RECRUITMENT, SELECTION AND TRAINING OF TEACHING ARTISTS OF COLOR

IN NON-PROFIT THEATRE ARTS EDUCATION

By

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ABSTRACT

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Due to budget cuts, changes in education policies, restrictive curriculums and high stakes accountability measures, arts education in public schools is declining while the schools, especially those that are predominantly minority and low-income, could benefit the most from the arts yet they lack the access to these resources or do not recognize the benefits of arts education. As a larger proportion of students in P-12 schools and universities identify as minority, the predominantly white teaching staff are not keeping pace to reflect and represent the students. With the decline of arts education in public schools, communities have tried to hasten and replace these needed services through partnerships with nonprofit theatre arts organizations who develop and staff these programs with teaching artists. While the value of teaching artists has increased with funding and policy changes, now, more than ever, teaching artists of color are necessary to reflect today's classrooms. This study focuses on how nonprofit theatre arts education departments can recruit, select and train teaching artists of color. The method used was structured qualitative interviews with a focus on theatre education departments at large regional theatres who have the capacity to hire teaching artists. The results demonstrate how organizations must prioritize diversity as a value, how organizations need to expand diversity practices into their recruitment and selection processes and that professional development and training for teaching artists and diversity need further study as a separate topic.

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INTRODUCTION

From budget cuts, restrictive curricula, detrimental high stakes accountability measures and education policy changes, arts education in the United States public school system is on a precipitous decline where schools are faced with having to cut classes, electives and extracurricular activities for students. Students in public schools, especially those who attend a predominantly minority, low-income school, receive fewer resources than ever before where the income equality gap is growing larger between under resourced and resource rich schools. Research reveals that the schools with students who could benefit from the arts either do not recognize these benefits or do not have the resources to provide arts to their students (Dwyer 2011, 11; Rabkin et al 2011, 18). Arts education provides many benefits for students, especially low-income, minority students including: improved test scores, better attendance records, increased personal satisfaction, sustained motivation, greater acceptance rates into postsecondary education (Daniel 2000, 34) and develop the skills needed for the globalizing workforce such as greater self-confidence, innovation and creativity (Rabkin et al 2013).

Despite the current challenges that schools face, they have tried to mitigate the quantity and quality of arts education programs through developing partnerships with nonprofit arts organizations. Arts organizations develop partnerships with schools to: (1) continue producing works of art, (2) create a pipeline of future audience members, and (3) provide employment for artists and arts administrators and contribute to the United States economy.

As schools and arts organizations recognize how the demographics of the United States are rapidly changing, they need to adapt by diversifying their teaching staff in order to better serve constituents and stakeholders such as P-12 schools and universities, human and social

services organizations, and corporations. Teaching artists, partnered with classroom teachers and art specialist teachers, can improve and revolutionize arts education because they carry their arts experiences in the classroom settings, serving as positive role models for students.

Overall, the cultural, social and political forces in arts education lead to my primary **research question**: how do theatre education departments effectively manage the recruitment, selection and training of ethnically and racially diverse teaching artists? Furthermore, how do they recruit minority teaching artists? How do they hire and select their minority teaching artists and lastly, how do they train their minority teaching artists? To begin my investigation, I explore the background of teaching artists and their role in education systems.

BACKGROUND/LITERATURE REVIEW

THE PROFESSIONALIZATION OF TEACHING ARTISTS

The earliest 'teaching artists' developed its roots in practice and philosophy from manual laborers such as artisans and crafts workers. During the Modern period, skilled crafts workers produced items by hand that were strictly functional or decorative; these included: furniture, decorative arts, sculptures, clothing, jewelry, household items, and tools and their creation was considered manual labor. To become a skilled crafts worker and earn a living, individuals would join guilds of organized crafts workers and work as apprentices, training under a master crafts worker. During the Renaissance, the concept of 'artistic training' developed and 'artists' were characterized as geniuses with creativity and originality. With these notions, art academies and clubs formed with the belief that the fine arts were foremost an intellectual discipline, creating a divide between art and craft. Then, Walter Groupius, the founder of the Bauhaus School, developed an educational philosophy where studio practices, problems, and art world discussions

were viewed as improving learning; he was credited as one of the most important artist-teachers in history (Daichendt 2009, 34-37).

