

# ANTI-RACISM & INTERSECTIONAL INCLUSION at ISLAND SHAKESPEARE FESTIVAL

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ADOPTED: APRIL 19, 2022

**This is a working document** and will be reviewed and updated biannually by the ISF Staff and Board, and/or more frequently as needed.

Island Shakespeare Festival (ISF) believes that classic theatre belongs to everyone, and we strive for inclusion and representation of the scope of humanity in our audiences and in our company. We recognize that as a classical theatre company, we primarily produce plays written from a narrow cultural perspective in a very different historical context from our own. We believe the expanse of humanity available in these plays transcends those contexts and we are determined to define space in these stories for the rich variety of humans and experiences that exist in our world today.

We acknowledge the many ways we have been complicit in the racism that exists in our society and in our field and we believe in liberation for peoples of the Global Majority. We commit to work to dismantle systems of white supremacy, patriarchy, and oppression in ourselves, our work, our organization, and our community.

We recognize that Shakespeare and Shakespeare's canon have been used as tools of colonization and that to continue to produce these plays and mine the resonance in them today, we must analyze, dismantle, and work against this legacy.

Not only is colonialism part of the history of the plays we produce, but we also perform and rehearse in a location with a legacy of colonialism. We make our artistic home on occupied lands. We share our respect for the long arc of human history on what we colonially know as Whidbey Island (Tscha-kole-chy as it is named in Lushootseed). We honor the speakers of Lushootseed and members of the Suquamish, Snohomish, Swinomish, Lower Skagit tribes, and other Coast Salish peoples, whose ancestors loved and cared for this land and these shared waterways long before European settlement began. We celebrate the sovereignty ongoing vitality of local Native communities, including the Swinomish and Tulalip, and the wisdom of those who have called this place home since time immemorial. We share this as a step on our journey to live in repaired relationship with native communities near and far.

## SEASON SELECTION

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We commit to conscientiously choose a variety of plays (both classic and based on classics) that share stories from across a range of cultures, experiences, and people. We will work against appropriation and tokenization to bring stories to our audiences with the intention to broaden and deepen empathy. We will not produce work we cannot cast appropriately.

## AUDITIONS & HIRING

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We recognize that most characters we encounter in classic theatre are on the binary and are written with he/him or she/her pronouns. We invite gender non-conforming, gender queer, transgender, and non-binary actors to submit for all roles with which they most identify, and which ignite their creative spirit. We will specify when characters have specific gender criteria and may change the pronouns of a character to reflect those of the actor.

We seek to represent all races and ethnicities on our stage and in our company and invite artists of all racial and ethnic identities to submit for all roles and positions that ignite their creative spirit. We will specify when characters have specific racial/ethnic criteria.

We invite artists who identify as disabled and or differently abled to submit for all roles and positions which ignite their creative spirit. We recognize that all auditioning/submitting artists have access needs that support their most authentic engagement in the work. If our audition or hiring process is not accessible for someone, we have a clear communication pathway to notify us how we can best support their participation in a way that ignites their creative spirit.

We believe the characters that exist in these stories may be portrayed by any and everyone and invite artists of all body shapes and sizes to submit for all roles and positions that ignite their creative spirit. We will specify if characters have specific physical criteria.

We ask auditioning artists to please email [casting@islandshakespearefest.org](mailto:casting@islandshakespearefest.org) to let us know if they have any questions or concerns, or if there are any accommodations we can provide, or to indicate as much when prompted on their digital audition form. We ask artists submitting for all seasonal and year-round positions to call or email the relevant supervisor or to indicate on their digital submission form how we can better support their submission process so they may engage authentically with the work.

When casting and hiring choices are made, we notify all auditioning/submitting artists when they have been released from season consideration. We thank them for sharing their work with us.

We recognize that resumes reflect opportunities granted, not talent or competence. We use resumes as a piece of information, but not as a first barrier. We know an individual may be perfect for a role or position even if they've never had a similar opportunity or training before and structure our process to address and minimize gatekeeping of this nature.

