

Student Leader Demands presented at the final Lewis Center for the Arts (LCA) Teach In Workshop — October 1, 2020

1. Transparency and Accountability
 - a. Set procedures for students, faculty, and staff to report instances of discrimination perpetrated within LCA programs in a way that protects them, makes them feel safe reporting, and validates their experiences
 - b. Ensure that principles of harm reduction, harm prevention, and relationship repair are centered in the LCA when harm has been done
 - c. Provide full transparency on all LCA Committees created for the purposes of racial diversity, equity and inclusion (Climate & Inclusion, Race & the Arts, etc.)
 - i. Update and specify the current Climate & Inclusion Statement of Purpose, Principles, and Practices
 1. What “past and ongoing exclusionary and discriminatory attitudes and processes”? How exactly will you “correct” them?
 2. Make anti-racism an explicit core value
 - ii. Committees must publish a detailed, actionable timeline for how they will accomplish these demands within 3 months of the last teach-in session, rather than simply stating vague values and broad goals
 - iii. Why are there two separate committees? Who are on them? How often are they meeting and what is accomplished in these meetings? All this information must be made available to the community to hold the committees accountable to their purpose.
 - iv. Staff members should be included in these committees if they would like to be, and a system should be in place that allows them to speak freely without worry that what they share will be used against them
 - v. Any committees/working groups must be comprised of at *least* half BIPOC staff and faculty of intersectional backgrounds in leadership positions, although preferably more given the nature of the work
 - d. Website Transparency: create a separate vision statement (crediting Elena Araoz for this suggestion!) on the website that describes the aspirational community the LCA is working towards, while honestly recognizing that we’re not quite there yet. Perhaps this vision statement is published in tandem with the committee’s actionable timelines, to demonstrate that the LCA is actively working towards realizing this aspiration.
2. Hirings
 - a. Make a concerted effort to hire more individuals of underrepresented identities (including but not limited to BIPOC, members of the LGBTQ+ community, dif-

ferent abled individuals, etc), and take concrete steps to ensure these people are respected, valued, and integral members of the community

- i. Set goals for hiring (ex. increase BIPOC tenured faculty to at least 40% of faculty by 2025)
 - b. The leadership team in charge of hiring must consist of at least half BIPOC faculty and staff members
 - c. Provide demographic statistics for LCA faculty/staff hiring dating back ten years to all LCA students, faculty, and staff, and continue providing statistics in future years to track progress and create accountability
 - d. Create a pathway for BIPOC faculty in non-tenure positions to receive permanent positions — implement a gap training program to invest in future BIPOC leaders that focuses on *peer*, rather than paternalistic mentorship
 - e. Create a BIPOC faculty and staff affinity space (to provide an ongoing safe space of solidarity and support) and a white faculty and staff anti-racism learning space (to encourage long-term accountability and continued effort)
 - f. Create distinct affinity spaces for staff members as well as shorter-term faculty members (guest artists, visiting professors, etc.) where they can feel safe expressing their concerns and continually address the faculty/staff power dynamic within the LCA
3. Curriculum
 - a. Indigenous land acknowledgement practice must be incorporated at the start of each course and production
 - b. Normalize non-white perspectives in the curriculum; this means doing much more than adding one text/film/artwork by a BIPOC artist to your syllabus and calling it a day. Preferably, hire BIPOC faculty that represent those backgrounds to teach the material, but if not, hold white faculty accountable to teaching in an honest and productive way.
 - c. Offer more cross-listed courses with other departments including African American Studies, Asian American Studies, Gender and Sexuality Studies, East Asian Studies, Latin American Studies, Latino Studies, Near Eastern Studies, South Asian Studies, and encourage or require certificate students to take them
 - d. Create a curriculum screening process (through the Climate and Inclusion Committee and/or Race & The Arts) to ensure that education about potentially traumatic issues does not come at the expense of making BIPOC students in class feel uncomfortable.
4. Trainings