The early beginnings of the artist-teacher profession intertwined arts and education and contributed to future education and social reform movements. In 1886, American social reformers founded the first settlement house in New York City. Typically funded by a church or a college, settlement houses were inner city neighborhood institutions that provided education, recreation, social and other community services for working class people and immigrants (Ulvund 2014, 22). In 1889, founded by Jane Addams and Ellen Starr Gates, Chicago's Hull House was a pioneering social service and reform settlement house that hired artists to run arts programs, teaching music, theater, ceramics, painting, drawing, and dance (Rabkin 2013, 508; Ulvund 2014, 22). The artists and leaders of the settlement house movement "embraced rigorous study of aesthetics and technical skills of the arts and believed that everyone should have access to the arts. The arts were viewed as tools for critical exploration of the world, celebration of community values and traditions, cultivation of imagination and creativity, appreciation of the world's many cultures and cultivating agency and voice for a democratic society" (Rabkin et al 2011, 4).

The arts continued to prosper and develop based on these philosophies, weathering the economic downturn of the 1930s. During the Depression, President Franklin D. Roosevelt's New Deal program, the Works Progress Administration (WPA), provided jobs for architects and muralists to apply their expertise on public buildings and encouraged visual, musical and theater artists to teach in community, university and school settings (Remer 2003, 70). This established the precedent of federal involvement with the arts and the artistic workforce.

The arts experienced a boom after World War II. Into the 1950s, the nonprofit arts sector grew and designed educational programs to enhance audience appreciation of their programming and to access communities outside of their regular audiences (Rabkin 2013, 509). Young, professional artists delivered one-time services including in-school auditorium performances, lecture demonstrations, and workshops. They had no relationship with the life of the school: the teachers, the students or the curriculum (Remer 2003, 71; Rabkin et al 2011, 4).

However, arts education, specifically the relationship between artists and schools, changed as the United States experienced major cultural, political and social shifts including the onset of the Civil Rights Movement, the Black Arts Movement, Mime Troupe, Teatro Campesino and the push for Liberating Education practices, led by Friere and Augusto Boal (Tannenbaum 2011, 158). Funding and legislation at the federal, state and local levels provided opportunities to establish new nonprofit arts institutions, art service organizations and a larger artistic workforce, with the primary goal of providing arts-based economic, educational and social programs. Artists visited school classrooms, auditoria and local community centers, transitioning from one-time services to extended residencies (Remer 2003, 72-73; Tannenbaum 2011, 159-161). Because the arts transitioned from private to public support, the government deemed the arts as sources of self-fulfillment, beauty and quality of life for the public and as tools to change the socioeconomic status of the poor and to encourage social integration (Remer 2003, 73).

This shift in thinking cemented the partnership of arts organizations and educational institutions to continue with the full support of the federal government. In the early 1970s, the term "teaching artist" was coined by June Dunbar, then working at the Lincoln Center Institute, as a way to categorize "artists who teach in various settings" (Booth 2003, 6). Later in the

decade, political changes and economic problems resulted in reduced support for arts in public schools and the dismissal of arts specialist teachers. Arts organizations and artists moved in to fill the instructional gap, but art specialist teachers feared uncertified artists would replace their positions permanently (Remer 2003, 73; Ulvund 2014, 22). In the 1980s and the 1990s, more small and medium sized arts and cultural organizations hired and trained artists to conduct community programs through education "outreach" (Rabkin et al 2011, 5; Remer 2003, 75). The demand for community arts programming increased because the onus of arts education transitioned from public schools to arts and cultural organizations.

Teaching artists were assigned more responsibilities and deepened their engagement with various audiences and settings. The 2000s demonstrated how teaching artists integrated curriculum, advanced assessment and evaluation of student learning as artists and the students' art, engaged in their own professional development and collaborated with classroom and specialist teachers (Remer 2003, 77). Now, "teaching artists work in many settings: K-12 schools, public agencies, arts non-profits, for-profit businesses, post-secondary schools and other non-profit organizations" (Rabkin et al 2011, 185).