We believe the audition process is one in which artists have agency. To that end:

- We conduct interviews with potential company members and invite them to ask questions to help make an informed choice about whether ISF is a good fit for them
- The artistic and casting directors are available for questions and meetings as requested

## IN THE REHEARSAL ROOM

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Theatre engages the full spectrum of humanity. Telling the stories of complex human experience often includes representations of violence, racism, homophobia, abuse, and other challenging content. We strive to create a brave and ethical space when engaging with this content. We invite and encourage courageous discourse and implore participants to voice concern when they feel uncomfortable with the use of their cultural personhood. To this end, we ask all participants to join conversation with respect and benevolence, and we recognize that we have all individually internalized our experiences of white supremacy and patriarchy in ways we don't always have awareness of. We ask participants to center the voices of people who've experienced marginalization due to oppressive systems in our culture, and to acknowledge how they've held privilege. We recognize this can be uncomfortable and encourage participants to engage in these courageous conversations with empathy and grace.

Conversely, when one occupies a place of privilege, certain topics can feel like a personal attack. We ask that if participants are experiencing such an occurrence, they investigate whether the topic or comment applies to them personally and whether them expressing such a feeling would re-center their place of privilege and distract from the topic of oppression that is being discussed. Always be aware that the level of risk and what is at stake is different for everyone. Those who've experienced multiple intersections of marginalization often have more to risk due to the environment that exists outside the room. Creating a brave space requires everyone to be aware of this and commit to dismantling these oppressive systems so we all can be authentically present. Even those with perceived power in a group must learn vulnerability so that transparency can help cultivate a true shared story among everyone.

### WHEN UNDERTAKING DISCUSSIONS ABOUT BIAS, OPPRESSION, OR IDENTITIES:

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- Listen for the sake of understanding, not to debate.
- Allow everyone to speak for themselves, not on behalf of an entire group.
- If the discussion is specifically focused on one specific identity, do not overtake and replace that discussion with a focus on a different identity (for example, in the past at ISF, rehearsal room discussions about race have been co-opted into discussions about gender).
- Recognize natural or imposed power dynamics and imbalances and seek to actively work against them.
- Accept rather than fight the discomfort caused when confronting your own privilege.
- Acknowledge if you may have said something that was hurtful or insensitive to someone else; then, work to learn and correct the behavior.

ISF acknowledges that microaggressions cause real, lasting harm. As believers in the power of language, we ask that everyone working with ISF consider the ways in which bias can occur in speech. We ask that you work to avoid:

- Slut-shaming
- Body-shaming
- Words that contain violence against women
- Words that contain violence against any racial or ethnic group
- Words that exoticize a particular identity
- Homophobic comments
- Mis-gendering
- Ableist language

- Ageist language
- Language that stigmatizes mental illness
- Language that assumes a gender binary
- Jokes that "punch down," i.e., are at the expense of a less privileged group of people
- Gaslighting or dismissing another person's experience, especially when based on a cultural identity

We ask that all participants share in accountability to address microaggressions as they happen. We invite the use of collective breath, breaks, and calling in when these occur.

We recognize that some language utilized in classic texts has a different connotation today than when it was written. In these instances, we investigate potential harm with all participants, and conclude, together, whether it is in the best interest of our cast and/or audience to change or remove the word.

We recognize that discriminatory themes and language are present in classic texts, and seek to balance acknowledgement and interrogation of our cultural history against potential harm for contemporary storytellers and audiences.

ISF recognizes that "allyship" is a journey and not a destination: the work never ends. We have and will make mistakes and we ask that all participants take responsibility for mistakes they make and treat the mistakes of others with patience and understanding. Likewise, ISF acknowledges that we as a company will make mistakes as we attempt to improve our inclusion and strengthen our anti-racism. We will continually learn from those mistakes and strive to do better. Finally, while we are all capable of mistakes, ISF will not tolerate any purposeful or ongoing harassment, whether based on sex, race, ethnicity, religion, gender identity or presentation, ability, socio-economic class, sexuality, or body. Such behavior is a basis for termination.