- a. Implement anti-racist, implicit bias, anti-oppression and bystander bi-annual trainings for all faculty and staff (specifically by program and possibly also across programs), and especially for visiting guest artists
 - i. Specifically train faculty and staff on how to address racist comments made by other students during a critique/workshop session
 - ii. Outside adult professionals hired to provide these trainings must be paid well for their services
 - 1. These professionals and trainings should be selected by a majority-BIPOC committee
 - b. Hire outside adult professionals to host future trainings/forums specifically dedicated to addressing and dismantling faculty vs. staff power hierarchies
 - c. Address how faculty and staff may hold unconscious biases when auditioning students of color that prevent them from seeing them as “talented,” “polished,” or “right for the role”
 - i. Consider having at least one member of the Climate and Inclusion committee present at auditions to ensure non-discriminatory practices
 - d. Make sure that the “no experience necessary” phrase is genuine, and not just a way to create the illusion of the LCA being an open and welcoming space, while still maintaining elitist barriers that make the arts only accessible to the privileged
5. Undergraduate Students, Admissions, Certificates
- a. Commit to recruiting and admitting BIPOC undergraduate students and students from other underrepresented, historically marginalized groups
 - i. Facilitate recruitment events specifically for BIPOC prospective and first-year students
 - b. Create a mentorship program that connects BIPOC alumni working in the arts with current BIPOC LCA students
 - c. Create BIPOC student affinity spaces within each program (Theatre has already done this) that meet regularly to foster community among BIPOC students
 - d. Provide adequate career support for BIPOC students interested in pursuing arts post-graduation. Peer arts advisors have been discussing how pre-professional support for BIPOC students in the form of resume reviewing, networking opportunities, reel/portfolio editing, etc. would be very helpful; please implement these measures.
6. Community and Reparations
- a. Allocate ample LCA funding for more long-term projects that engage with and serve specifically low-income, BIPOC communities outside of “the Princeton bubble”

- b. Continue holding a space for faculty/staff and students in the LCA to be in communication and discuss anti-racist reforms.
- c. Create a public mark of indigenous land acknowledgement
 - i. Some kind of public art outside the LCA that is a permanent honoring of the indigenous land we stand on
 - ii. Must be commissioned by local indigenous artists

Individual Program Demands:

- Theatre
 1. Hire full time, tenure-track faculty of color in the Theatre program
 - a. Make a concerted effort to hire guest artists of color — and rehire those same artists in tenure positions, not just employing them for one-off “diversity” shows
 2. All program-sponsored shows during the season must be done with BIPOC artists
 - a. Don’t let the responsibility of having a diverse season fall on the backs of the few diverse seniors every year
 - b. Even if BIPOC seniors don’t propose shows dealing with their experience (because they shouldn’t be required to), the program should still support a space for other BIPOC students to perform and create theatre that reflects their identities
 3. Reconsider the process of allowing students to select the season
 - a. Is there an opportunity for faculty oversight in some way?
 - b. If there is, the faculty deciding the theatre season should be comprised of majority BIPOC individuals
 4. Clarify the Student Representative Position on Lewis Center for the Arts shows
 - a. Are they also the mouthpiece when issues of racism, sexism, etc come up in the rehearsal room?
 - b. If not, can we craft a specific position for that?
 5. Create a transparent and accessible pathway for students wishing to report discrimination or a breach of safety initiated by Theater and Music Theater Department faculty/staff and fellow students within productions and academic spaces
 6. Establish clear guidelines for how to best conduct outreach to BIPOC auditionees for shows that require large BIPOC casts
 - a. LCA should have a way to help students with outreach
 - b. There should never be an excuse of “oh, we tried to get more ___ people but they just didn’t show up to the audition”