The ecology of the arts education field has resulted in its current state today that includes multiple types of arts instructors including general classroom teachers, arts specialist teachers and teaching artists within different settings, including those in the school, the community, and arts organizations.

TEACHING ARTISTS DEFINED: ARE THEY ARTISTS OR ARE THEY TEACHERS?

It is important to clarify the differences between teaching artists and other kinds of arts instructors who work in P-12 school-based theatre and dance education. The three types of arts instructors are:

A. Dance and theatre arts specialist teachers

B. General classroom teachers

C. Teaching artists

Dance and theatre specialist teachers are educators who have the expertise in both the arts discipline and in the pedagogy of the arts discipline. They undergo a required certification process to secure a teaching license and have parity with specialist teachers of other disciplines such as math, English, physics or history. Their preparation includes the study of child development, pedagogy, and classroom management in addition to training in their art form. Dance and theatre specialist teachers work in public, private, or charter schools and their function is to operate regularly scheduled, standardized curriculum-based dance or theater programs in one or more schools (Anderson and Risner 2012, 2; Dwyer 2011, 10; Dwyer 2011, 41).

General classroom teachers work with elementary level students, and do not, in most cases, have the educational background or credentials to teach the arts but have some interest in learning how to incorporate the arts into the work that they do. They become certified as generalist teachers who function within, and are integral to, a curriculum-based, school-centered structure (Anderson and Risner 2012, 2).

Teaching artists are defined as "practicing, visiting professional artists with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through and about the arts" (Booth 2003, 11; Rabkin 2013, 507; Ulvund 2014, 33; Daniel 2000, 36). They can be found in multiple arts disciplines including: "visual arts, music, theater, dance, folk arts, literature, electronic media, film and multidisciplinary areas, as well as numerous sub disciplines within each form" (Anderson and Risner 2012, 3; Rabkin et al

2011, 7). Even though they are not certified as school-based arts specialist teachers, they have to master theory and practice as both educators and artists, sharing knowledge with students through project-based learning activities (Anderson and Risner 2012, 2; Larson 2004, 13; Daniel 2000, 36; Dwyer 2011, 41). Teaching artistry works best in the system where the role of the teaching artist and the arts programming is clearly defined and the staff partnership between an art and community institution is established (Ulvund 2014, 33). Within this ecosystem, the teaching artist can deliver the education programs that develop audiences, generate revenue and recruit young talent for theatre arts organizations; deliver curriculum in K-12 schools or community and school partnerships and lastly, add to their own professional development and their income (Anderson and Risner 2012, 4).

Other terms used to define this group include "artist-in-residence", "residency artist", "artist-educator", "artist-teacher", "visiting artist", "arts consultant", "arts expert", "arts provider", "workshop leader" or just "artist" (Booth 2003, 6). Within the context of this study, they will be referred to as "teaching artists."

While the definition of a teaching artist seems simple, it illuminates the oppositional nature of the role, the increasing overlap of responsibilities with complementary professions, and the fast growth of the field. The oppositional nature of the role exists because gaining more education and experience for a teacher advances their career while the advancement of the artists' career is based on creating original works (Menger 1999, 565; Scheib 2006, 6). Because of role tension they experience, as both artist and educator, these teaching artists are expected to know pedagogy, classroom management, child development, conflict resolution, curriculum development and assessment (Remer 2003, 74), where these skills overlap with the training of art specialist teachers. Faced with rapidly changing market interests, the public tries to remedy lost

social and education services through teaching artists but it has resulted in inadequate teaching artist preparation (Anderson and Risner 2012, 3).

Teaching artists have faced increasing responsibility and pressure from multiple stakeholders. Teaching artists "have no professional associations, no licensing requirements, no accredited educational programs and no centralized communication media except for one peer-reviewed journal for the profession: The *Teaching Artist Journal*" (Rabkin 2013, 509; Dwyer 2011, 41). *Teaching Artist Journal* editor and teaching artist Nick Jaffe further states: "we do not have a norm of open, critical debate; sharing of new information; and a set of informal and formal mechanisms that enable and protect such debate and sharing. Our work at TAJ tries to function as a protected, inclusive, accessible forum for such critical exchange" (Jaffe 2015, 71). Teaching artists struggle balancing their development as both arts practitioners and arts teachers.