## PLEDGES AND ACTION PLAN

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**ISF pledges to the following actions and philosophies in support of anti-racism and anti-oppression:**

### CONTINUOUS PHILOSOPHIES

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- Exploring opportunities for non-traditional casting of all types across all roles
- Seeking opportunities for LGBTQ narratives and relationships in our productions
- Expanding our and our audience's definition of womanhood and manhood
- Expanding our and our audience's view of beauty and who can play what roles based on their body type
- Challenging heteronormative gender roles in the stories we present
- Handling stories of identity-based violence with sensitivity and collaboration with those directly affected
- Cutting language in scripts that is unnecessarily sexist, racist, or anti-Semitic
- Inviting sharing of pronouns and publishing pronouns with artist consent
- Preferring the re-gendering of characters and race-conscious casting as opposed to cross-gender and race-indifferent casting so that the characters themselves who inhabit these plays

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reflect the diversity of our world rather than just continuing to stand in for a cis white male "norm"

- Challenging and dissecting the racism, sexism, and ableism present in early modern texts, rather than ignoring or hiding it
- Honoring the triangle of pay that is livable, equitable, and competitive; achieving the facets of that list that we are able while working towards the ones we can't yet meet
- Prioritizing increasing artist and production team stipends as ISF experiences financial growth

## ACHIEVED AND ONGOING

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- Labeling restrooms in gender-neutral terms
- Assigning dressing rooms alphabetically rather than on a gender binary
- Improving the accessibility of our venue: Bard's Buggy, family friendly matinees (goals: listening devices, sign interpreted performances, sensory performances)
- Achieving or exceeding gender parity for women and folks who are gender non-conforming across artists, directors, and production team members
- Including land acknowledgements on our website and in our programs and pre-show announcements, at board and staff meetings, and other events
- Working to remove gatekeeping from the audition process: Our auditions are open to all submissions, we do not have a required experience level, actors seen are only limited by the time we have available. We always accept video auditions from anyone who is unable to attend an open call, in person.
- Recognizing that the audition process is an opportunity for ISF and prospective artists to get to know whether working together is a good fit—as the casting entity we do not control the outcome.
- Providing training in various topics to artists in our season free of charge
- Including anti-racism and gender diversity training as part of our company training program
- ISF's pay seeks to be equitable across positions
- Moving from a six to five-day work week and eight or nine-hour workday
- Creating programming to specifically engage with trans and gender-non-conforming artists
- Creating programming to specifically engage with people who experience marginalization in our community
- Board and Staff work with artists and community members/stakeholders to continue to assess and address anti-racism and intersectionality throughout our organization and work on an ongoing basis
- Engage with community Anti-Racism leaders to symbiotically address systems of oppression on Whidbey Island and within our organization
- 2023 GOAL: 51% summer company of artists and technicians will represent historically excluded or marginalized groups (global majority, people who are Trans or Gender Non-Conforming, differently or disabled)
  - ACTUAL: 50%
- Recruiting gender-nonconforming and trans artists and technicians, including more representation of these genders in the characters presented on ISF's stages
- Increasing pay to be competitive with other theatre companies of our size (This was a goal by 2025)

## IMMEDIATE NEXT STEPS AND SHORT-TERM GOALS

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- Begin to build a relationship with local leaders of the Tulalip and Swinomish nations
- Striving to reflect the racial, ethnic, and gender demographics of our community in the people we cast and hire
  - By 2024, at least 60% of our summer company of artists and technicians will represent historically excluded or marginalized groups (global majority, people who are Trans or Gender Non-Conforming, differently or disabled)
- Placing historically marginalized voices in positions of power within the company, including improving the diversity of our board and those who direct productions for ISF
- Expanding anti-racist training opportunities for staff, board, company, and volunteers, including bystander training, accountability training, climate justice training, and more
- Publishing end-of-year reports, including financial and hiring breakdowns
- Recruiting and expanding our networks of designers and production team members of the global majority
- By 2023: Supporting training in styling and consultation of Black hair and makeup for designers

