

Theatre and higher education are in the midst of long-overdue but slow reckonings when it comes to diversity and inclusion. Presenting as a white, able-bodied, cisgender male, I've struggled with questions of appropriation of styles or techniques, how to best support students of color and international students, best ways to accommodate challenges students had (including physical limitations, neurodiversity, and language barriers), and how and when to either step up or step aside. I've studied theatrical and movement traditions from Europe, Asia, and to some degree Africa and the Americas, but mostly I share them as inspiration and avenues for further research, rather than traditions I'm entitled to hand down.

I'm proud of work I've done with Karamu House (the oldest producing African American theater), Black filmmakers, and the SAFD Development Committee, where I've worked to expand opportunities for underserved/underrepresented communities, including childcare/caretaker scholarships for the SAFD Nationals. I loved being in an early production of Larissa Fasthorse's *What Would Crazy Horse Do?*, which included the stipulation that native actors play native roles: The cultural exchange between the native first-time actors' reservation upbringing and establishment theatre norms was illuminating and vital.

I left the University of Wyoming in part because of a lack of cultural and racial diversity. Case Western Reserve and Cleveland have offered much more diversity in my classes and the artistic teams I've worked with at Karamu House, Cleveland Public Theatre, Cleveland Playhouse, and elsewhere. Before the pandemic, I and some of my students were able to work on multiple Dominique Morisseau shows, and meet both her and Henry David Hwang. I've gotten to meet and work with excellent local filmmakers with very diverse backgrounds. Our time teaching on Zoom also opened up opportunities, allowing me to recommend or require student discussion of streaming shows such as *Pipeline*, *American Moor*, or *Where Did We Sit on the Bus?*, and to Zoom in (and, importantly, support/pay) colleagues for topics including African martial arts and theatrical intimacy and gender identity. I think it's important to provide a range of opportunities for students to see themselves and their passions reflected in the industry.

More formal diversity training I've had over the years includes a semester-long faculty seminar (the "Advancing Internationalism, Inclusion, Diversity and Equity Teaching & Learning Collaborative") as well as training focused on issues affecting specific communities: Safe Zone LGBT, Veteran-friendly, Native Issues, Anti-racist theatre, and a range of more general Equity, Diversity, and Inclusion programs.

My takeaways from these many experiences include a few simple specific adjustments (pronoun use, casting surveys at the beginning of classes focusing on performative identities in a professional, non-invasive manner, providing do-rags when using masks, having more diverse show anecdotes to use), a general heightened awareness of the importance of a supportive, safe classroom, and of when to question (myself, my sources, and my students), versus when to listen to or amplify the voices of others. None of these challenges will ever be 'solved', but continuing self-reflection and communication will hopefully help me open the doors a bit wider, and then adapt to the needs of those in the room.