7. Casting BIPOC students should not be delegated to the few “diverse” shows every year; it’s the **responsibility** of every production to feature a diverse, inclusive cast
 - a. If BIPOC are cast in “white roles,” for example, in a Shakespeare play, they should not be expected to “play white,” they should be allowed to incorporate their own identity/culture/background
8. BIPOC individuals are NOT interchangeable, stop assuming they are
 - a. Simply hiring a black woman for example, does not fix the issue of Asian representation in the theatre program
 - b. Having an Asian director direct a “Black” show is not enough, our experiences are different and specific
9. Reforming the audition process so people with less experience and/or non-white actors feel more welcome and engaged
 - a. Implement a general program-wide callback format that is inclusive and thoughtful, not allowing individual directors to completely freely decide their own processes
 - b. Suggest resources for free printing (Woolworth Library), or give access to a sheet music database like MusicNotes
 - c. Greater transparency to auditionees about how many people will be in the room, format of the room, etc.
 - d. Allow for more time! Often, callback sheet music is provided the day before or day of callbacks, unequally favoring students who have prior music reading and theory knowledge over students who need more time to work through the music
 - e. End the expectation that in the audition room, monologues and songs are perfect
 - i. Allow for mistakes, give notes, allow for students to try again, don’t expect and only accept “perfection” on the first try, few people without experience will be able to just be perfect
 - f. Make auditions a collaborative relationship, allow more time to get to know your auditionees rather than just making your judgment based off a 1-minute monologue
10. Create more opportunities for building community within the theatre program
 - a. Planning events at the start of year prior to auditions where interested students can learn more and talk to other students in the program
 - b. Holding community events throughout the year
 - i. Ex. movie screenings or study breaks at night

11. Reconsider time required for rehearsal processes for department shows that unfairly advantage those with campus/off-campus jobs
 - a. Not setting rigid rehearsal times but coordinating around students' schedules when possible
 - b. Even if it means increasing the length of the entire rehearsal process, decreasing the hours spent every week in rehearsal
12. If there are talkbacks following a performance, ensure they are moderated by trained professionals

- Dance

1. Institutionally incorporate more non-western/non-white dance styles into the dance certificate
 - a. Normalize the inclusion and centering of dance styles rooted in BIPOC culture and history by implementing them as designated spring technique classes, to be taught by tenured BIPOC faculty rather than guest artists.
 - b. Aim to make the dance program representative of all of the dance interests on campus. Currently, the breadth of dance styles represented in extracurricular student-led dance companies isn't reflected in the program.
2. Deconstruct the association of "technique" with whiteness
 - a. Implement an anti-racist training/course required for all dance certificate students
 - i. Provide thorough and honest education about the immense contributions that BIPOC dancers (particularly Black dancers in America's historical context) have made to the styles that we now view as "western" and white-dominated, and continue this education throughout future technique and performance classes
 - b. More broadly: this racist association of technique with whiteness is a systemic issue within the global dance community, so many dance students come into the program with this internalized racism already ingrained. The LCA dance program has a responsibility to take these actions and more, because not doing so means remaining complicit in this much larger system and producing alumni that will perpetuate it.
3. Create long-term equity and inclusion, not just temporary diversity, within the dance faculty and staff
 - a. Rather than hiring temporary BIPOC guest artists to diversify the program, tenure them as permanent dance professors. Give them the resources and support to be able to have a real impact on the dance department, and

give them the space and respect to make pieces about anything they want to, *not* just their race/identity.

- b. Make a more concerted effort to ensure that the stagings of works choreographed by BIPOC artists are BIPOC themselves
 - c. For the Princeton Dance Festival, institute a check-in system specifically for BIPOC guest artists to make sure that they feel as heard, supported, and respected as their white counterparts.
 - d. Seek out BIPOC professors and choreographers from *all* styles (including those considered “Western”), rather than exclusively pulling from academic and experimental circles
4. Staff Inclusion and Financial Resources
- a. Better emphasize that the production staff can and want to serve as support/advisory resources for dance students (during dance orientation and beyond)
 - b. For those on LCA committees, committees associated with the larger university, and/or committees related to finances, make a more concerted effort to advocate for the resources necessary to make the LCA a more diverse, inclusive, and equitable space
 - i. E.g funding for the costume department to ensure they include a wide range of nude garments for all theses in addition to PDF
 - c. Rather than just helping student groups bring in a diverse range of guest artists for workshops, etc., the dance program must take the initiative to do this themselves
 - d. Make the art search login that Princeton pays for more well known to dancers so they can better take advantage of this resource
5. Implement a bi-annual anti-racist training for dance professors in preparation of the dance critique space
- a. Address, educate about, and deconstruct the “white as default” privilege in the specific context of dance as an embodied artistic practice
 - b. Train professors to deconstruct the notion that white dance/dancers can be read as universal, pedestrian, abstract, or neutral, but BIPOC dance/dancers cannot, and will always be read through their perceived racial identity. This racist double standard is often perpetuated in the dance critique space by professors and students alike, so train professors to deconstruct their own biases, and to encourage their students to do the same.
 - i. *hiring outside adult professionals certified to provide the highest quality possible for these trainings is necessary