## FUTURE AND LONG-TERM GOALS

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- Understanding the challenges faced by parents and caregivers in this field and looking for ways in which ISF as a company can support caregivers' ability to work with us
- Exceeding the racial diversity of our immediate community in the artists we cast and hire
- Investing in growing a more diverse audience and donor pool, reaching out to wider communities and businesses owned by members of the community who experience marginalization
- Supporting mentorships, apprenticeships, and career development
- Providing a livable wage
- Creating a resident core company

If you have suggestions for ISF's anti-racism and intersectionality philosophy and goals, please email the Artistic Director ([olena.hodges@islandshakespearefest.org](mailto:olena.hodges@islandshakespearefest.org)).

## RELATED RESOURCES

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### ISF RECOMMENDED RESOURCES

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- Genderbread Person: <https://www.genderbread.org/>
- Between the World and Me by Ta-Nehisi Coates
- We See You, White American Theatre <https://wsywat.org/>
- "Honoring Native Land": <https://usdac.us/nativeland>
- Me and White Supremacy, the workbook: <https://www.meandwhitesupremacybook.com/>
- Rachel Cargle's #DoTheWork 30-day course: <https://mailchi.mp/rachelcargle/dothework-course-all-30days>
- About Gender-Neutral Pronouns: <https://time.com/4327915/gender-neutral-pronouns/>
- Yo, Is This Racist? podcast: <http://yoisthisracist.com/>
- Dear White People by Justin Simien (movie and TV show)
- Anti-Racism Daily: <https://antiracismdaily.com/>

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- Erika Rose keynote speech for the 2018 Women in Theatre conference:  
<https://vimeo.com/287713068>
- "Being Antiracist": <https://nmaahc.si.edu/learn/talking-about-race/topics/being-antiracist>
- Dismantling Anti-Black Linguistic Racism in Shakespeare by Lavina Jadhiani  
[https://docs.google.com/document/u/1/d/1Kpq3nTAUVKwTrY\\_XLiH6aCr3agUMu-pSC](https://docs.google.com/document/u/1/d/1Kpq3nTAUVKwTrY_XLiH6aCr3agUMu-pSC)
- e87fg8DYQM/mobilebasic?urp=gmail\_link

## READING LIST, COURTESY OF ARTEQUITY (WWW.ARTEQUITY.ORG):

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- Trajectory of Change by Michael Albert
- A People's History by Howard Zinn
- Just Mercy by Bryan Stevenson
- New Jim Crow by Michelle Alexander
- Race Matters by Cornel West
- Indigenous People's History by Roxanne Dunbar-Ortiz
- Killers of the Dream by Lillian Smith
- Transgender Warriors by Leslie Feinberg
- Sister Outside by Audre Lorde
- The Ground on White I Stand by August Wilson
- Mapping the Margins by Kimberle Crenshaw
- Disability Solidarity: Completing the "Vision for Black Lives" by the Harriet Tubman Collective

