to make sure the way we run our programs is friendly, accessible and responsive to the Disabled community, TGNC community and any others groups whose needs we haven't thought through</p> <p>Expanding outreach to the Disabled community to understand more about their needs</p>	<p>Produce our first play by a TGNC playwright</p> <p>Begin working with TGNC creative team members on productions</p> <p>Work with Deaf playwrights and produce our first play by a Deaf playwright</p> <p>Work <i>further</i> with Disabled playwrights and produce our first play by a Disabled playwright</p> <p>Begin working with Disabled creative teams members on</p>

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<u>Objectives</u>	<u>Implemented and Ongoing Initiatives</u>	<u>Working On</u>	<u>Future Seasons</u>
	<p>designers from groups that are underrepresented in our field and do extra work in scouting to create awareness of potential collaborators</p> <p>Actively seeking out actors from groups that are marginalized in our field</p> <p>Provide captioning for virtual events</p> <p>Starting all meetings with new collaborators by asking if their accessibility needs are met</p> <p>Acknowledging harm we have caused to collaborators, work to repair that harm, and also learn how to be better in the future</p> <p><u>Expanded Radical Parent Inclusion project to offer caretaking stipend for artists working in our developmental programs</u></p>		<p>productions</p> <p>Establish a plan of what we offer disabled artists, staff, and others, including: types of interpretation and other services for deaf actors, how does a wheelchair user navigate our space, etc., start engaging with this and then keep doing more</p>
<p>Radically Inclusive Open Submission Process</p> <p><i>We believe that theater is better when everyone can participate, and that starts with a simple,</i></p>	<p>Expanded program scope to accept submissions from playwrights across America with Scratchpad Series</p> <p>Having our submission process and programs led by a Black woman (our Associate AD)</p> <p>Offering a free and easy submission process that reduces economic barriers, and values playwrights' time by allowing dual application to both programs</p>	<p>Examine our open submission process to ensure that the artistic team is not overlooking underrepresented individuals who could benefit from our programming</p> <p>Explore options for making our submission process more accessible</p>	<p>As vital gatekeepers of our organization, do further work with readers to equip them with an understanding of Our Values and what we are looking for in scripts</p>

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<p><i>inclusive, and free submission policy that reduces barriers, helps us find those who need us, and values playwrights' time.</i></p>	<p>Collecting demographic information from our professional paid readers and work to make sure scripts are read with consideration for their cultural context</p> <p>Emerging does not mean young—continuing to be clear in our materials and our work that we are open to people of all ages if they are at the beginning of their career in playwriting</p> <p>Continuing to increase the rate professional readers are paid</p> <p>Not accepting script submissions outside of open application period (regardless of agent status, etc.), so everybody has the same rules</p> <p>Give extra attention to scripts that come from people we don't know and that receive low scores to make sure that these people are not being too easily discarded from consideration in early rounds</p> <p><u>Whenever a program is focused on one community, use a panel of readers from that community to determine finalist candidates—this ensures that the community's needs and perspectives are given space in the process</u></p>		
<p>Finding Those Who We Can Serve</p>	<p>Conducting targeted outreach through playwrights we know, agents, other theaters, and people in different communities and</p>	<p>Continuing our relationship with the Sol Project and expanding our awareness of</p>	<p>Do outreach in new (to us) populations that we see are lacking in the theatrical</p>

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<p><i>Be accessible to anybody who is interested in applying to our programs, regardless of usual barriers within the field</i></p>	<p>asking them to spread the word</p> <p>Actively assessing submissions during process and adjusting outreach to focus on groups who aren't applying</p> <p>Prioritizing the dissemination of our open application processes to many different communities</p> <p>Start to cultivate relationships with Native American artists and companies</p>	<p>their network</p> <p>Continuing outreach to those who are underrepresented in our industry or who may not have heard of us</p> <p>Continuing to investigate barriers to entry in the field and ways to combat them</p>	<p>landscape, invite new communities into our process, and respect if they do not want to engage with us</p> <p>Forming lasting relationships with Native American artists and companies</p>
<p>Expand Allyship</p> <p><i>Provide a space for our white playwrights to learn and/or practice anti-racism and provide allyship to BIPOC. Provide BIPOC playwrights with a space to consider inclusive allyship with other BIPOC Communities and all people they are</i></p>	<p>Having open conversations with playwrights so they are aware of exploiting certain communities and retraumatizing them with stories, especially if some of those represented are from BIPOC or other marginalized communities</p> <p>Introduce playwrights to members of communities they are writing about, so they can talk with/collaborate with those members to avoid exploitive harm</p>	<p>Telling stories that promote the truths that white America needs to reckon with, that help face the country's history and its own culpability</p> <p>Work with playwrights early in their writing process, to make sure they have engaged with members of communities they are writing about</p> <p>Create a resource guide for white playwrights and artists about anti-racism in theater or pay BIPOC artists for use of/to adapt already existing guide</p> <p>Offer anti-racism training to our Writing Fellows</p>	<p>Offer anti-racism training to our <i>Realm</i> Playwrights</p> <p>Create specific opportunities for white Realm Playwrights to be in allyship with BIPOC Realm Playwrights</p> <p>Provide Cultural Sensitivity Readers for playwrights who ask for it</p>

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depicting.			

This document was first created in 2020 through a major collaborative effort. Thanks to the many Playwrights Realm community members (playwrights, staff, and the board) who participated in that process, including:

Jessica Acosta, Bleu Beckford-Burrell, Daniel Cohen, Céline Delcayre, L Feldman, Chelsea Fryer, Tasha Gordon-Solmon, Keiko Green, Ada Karamanyan, Katherine Kovner, Maya Macdonald, Marvin González De León, Daria Miyeko Marinelli, Francisco Mendoza, Mona Moriya, Andrew Sianez-De La O, Roberta Pereira, Cristina Quintana (CQ), Tanya Ritchie, Fran Da Silveira, Philip Christian Smith, Anna Deavere Smith, Mindy Stern, May Treuhafft-Ali, Alexis Williams, Jena Yarley, and Rhiana Yazzie.

We also want to extend our immense gratitude to those who we have learned from and who have inspired us in this work, especially:

Claudia Alick, Nicole Brewer, adrienne maree brown, Kimberly Crenshaw, Larissa FastHorse, Keelay Gipson, Groundwater Arts, Rachel Spencer Hewitt, Ibram X Kendi, Donja R. Love, Porsche McGovern, Kimie Nishikawa, Jacob Padron, Stacey Rose, Layla F. Saad, Corinna Schulenburg, Natasha Sinha, Jose Solís, The Sol Project, Bryan Stevenson, Yancey Stickler, Astra Taylor, Nikki Vera, Edgar Villanueva, Donna Walker-Kuhne, Michael Walzer, We See You White American Theater, and Stephanie Ybarra.

We aim to continue to engage with the community at large about our efforts around Our Values and what we can do better. If you have suggestions, questions, or comments, please let us know at info@playwrightsrealm.org.