- c. Write a specific and comprehensive manifesto of the LCA dance department's commitment to creating a truly inclusive, equitable, and anti-racist culture. Require all visiting guest artists to read and sign it before being hired, and make sure they are held accountable to upholding this culture during their time here.
 - i. You are encouraged to pull from the suggested outline that we drafted(<https://docs.google.com/document/d/1SrLXTW0q6vLt-YudpD65PNPWx5GVA0IS63r1Qb3Os16k/edit>) but it is important that the dance program does the work to actively write and agree to it themselves
 - 6. Do not expect or subconsciously pressure BIPOC certificate students to center their independent work/dance theses around identity-based, scholarly exploration, while allowing white certificate students to create work about anything they want
 - 7. Seek out continued feedback from dance students
 - a. Send out surveys to and have discussions with non-certificate dance students to get their perspectives on how to better include them in the dance community
 - b. Implement an anonymous survey for students to provide feedback on guest artists. Immediately intervene if BIPOC students do not feel comfortable working with the guest artist, and take all feedback seriously into account when considering rehiring. However, also be vigilant about screening for racist undertones of survey responses from students in regards to visiting BIPOC artists, and address them with the full community.
 - c. Consider holding open office hours or town hall meetings annually or biannually specifically for students to air out their concerns, and/or institute an anonymous reporting system (for both students and staff!)
 - 8. Continue the commitment to holding equitable auditions
 - a. In auditions conducted by the dance department, make sure the “no experience necessary” phrase holds true. If guest artists come in with non-negotiable, set criteria for who they want in their piece that requires technical experience, consider offering a gap training program for interested students to even out the playing field, that focuses on *peer*, rather than paternalistic or eurocentric mentorship.
- Visual Arts
 - 1. Design a democratic teaching model that protects and platforms students of color.
 - a. The curriculum must offer an inclusive range of racial representation. Imagine and manifest alternatives, transform the curriculum to construct a

more inclusive, equitable, and critical program. Include artists of colors' work that contributes to a counter canon or forces the prevailing canon to shift. The art of people of color should not only take up more space but consider the stories being told of that work. Provoke dialogue, challenge the norm, and inspire views of reimagined views of race and equity. Acknowledge the role that artists have contributed in the construction of whiteness in historical and contemporary culture. Stand committed to shed light on the racist visual culture, and exemplify the capacity for artists to create meaningful art as a tool of anti-racist action in the fight against dehumanizing racist institutions. However, understand the difference between being committed to anti-racist action and capitalizing on people of colors' suffering. We must dissolve the notion of white people riffing on other cultures. Educators should establish a critique format that does not shortcut or sidestep the ongoing work of understanding people of color. Create a how-to critique resource.