## Compilations of Resources

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- 158 Resources to Understand Racism in America, Smithsonian Magazine  
<https://www.smithsonianmag.com/history/158-resources-understanding-systemic-racism-america-180975029/?fbclid=IwAROwnaqMU5RvKQW-cf02WHOqyf-V-3rhy-gkjrDWwA-Mbd1qv15iSYIxSes>
- Black History Month Library  
<https://drive.google.com/drive/folders/0BzO11f2Pu9TUWlxVWxybGJ1Ync?fbclid=IwAR1fZTABhIkPT7j5DFC8Bz7bBpxMrLQgHc2TrQoi386aaHbPKWRV-1fieDw>
- Racism & Anti-Racism in the Theatre Community  
<https://drive.google.com/file/d/1CzaevJ7FWWf2KHloGNinFtyCULoj1ALz/view>
- Anti-Racism Theater Resources  
[https://docs.google.com/document/d/1M3kt19AnM2H8dOY9KtIPk2FMWhJaLWgpaMCoWq6ABU/edit?fbclid=IwAR19b\\_\\_ShFTxizRARAmeflewHG5K2bKQeijT0kHZ3P8Sy51pWWvz3H0gs](https://docs.google.com/document/d/1M3kt19AnM2H8dOY9KtIPk2FMWhJaLWgpaMCoWq6ABU/edit?fbclid=IwAR19b__ShFTxizRARAmeflewHG5K2bKQeijT0kHZ3P8Sy51pWWvz3H0gs)
- Anti-Racist Resources from the TCG National Conference  
[https://docs.google.com/document/d/1tdKRTt1XkTgNKLbu\\_\\_YVyNwbVmPEfavZzuJlZHaF4EPA/edit?pli=1#heading=h.dwcp7i5pra3k](https://docs.google.com/document/d/1tdKRTt1XkTgNKLbu__YVyNwbVmPEfavZzuJlZHaF4EPA/edit?pli=1#heading=h.dwcp7i5pra3k)
- Scaffolded Anti-Racism Resources  
[https://docs.google.com/document/d/1PrAq4iBNb4nVlcTsLcNIW8zjaQXBLkWayL8EaPlhObc/previe?fbclid=IwAR2HxBjnKYc6KyJoMddlSqSnXJwAoMbSgJFOPUaKHzDLv4nubJuqycvgXxA&pru=AAABcpqW\\_E%2AXJd99A9fmy6C5R6VwPml2g](https://docs.google.com/document/d/1PrAq4iBNb4nVlcTsLcNIW8zjaQXBLkWayL8EaPlhObc/previe?fbclid=IwAR2HxBjnKYc6KyJoMddlSqSnXJwAoMbSgJFOPUaKHzDLv4nubJuqycvgXxA&pru=AAABcpqW_E%2AXJd99A9fmy6C5R6VwPml2g)
- Anti-Racism Packet compiled by Jasmine Mitchell <https://anti-racist.fyi>  
[Anti-racism resources by Sarah Sophie Flicker and Alyssa Klein](https://anti-racist.fyi) [bit.ly/ANTIRACISMRESOURCES](https://bit.ly/ANTIRACISMRESOURCES)

## SHAKESPEARE AND RACE

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- "All That Glisters Is Not Gold" NPR Code Switch interview with Ayanna Thompson: <https://www.npr.org/transcripts/752850055>
- Anti-racist Shakespeare by Farah Karim-Cooper: <https://www.shakespearesglobe.com/discover/blogs-and-features/2020/05/26/anti-racist-shakespeare/>
- Colorblind Shakespeare by Ayanna Thompson
- Shakespeare in a Divided America by James Shapiro
- David Sterling Brown: "Is Black so Base a Hue?: Black Life Matters in Shakespeare's Titus Andronicus" <https://vimeo.com/185518309>
- "Directing Actors of Color in White Classic Texts: Tony Award Winner Ron Simons and Justin Emeka in Conversation," CONTINUUM: The Journal of African Diaspora Drama, Theatre and Performance . Volume 4, Number 2 - December 2017. <https://continuumjournal.org/index.php/115-volumes/issues/vol-4-no-2/4-2-articles/165-embodied-practice-a-new-old-directive-for-black-theater>
- Hall, Kim, Things of Darkness: Economies of Race and Gender in Early Modern England (Ithaca: Cornell University Press, 1995)
- Jarrett-Macauley, Delia, Shakespeare, Race and Performance: The Diverse Bard (London: Routledge, 2016)
- The King, and not I: Refusing neutrality – by Brandi K. Adams: <https://medium.com/the-sundial-acmrs/the-king-and-not-i-refusing-neutrality-dbab4239e8a9>
- Margo Hendricks – "Coloring the Past, Rewriting Our Future: RaceB4Race" <https://www.folger.edu/institute/scholarly-programs/race-periodization/margo-hendricks>
- Passing Strange: Shakespeare, Race, And Contemporary America by Ayanna Thompson
- Shakespeare Anniversary Lecture Series: Kim F. Hall, Folger Shakespeare Library: <https://soundcloud.com/folgershakespearelibrary/shakespeare-anniversary-lecture-series-kimhall>
- "Shakespeare's Birthday 2020: Whiteness: A Primer for Understanding Shakespeare," Folger interview with Ian Smith: <https://www.youtube.com/watch?v=WsDODNk-0Oo>
- Early Modern Race/Ethnic/Indigenous Studies: A (crowdsourced) Annotated Bibliography: [https://docs.google.com/document/d/1AaMp1al8y715FkIUq1x5scqBHYS9QpzvMzgYU\\_ZyFow/](https://docs.google.com/document/d/1AaMp1al8y715FkIUq1x5scqBHYS9QpzvMzgYU_ZyFow/)

