



Inclusion, Diversity, Equity and Accessibility Plan of Action (2024)

1. New York Classical Theatre centers a Land Acknowledgement statement at the beginning of our official activities, and recognizes the enslaved Africans who were subjugated on the land on which we gather.

We congregate on the unceded ancestral land of Lenni-Lenape people. We honor their elders and descendants, the memory of Seneca Village displaced by eminent domain in the design of Central Park, the sanctity of our nation's earliest and largest African Burial Ground in Lower Manhattan, and the history of the African Grove Theatre in Greenwich Village.

This Land Acknowledgement is located on our website and in all programs. It is read out loud at the beginning of all rehearsals and readings.

2. We recognize and acknowledge the systemic exclusion, exploitation, and misrepresentation of all People of Color. We are committed, in our mission, to creating audiences for classical theatre and new plays inspired by the classics. We know we fulfill that mission by receiving guidance from a Board of Directors and collaborating with professional peers who reflect the people in the Manhattan and Brooklyn neighborhoods NY Classical serves, who self-identify as 62.5% Black, Indigenous, Latinx/Latino, Asian, South Asian, Pacific Islander, Indian, MENA/SWANA, or multiracial-American.
3. We have implemented Pay Equity for all new managerial, artistic, and administrative contract hires. These positions—not affiliated with a union—will be compensated as equals at the same hourly rate as NY Classical's highest paid staff member.
4. NY Classical has refined our working conditions and hiring practices to become a more welcoming and equitable creative home for BIPOC artists:
 - We have eliminated all unpaid labor (i.e., no free internships).
 - The full creative teams' names are shared with artists applying or auditioning for a project, as possible.
 - At least one BIPOC employee is present in all audition rooms.
 - A company manager—independent from NY Classical administration—is present on all full productions.

- We ensure that all costume designers and wardrobe supervisors have proper training (or receive training prior to their employment) in styling Black hair and character wigs, as necessary.
 - All designers, voice and movement coaches, fight directors and their associates and assistants are provided with ample pre-production access to funds, storage and construction locations, as well as rehearsal and performance venues.
 - All job offers are accompanied with a document that describes what it is like to work for NY Classical. The goal is to best inform artists, technicians, managers, and staff on our production practice and style so to enable them to make clear and concrete job decisions.
 - Adding policies on heat limitation (at rehearsals/performances) and security in our outdoor venues.
5. Continuing work on our New Visions program—under the direction of Literary Director, Matthieu Chapman—will create more opportunities for artists of color. To quote our website:

NY Classical recognizes that the historic theatrical canon from which American theatre derives its “classics” has a long history of violence, oppression, and erasure of bodies, identities, and voices that are not white, not male, not cis-gendered, not heteronormative, and/or disabled.

Through *New Visions*, we are developing plays that explore new ways of viewing the “classics,” expand our ideas of what “classics” can be, and challenge the power structures that undergird the notion of “classics.”

6. Through successful participation in the United Way of New York City’s BoardServeNYC program, the Volunteer Center of San Francisco’s Board Match events, and Board Assist’s consultancy services, we have elected at least 50% BIPOC new members to NY Classical’s Board of Directors for each of the past 3 seasons. NY Classical continues to recruit qualified slates of candidates that are no more than 50% white—better reflecting the audiences we serve and the standing excellence of New York City’s BIPOC professionals.
7. Learning from paid creative staff, coordinating with our publicist and social media manager to send all press materials (not just niche specific shows) to smaller, local media outlets across the five boroughs in order to reach potential audiences who do not engage with mainstream theatrical media. Follow-up is essential with these outlets to create lasting relationships.
8. All artists and staffers who work on behalf of NY Classical at any events, internal or external, are financially compensated for their time.

Future Steps:

9. The Board of Directors are in the process of rewriting and ratifying all NY Classical policies to better reflect our anti-racist and equitable values.
10. We want to create a clear and detailed Employee Handbook that outlines both detailed expectations, policies, and production style of NY Classical. We are also focused on eliminating the “show must go on” culture. The Employee Handbook will be distilled into a

one-sheet that will be distributed with all job offers. It is our hope that the Employee Handbook and one-sheet will level the playing field and create a more clear and equitable hiring.

11. Codifying artistic policy to hire at least 50% historically underrepresented cast members, creative team, crew members, and staff.
12. Engaging new reciprocal relationships with BIPOC-led partner organizations to improve where and how we publicize employment opportunities to theatremakers and where and how we publicize performances to audiences.