- Creative Writing

1. Design a democratic teaching model that protects and platforms students of color.
 - a. The curriculum must reimagine what it means to involve one's identity with the creative and its fashioning onto a page. Reconsider the amount of people of colors' work included into the curriculum. It is essential to not only interrogate the inclusion of works within a curriculum but what these works are addressing. Educators should be willing to unlearn years of Eurocentric works in the pursuit of justice within creative writing. Works should discuss inequities, unpack privilege, celebrate cultural knowledge and assets, and disrupt status quo and long-held norms and institutional practices that perpetuate inequality. Educators should establish a muted words list for their courses. Faculty, staff, and students should avoid racially coded language that dehumanizes people of color. Faculty, staff, and students should not call on minority writers to speak on behalf of all and other racialized peoples. Do not shortcut or sidestep the ongoing work of understanding people of color. Acknowledge how race transforms writing in a specific, non-mainstream way and unearth the transformation when engaging in discussions. Create a how-to workshop resource.
 - b. [Confronting Racism in CWR >>>>](#)

Confronting Racism in CWR: A List of Student Reform Demands

Although the seeds of the ideas for many of these points come from a range of our peers in CWR, the text of this list and the linked resources have been primarily compiled by Christina Im '22 and Grace Simmons '22.

Support Divestment, Abolition, & Reparations

- Stand with students in urging the university to [divest from the prison industrial complex](#), [abolish campus police](#), and [pay reparations to descendants of enslaved people](#).
- Allocate funding for collaborative student or faculty creative projects that radically imagine a more socially just world. This is a call to broaden the tradition of [the Toni Morrison Prize](#) and challenge the idea that recognition of art should always fall on individuals rather than collectives or collaborators.

Mandate Anti-Racism Training

- **Require all CWR faculty to undergo anti-racism training each semester, with non-Princeton-affiliated facilitator(s) who are compensated for their time and labor.** It should not take a review or decision that a faculty member is racist for faculty members to be invested in the lifelong work of anti-racism. At a baseline level, a faculty member who is not actively engaging in anti-racism work is unable to teach all students equitably. Without exaggeration, this is a matter of faculty being proficient at their jobs.
 - For example, NYU [has a training for faculty and staff on facilitating anti-racist and other difficult dialogues as well as understanding and mitigating racial and other microaggressions](#).
- **Invite the entire CWR community to engage with anti-racism education throughout the year.** In many CWR workshops, it is customary to require students to attend anywhere from 1–3 writers' readings over the course of the semester, potentially summarizing their thoughts on these events. This custom provides a reasonable precedent for making at least one of these required events a lecture, workshop, reading, or teach-in that relates to anti-racism or centers BIPOC experiences.
 - To address the dearth of these educational offerings on Princeton's campus, CWR should commit to a reading series focused exclusively on BIPOC writers that compensates these writers for their time and work.
 - Krishni Metivier (*Inside Higher Ed*) recommends that universities “develop funded, mandatory antiracism workshops, reading groups and teach-ins for department faculty, university staff and students led by experts in their respective disciplines that include BIPOC histories of racism.” [\[x\]](#)
 - Metivier: “Advance campus debate about racial justice by inviting antiracist and BIPOC history speakers to hold discussions in and outside classrooms.” [\[x\]](#)

Dismantle White Supremacy in the Workshop Space

- **Require CWR workshop classes to establish anti-oppressive discussion norms at the beginning of each semester.** These discussion norms should deal explicitly with thoughtfully engaging with peers' work without applying a white, colonial, heteropatriarchal lens. While specific norms may vary with the group of students in a particular workshop, potential points to consider include:
 - Challenge norms that require the writer to be silent when their work is being workshopped or that require the work to “stand on its own” without context before being workshopped. Consider how these “workshop strategies” may actually privilege writing that comes from dominant-culture or privileged perspectives, while opening up writing that comes from different perspectives to criticism from an oppressive lens.
 - Discuss specific procedures for discussing work that reclaims slurs, is written partially or completely in vernacular / dialect / a different language, or is otherwise engaging in language that only people of a particular background should be using. If having a student who is not the writer read the work aloud is a norm of the workshop, the student reading should always have the writer's consent.
 - Discuss students' paradigms for what is treated as “realistic.” Consider how BIPOC students' experiences may be invalidated by comments like, “It's unrealistic to have this many Black people in a story,” or “The blatant display of racism by the speaker's friend in this stanza is unrealistic.”
- **Create infrastructure within CWR for reporting and pursuing accountability for experiences of discrimination in the classroom.** Too often, these experiences are communicated only to fellow BIPOC students in order to caution them against a particular course or a particular professor. BIPOC students should not have to rely on a “whisper network” to avoid experiencing racism in the classroom, which means that CWR should be proactive about holding discriminatory students and faculty members accountable.
 - Krishni Metivier (*Inside Higher Ed*) recommends that universities “implement a . . . hate and bias incident reporting system with safeguards for victims and transparent methods for addressing all reports effectively. You ensure that collected data on incidents is disseminated for analysis, policy improvements and prevention.” [\[x\]](#)
 - Metivier: “Follow transparent procedures for removing faculty, staff and students who are found to be perpetuating discrimination, hate and/or bias on and off campus.” [\[x\]](#)