## AVAILABLE TRAINING AND ADDITIONAL INFORMATION

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### IMPLICIT BIAS

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- Microsoft's Unconscious Bias: <https://www.mslearning.microsoft.com/course/72169/launch>
- Harvard's Project Implicit: <https://implicit.harvard.edu/implicit/takeatest.html>

### BYSTANDER INTERVENTION

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- Hollaback: <https://www.ihollaback.org/bystander-resources/>

### ANTI-RACISM TRAINING

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- Diversity and Resiliency Institute of El Paso: <https://www.driep.org/anti-racism-training>
- Nicole Brewer Anti-Racist Theatre Foundational Course: <https://www.eventbrite.com/o/nicole-brewer-30494993084>

## GLOSSARY

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**#notallmen** - references a social media movement, or the general attitude, of responding to women's experiences of abusive, condescending, and/or sexist men with the notion that not every man behaves that way. The phrase "not all men" is used to invalidate women's claims about gender inequality or to make men feel less uncomfortable about their privilege.

**Ableism / Ableist** - a system of oppression based on ability. Ableism is any attitude, action, or institutional practice backed by institutional power that subordinates people because of their perceived ability. It is any social relations, practices, and ideas that presume that all people are without a disability.

**Anti-racism** - "the active process of identifying and eliminating racism by changing systems, organizational structures, policies and practices and attitudes, so that power is redistributed and shared equitably." - NAC International Perspectives: Women and Global Solidarity; for more information see: <http://www.aclrc.com/antiracism-defined>

**Bias** - a conscious or unconscious preference that inhibits a person's capacity for impartial judgment.

**Cisgender** - someone whose gender identity and expression matches the biological sex they were assigned when they were born. The term can be shortened to "cis."

**Colonialism** - the domination/enslavement of one people or nation by another people or nation for the sole benefit of the oppressor nation/state. Colonialism actively removes people's access to independence by denying them avenues to create and maintain ownership and/or control over products, family, and culture. Within Shakespeare studies, inequality is inherent in the notion of giving the "gift" of Shakespeare to a community.

**Diversity** - a recognition of individual differences along dimensions of race, ethnicity, age, gender identity, gender expression, sexual orientation, physical abilities, neurological variations, nationality, language, religious beliefs, and socioeconomic background.

**Equity** - the state, quality, or ideal of being just. Activating equity requires a recognition of social inequalities and subsequently making intentional efforts to correct such imbalances within the confines of an organization.

**Gender non-conforming** - A broad term referring to people who do not behave in a way that conforms to the traditional expectations of their gender, or whose gender expression does not fit neatly into a category. Other terms some people use include gender expansive, differently gendered, gender creative, gender variant, genderqueer, nonbinary, agender, gender fluid, gender neutral, bigender, androgynous, or gender diverse.