TEACHING ARTIST EDUCATION AND LABOR MARKET

Despite the issues facing the field, many people become theatre artists and only later become teaching artists. What preliminary education and training is needed to become a teaching artist?

First, individuals can begin their artistic training at the secondary level at an arts school but for those who do not have access to this specialized training, they can choose to pursue it at the post-secondary level, training at a college, university, conservatory, or studio focusing on theatre, specifically, musical theatre or acting. To become an actor, a certificate or examination is not required (unlike other professions) because skills are primarily developed through learning on the job and formal training does not necessarily mean they have talent (Haunschild 2003, 907; Menger 1999, 560). However, actors, musicians, writers and journalists who do pursue relevant artistic education and gain extensive networks, are more likely to stay in the arts professions

(Bille and Jensen 2018, 41). Occasionally, teaching artists have worked or do work as arts education managers. This study on arts managers corroborates the value of artistic education because they found participants can enter the field and develop their 'social capital' through education and enhances their career success and sustainability (Richardson, Jogulu and Rentschler 2017, 1840).

However, research suggests that the cultivation of effective teaching artists should begin when they pursue their formal education at the bachelor's or master's level. Most teaching artists hold bachelor's and master's degrees who have extensive dance and theatre credits, and have pursued self-taught learning, independent research or a graduate program to improve teaching artistry (Anderson and Risner 2012, 6). Outstanding preservice and graduate teacher education programs can provide a pipeline of effective K-12 artist educators, who positively affect the lives of children in K-12 schools as they begin their teaching careers (Walker 2013, 206). The authors argue that the adequate education of teaching artists can lead to positive outcomes for K-12 students.

Furthermore, a study investigated how Ohio undergraduate BA/BFA arts students plan their education and careers and found the highest proportion of participants were majoring in arts education and the performing arts. Many BA/BFA students also enroll in teacher education courses to become certified as an art educator. For those working toward arts certification with no plan to teach, almost all respondents claimed they were using their licensure as "backup" or alternative plan in case they could not find a job in their first arts field of choice (Luftig et al 2003). While this does not apply to all arts students, it demonstrates that students make career decisions because they acknowledge the uncertainty that underlies working in the arts and culture sector.

The structure of the arts labor market informs why the uncertainty of employment in the arts and cultural sector persists. The labor market for theatre artists is highly flexible because the productivity [measured by output per labor hours] of the performing arts is inelastic. The work is difficult to measure because of its public, intangible and collective nature. Income is restricted based on the finite seating capacity and any increased salaries or performance costs decreases the maximum income available. Productions face large financial risks and artists are not guaranteed future employment and success. Few organizations can cover costs from only box office revenues (Menger 1999, 542; Bullock 1977, 2; Shorthose and Strange 2004, 49). Theatre artists have the highest and most persistent levels of unemployment and underemployment where they lack career opportunities and structure, social benefits, financial security and sometimes, membership to a trade-union organization that protects their interests (Shorthose and Strange 2004, 53; Bullock 1977, 92). They have become responsible for their employability in the difficult labor market where recognizing skills is uncodified, strengths and weaknesses rest on an actor's personality and the tastes of directors/producers determine who will be employed (Haunschild 2003, 922). This creates an environment where the profession creates social and economic exclusion, especially for people of color.

Both arts organizations and artists try to mitigate these risks. Theatre arts organizations are project-based, utilize long-range planning, cast within a tight deadline and employ an inter-organizational system with established rules in job design, task assignment, and education. Theatre arts organizations serve as gatekeepers that separate artists from non-artists and form labor pools from networks based on artists' reputations (Haunschild 2003, 923). To promote organizational flexibility, innovation and creativity in efficient teams and minimize financial risk for theatre arts organizations, artists would be hired on part-time, temporary or contract positions

from the pool of the highly motivated and the qualified (Haunschild 2003, 910-2; Menger 1999, 568). This employment strategy tends to be used for standardized work correlated with low pay and minimal training (Menger 1999). However, the workers have specialized skills and extensive training where their pay is not commensurate. As a result, work relationships for theatre artists are temporary and result in reduced loyalty to the arts organization because they are committed to the profession, the projects and the developed networks (Haunschild 2003, 917).