Foster BIPOC Community for CWR Students

- **Intentionally hire more permanent BIPOC faculty, especially Black and Indigenous faculty.** CWR has only one permanent Black professor and no Indigenous faculty members. Rather than temporary fellowships or visiting professorships, BIPOC writers—with a focus

on Black and Indigenous writers—should be given permanent faculty positions to ensure a lasting impact on CWR.

- **Create affinity spaces for BIPOC students.** These spaces should allow for and encourage regular meeting and community building among BIPOC students. They should occur under the auspices of the program itself rather than as an initiative that is dependent on the labor of student leaders for its existence.
 - If spaces are created for white CWR students, it is imperative that these spaces exist only as anti-racism learning spaces that are accountable to BIPOC.

Center Anti-Racism & BIPOC Writers in the Curriculum

- **Create introductory level courses that center on the intersection between identity, art, and social change.** The only course offered by CWR that explicitly focuses on race should not be an upper-level seminar that is inaccessible to the majority of students. Race in creative writing is not a “special topic” and can only be treated like one in a program that centers whiteness. Instead, this coursework should be as accessible as possible and focus on the contributions of BIPOC writers.
- **Mandate a course in anti-racism and equity in creative writing as a core course for CWR certificate students.** Rigorously engaging with the concerns of empathy and justice is vital to a writer’s craft and is vital above and beyond a writer’s craft. This engagement should not be optional, and especially not for certificate students.
- **Develop or strengthen partnerships with programs and departments that explicitly center BIPOC teaching and experience (e.g., the Department of African American Studies, the Program in Latino Studies, and the Program in Asian American Studies).** Offer a wide range of coursework cross-listed with and informed by these departments and programs.
 - One way these partnerships might work: USF’s English Department has committed to “work[ing] with all instructional faculty across all three USF campuses to include intentional assignments and activities designed to promote anti-racism. A collaborative database of related assignments, readings, and pedagogical strategies will be developed and made available to instructors.” [\[x\]](#)

Expand Access to CWR’s Resources

The following proposals pertain to current students.

- **Perform sustained outreach to BIPOC students in advance of CWR course application periods.** Even students already involved with CWR often miss application deadlines for future courses, providing ample evidence that the students who are most often able to apply are those who are already aware of CWR’s offerings and closely following application periods. Marginalized students who do not already know peers involved with CWR or come into Princeton already familiar with CWR are blocked out of registering for courses without realizing that application deadlines have already come and gone.

- **Fundamentally reconsider the application-only structure of workshop courses.** Outreach around application periods is frankly a stopgap measure. Predicating entry into CWR on a structure of gatekeeping often discourages marginalized students (especially BIPOC and/or FLI students) from pursuing creative writing academically. For *at least* introductory CWR courses, the application should be abolished. For upper-level CWR courses, the program should critically reevaluate whether an application with a writing sample is necessary if upper-level courses are already limited to students who have taken two 200-level CWR courses.

The following proposals pertain to prospective students or people not currently affiliated with the university.