**Heteronormativity** - The assumption that everyone is heterosexual, and that heterosexuality is superior to all other sexualities.

**Inclusion** - the active, intentional, and ongoing engagement of the diversity of an organization, system, and/or community to create equal access, well-being, and a sense of belonging for all members.

**Intersectionality** - the study of overlapping or intersecting social identities and related systems of oppression, domination, or discrimination. The theory suggests that – and seeks to examine how – various biological, social, and cultural categories interact on multiple and often simultaneous levels. This framework can be used to understand how systematic injustice and social inequality occur on a multidimensional basis.

**JEDI** – Justice, Equity, Diversity, and Inclusion

**Non-binary** - An adjective describing a person who does not identify exclusively as a man or a woman. Non-binary people may identify as being both a man and a woman, somewhere in between, or as falling completely outside these categories. It is an identity term which some use exclusively, while others may use it interchangeably with terms like genderqueer, gender creative, gender nonconforming, gender diverse, or gender expansive. Individuals who identify as nonbinary may understand the identity as falling under the transgender umbrella and may thus identify as transgender. Sometimes abbreviated as NB or Enby.

**Oppression** - any attitude, action, or institutional structure that subordinates a person because of their membership in a targeted group.

**Microaggression** -

- A. a small act of mostly non-physical aggression;
- B. an act of oppression committed person-to-person as opposed to by a system;
- C. a statement, action, or incident regarded as an instance of indirect, subtle, or unintentional discrimination against members of a marginalized group such as a racial or ethnic minority.
- D. according to Dr. Derald Wing Sue, "brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative slights and insults" towards marginalized groups. Microaggressions are small moments of othering that create large damage.

**Parity** - the state or condition of being equal, especially regarding status or pay.

**Patriarchy** - a general structure in which men have power over women and those of other genders. A patriarchal society consists of a male-dominated power structure throughout organized society and in individual relationships. Patriarchy perpetuates oppressive and limiting gender roles, the gender binary, transphobia and cissexism, sexual assault, the political and economic subordination of women and those of other genders, and so much more.

**Privilege** - Privilege operates on personal, interpersonal, cultural, and institutional levels and gives advantages, access, favors, and benefits to members of dominant groups at the expense of members of marginalized groups.

**Racism** - Initial or non-initial prejudice, discrimination, or antagonism directed against someone of a different race based on the belief that one's own race is superior.

- o Note: Because of power structures, Black, Indigenous, People of Color cannot be racist towards white people. They can be bigoted or prejudiced, but not racist. Reverse racism does not exist and was coined as a way for white people to avoid accountability.

**Slut-shaming** - the act of criticizing people, especially women and girls, for their real or presumed sexual activity, or for behaving in ways that someone thinks are associated with their real or presumed sexual activity. Slut-shaming is part of rape culture, which is the pervasive assumption that a woman who is sexually assaulted is somehow at fault for her assault or could have prevented it by acting in a different way, or that only a certain type of woman experiences assault.

**TERF** - an acronym for Trans-Exclusionary Radical Feminist. The term was developed to differentiate the subset of radical feminists who believe that gender and sex are the same from the general population of radical feminists who believe the opposite. Many TERFs express a desire to keep women-only spaces as spaces for cisgender women and align with anti-feminist causes in denying trans people access to health care and other human rights.

**Tokenism** - making someone the sole bearer of their identity in a story, production, or organization.

**Transgender** - An umbrella term for people whose gender identity and/or expression is different from cultural expectations based on the sex they were assigned at birth. Often shortened to trans.

**White fragility** - A state in which even a minimum amount of racial stress on the part of white people becomes intolerable, triggering a range of defensive moves; discomfort and defensiveness on the part of a white person when confronted by information about racial inequality and injustice.

**White supremacy** - the idea that white people and their ideas, thoughts, beliefs, and actions of white people are superior to Black, Indigenous, People of Color and their ideas, thoughts, beliefs, and actions.

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## DOCUMENT REVIEW & REVISION HISTORY

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