Because theatre artists are not as loyal to arts organizations, they use similar tactics that entrepreneurs use to manage risk in the labor market. Theatre artists compete for creative work opportunities that provide economic or social benefits such as income, personal fulfillment, improved reputation, and the accumulation of rewards (Shorthose and Strange 2004; Menger 1999). Theatre artists use their entrepreneurship skills and high mobility to establish amorphous and transient networks to move between different creative projects, groups and events. As theatre artists cooperate and share resources, collaborators tend to become friends and professional colleagues (Shorthose and Strange 2004, 48). These broad networks create multiple access points to possibly gain meaningful, creative employment or supplementary employment. Theatre artists have 'portfolio careers', holding multiple jobs and working part-time or on a contractually-flexible basis in other sectors such as customer service, education or management. These management strategies improve their social capital development through their occupational calling, work experiences and soft skills (Shorthose and Strange 2004, 52; Menger 1999, 548; Bullock 1977, 127; Richardson, Jogulu and Rentschler 2017, 1844-1845).

Artists work in flexible and multiple jobs within the service and education sectors to advance their pursuit in their creative work, supplement their income and improve future

employability in the labor market. However, what motivators encourage artists to remain teaching artists?

<div align="center">TEACHING ARTIST CAREER MOTIVATORS</div>

Research on the career motivations of artists (Menger 1999), teachers (Guarino, Santibañez and Daley 2006), arts employees (Townsend 2000) and teaching artists (Rabkin et al 2011; Anderson and Risner 2013; Dwyer 2011; Reeder 2009; Erickson 2003) reveals multiple factors why individuals remain teaching artists and why individuals struggle and leave the profession altogether. Teaching artists feel highly satisfied with their artistic work because of these dimensions of job satisfaction including: "the variety of work, high personal autonomy and initiative, opportunities to use a wide range of abilities and feel self-actualized at work, an idiosyncratic way of life, a strong sense of community, a low level of routine, the demands of the work and a high degree of social recognition for successes" (Menger 1999, 555). The practice of their craft is important for the teaching artist. However, teaching artists also value their teaching work because they enjoy the work, earn additional income in their artistic field, contribute to their community and social change, improve their artistry and creativity; and serve as positive role models for students (Rabkin et al 2011, 8; Anderson and Risner 2013, 141; Dwyer 2011, 42; Erickson 2003, 172; Townsend 2000). Similar to teachers, teaching artists are often intrinsically motivated to work with young people, feel they are well matched to teaching and believe that teaching improves society (Guarino, Santibañez and Daley 2006, 183). The artistic and teaching work provides opportunities for teaching artists to reflect on their personal history and perspective; to approach inquiry and challenges with positive solutions; to gain greater artistic discipline and commitment to rehearsals, performances and feedback; to reaffirm artist role and connect with peer artists who teach; and to affirm the tangible value of the arts to global issues

(Reeder 2009, 22). Motivators for both art making and teaching overlap where individuals who highly identify with the responsibilities of the role and feel intrinsically connected and satisfied with their work are more likely to remain in the teaching artist profession.

However, individuals can struggle to remain in, and often exit, the profession because they are dissatisfied with other aspects of the job including: the lack of respect, validation, support and recognition they receive from school administrations or community members at large; low pay with little to no health or vacation benefits, and little job security (Rabkin et al 2011, 136; Anderson and Risner 2012, 6; Guarino, Santibañez and Daley 2006, 183; Erickson 2003, 176). If these issues are not addressed, excellent teaching artists may leave and select alternative careers that have better working conditions and compensation such as job security, health and vacation benefits and a greater salary (Miller 2005, 4; Guarino, Santibañez and Daley 2006; 175).

While the teaching artist profession has many positive career motivators, the profession is challenged with important concerns that plague the livelihood of the individual teaching artist. The working conditions need to improve, and the stressors need to be rectified first in order to provide an inclusive environment for teaching artists of color. Next, current teaching artist demographics and trends will be explored.