- **Invest in outreach to prospective students of color, especially first-generation / low-income students.** This outreach should not be based on evaluations of the ‘merit’ of prospective students’ work.
- **Offer free community education programs that specifically serve BIPOC.** These community education programs may or may not also be outreach programs for prospective students, depending on the needs of the community(ies) being served. Some potential options include:
 - A local, in-person writing workshop for high school students in the Princeton or Trenton area, taught by compensated CWR students.
 - A global online writing workshop for high school students, taught by compensated CWR students. [Word Camp](#) at the University of Pennsylvania’s Kelly Writers House provides a precedent for this model.
- **Allocate resources and/or funding for CWR student projects that serve BIPOC communities locally, nationally, or globally.** These projects should be developed in partnership with members of the communities they are intended to serve, and they should fundamentally be based on relationship building with these communities. Three potential options for implementation include:
 - Summer funding, to join the Lewis Center’s funding opportunities that are strictly related to costs related to students’ own studies.
 - Coursework, potentially in partnership for the [Program for Community-Engaged Scholarship](#). This option involves faculty members from the very first planning stages of these projects.
 - A new option for the creative writing thesis. This option involves sustained guidance from a faculty advisor, in much the same way a traditional creative writing thesis does.

Equip CWR Students for Anti-Racist Practice Beyond the University

- **Prepare interested BIPOC students for careers in creative writing and the arts.** BIPOC students face countless obstacles pursuing careers in the arts that their white peers may not, including the prevalence of unpaid internships in the arts and the inaccessibility of

MFA programs. Access to meaningful mentorship from faculty and alumni should not be limited to students who enter the certificate program (especially with the gatekeeping inherent in the administration of the program). Some important options for doing this work:

- Create a network of BIPOC alumni mentors for CWR students, and facilitate one-on-one conversation and connection between interested students and alumni.
- Provide yearly workshops aimed at strengthening BIPOC students' applications to graduate degree programs in creative writing.
- Provide paid fellowships or internships for BIPOC students in CWR that help build skills for careers in publishing, teaching, or the arts more broadly.
- **Create consistently offered coursework that interrogates the structural racial dynamics of literary institutions, including but not limited to publications, presses, non-profits, and universities.** Grappling with the structural inequity in literary institutions and developing craft are not mutually exclusive projects. In fact, it is essential that these projects be woven together.
 - For example, the Program in Dance is offering [a Fall 2020 course](#) titled “Are You For Sale? Performance Making, Philanthropy, and Ethics,” which asks, “How are performing artists financing their work, and what does this mean in relationship to economic and social justice?”

Commit to Ongoing Transparency & Accountability

- **Commit to soliciting specific, anonymous feedback from CWR students on coursework and anti-racism initiatives on a regular (e.g., semesterly) basis.** It should not take upheaval or conflict for CWR to seek out student voices, and it should not place undue pressure on students to give their honest opinions on what CWR can do better. One potential option is to time these feedback periods partway through the semester, so that faculty members can attempt to correct course if their workshops have created toxic environments for BIPOC students.
 - If CWR students are ever asked to propose reforms to the program or aid in their implementation, it is imperative that these students be compensated for their time and labor. However, demanding this labor from students should not be the program's default approach.
- **Hire equity, diversity, and inclusion consultants to research and oversee what CWR can do to help marginalized communities as well as BIPOC students.** Seeking feedback from students is vital, but not enough. CWR's movement toward anti-racism should be continuous and should not require the agitation and labor of students. There is a thin line between listening to students and demanding that they do the work for you.
 - These surveys or audits should be conducted on a consistent, regular basis. For example, USF's English Department's Diversity and Inclusion Committee has committed to conducting an “annual climate survey to ensure we identify and improve areas where we fall short and build on areas where we are making progress.” [\[x\]](#)

- **Publish semesterly or yearly summaries of the work of the Committee on Race and the Arts.** What kind of work is the Committee engaged in? Not engaged in? Why is this information not readily available? This Committee should be accountable to the CWR community, especially BIPOC students.

Potential Resources

- [*The Anti-Racist Writing Workshop: How to Decolonize the Creative Classroom*](#), Felicia Rose Chavez (forthcoming Jan. 2021)
- [*Craft in the Real World*](#), Matthew Salesses (forthcoming Jan. 2021)
- [*“Anti-Racism in Higher Education: A model for Change.”*](#) Dr. Allison Ash et al. (p.18-24)