TEACHING ARTIST DEMOGRAPHIC INFORMATION AND TRENDS

The largest study of teaching artists, the Teaching Artist Research Project from NORC at the University of Chicago, provided demographic information in 2011 that highlights the characteristics of teaching artists. They have a mean age of 45 years old, contain a greater proportion of women compared to men (68% vs. 32%), even though a majority of artists are men nationally. They are more likely to be white people than people of color (77% vs. 23%), work

part-time more frequently compared to full-time (72% vs. 28%), are primarily not salaried (73% of all TAs) and paid hourly (56%), have an average of three different employers in the last year, are highly educated with a bachelor's or above, and have an average of 12 years of teaching experience. Part-time teaching artists are often not paid for preparation and planning time; were rarely reimbursed for travel to work sites, which can be quite remote; and taught only about five hours in the average week, earning very little (Rabkin et al 2011, 199-205; Rabkin 2013, 509).

The Strategic National Arts Alumni Project (SNAAP) from Indiana University Center for Postsecondary Research and Vanderbilt University Curb Center for Art, Enterprise and Public Policy released a report in 2013 on the artistic careers of arts alumni (graduates of post-secondary institutions, secondary, and high schools) that found how gender, race/ethnicity and socioeconomic status affected the likelihood arts graduates would become artists. Overall, underrepresented groups, like women and ethno-racial minorities, are less likely to become artists compared to white men, noting barriers such as debt and lack of access to networks. However, the few Black, Hispanic and Asian alumni who become artists cite their artistic success from having strong networks of colleagues. Across all racial/ethnic categories, Black and Hispanic graduates are the least likely to ever work as artists (SNAAP 2013).

Actor's Equity released a report in 2017 on the demographic data of their actor and stage manager membership that revealed a greater proportion of Caucasian members compared to people of color (68% vs. 16%) and that a larger percentage of Caucasian members received employment contracts across musicals and plays compared to people of color (generally above 62%) (Lehrer 2017)

The New York City Department of Cultural Affairs and Ithaka S+R released a report in 2016 on the diversity of staffing in New York cultural institutions noting that in the discipline of

theater, 70% of total employees are white non-Hispanic and within the respective job categories

of artist/performer and education, 59% and 58% of these employees are white non-Hispanic.

However, the report indicated a significant increase in the number of minorities employed in

education. Many cultural organizations agree that issues of equity and inclusion are relevant to

their work (Schonfeld and Sweeney 2016, 24-25).

Overall, the data in these various reports at the national, state, and professional levels

show large racial and ethnic disparities in the arts, theatre, and education where people of color

are less likely to be represented overall whether as an actor, teaching artist, or arts education

administrator. It is striking that the population of white non-Hispanic staff persists above 58%,

meaning the sector skews predominantly white. Interpreting these various strands of data

indicates a need for arts organizations to change to better reflect their audiences. Key obstacles in

the development of the teaching artist of color need to be addressed including: greater access to

postsecondary education, the successful transition from education to an acting/teaching career,

and lastly, increased professional work opportunities as a theatre artist in productions and as an

educator in arts organizations. However, before arts organizations can promote equity, diversity

and inclusion: diversity, race and ethnicity will need to be explained.

DEFINITION OF DIVERSITY

Based on the data from these reports, racial and ethnic disparities among theater teaching

artists persist. How can organizations pursue change without first defining the key concepts of

race, ethnicity and diversity?

The term "diversity" is a challenging term to define as people have different perspectives

and frameworks of how they envision it. For example, some scholars suggest diversity is an

active, relational process that focuses on human differences through the practices of

representation, inclusion and building heterogeneous groups (Weisinger, Borges-Méndez and Milofsky 2016, 11S; Cuyler 2013, 100) while other scholars suggest that diversity is a resource for managers to manipulate and to enhance the effectiveness of the organization (Fine 1996, 487; Dijk, Engen and Paauwe 2012). However, human differences in individual employees are complex to define because organizations have to select whether to focus on characteristics that individuals have little to no control of changing (such as race, sex, age, family history, culture and certain physical attributes) or on characteristics that individuals have more control to change (such as marital status, political beliefs, geographic location, work background and education/profession) (Treven and Treven 2007, 29).

However, the League of Resident Theatres (LORT) Recruitment subcommittee argues that diversity includes all the different characteristics that make one individual or group different from another. "Individuals can self-identity with multiple identities that could include: race, ethnicity, gender, age, national origin, religion, disability, sexual orientation, socioeconomic status, education, marital status, language and physical appearance. It also includes diversity of thought: ideas, perspectives and values" (Abe et al 2017, 3).

Building from the LORT Recruitment subcommittee's comprehensive definition, diversity does have its benefits and challenges for the workplace.

BENEFITS AND CHALLENGES OF DIVERSITY

Research has indicated the benefits of diversity for an organization includes employees who are satisfied with the work and the organization, resulting in high staff retention, low staff turnover and reduced absenteeism. Organizations would gain employees who contribute a variety of cultural experiences to further expand the business into foreign markets by attracting donors, volunteers and a workforce that represents the interests and needs of diverse constituents.

Furthermore, Amabile and Khaire (2014, 4) argued that employees with integrated, multiple social identities have increased problem solving skills and more creativity.

Overall, a diverse workforce can result in competitive advantages such as increased productivity and performance, innovation and creativity, enhanced problem-solving skills and a flexible workforce (Aigner 2014, 116; Roberge et al 2011, 1; Martin 2014, 90; Kim and Mason 2018, 52; Fredette, Bradshaw and Krause 2016, 32S; Azmat, Fujimoto and Rentschler 2015, 378; Cuyler 2013, 101-102). Despite these benefits, diversity can hold its own set of challenges.

Diversity can potentially present economic and social costs for management and employees such as the high economic costs of training and continuing education for employees; communication breakdowns, conflicts and poor working relationships between members of different ethnic groups, resulting in the discrimination and marginalization of diverse employees. Overall, the organization can experience decreased performance and lost productivity (Aigner 2014, 116; Martin 2014, 90). Despite the challenges with diversity, the benefits greatly outweigh its potential costs because more businesses will interact with diverse individuals especially those who are diverse in race and ethnicity.

RACE AND ETHNICITY

This study focuses on characteristics that individuals have little or no control over specifically: race and ethnicity because

> Historically, people of color and other interest groups in the United States have organized around inequities in the distribution of economic, cultural, political and social resources and benefits. In the 1960s African Americans, Latinos of various national origins, Native Americans and Asians organized around ethnic identity to promote for themselves improved economic and political integration. Organizing strategies involved choosing common cultural elements, writing and/or creating a common culture history, identifying common cultural symbols and beliefs, emphasizing the importance of language for personal and group identity, and advocating and creating culturally appropriate public institutions and services (Schensul 1990, 381).

Race refers to a category of people who share certain inherited physical features including skin color, facial features and stature. White people defined race as a biological concept (now invalidated) to explain, classify and treat people unequally based on human differences. However, it is a social construction with no objective reality that carries real consequences for living people today (Barkan 2011, 339). For example, race is recorded for the United States Census where individuals answer based on their self-identification with these categories:

> White – A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.
> Black or African American – A person having origins in any of the Black racial groups of Africa.
> American Indian or Alaska Native – A person having origins in any of the original peoples of North and South American (including Central America) and who maintains tribal affiliation or community attachment.
> Asian- A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
> Native Hawaiian or Other Pacific Islander – A person having origins in any of the original peoples of Hawaii, Guam, Samoa or other Pacific Islands.
> More than one race – A person who identifies as belonging to multiple racial categories (US Census Bureau 2018).

The problem with race is that we continue to depend on physical features as the primary method to identify individuals and individuals within these categories, and these can have wide human physical variation. Due to the problems in the meaning of race, social scientists prefer the term 'ethnicity,' defined as the shared social, cultural and historical experiences that stem from common national or regional backgrounds, differentiating subgroups from each other (Barkan 2011, 340).

On the US Census, one frequent example of ethnicity is the question: "Is Person 1 of Hispanic, Latino or Spanish origin? YES or NO. Then, it lists additional ethnicities to checkmark

including: Mexican/Chicano, Puerto Rican, Cuban, Another Hispanic, Latino or Spanish origin

(Guatemalan, Ecuadorean)" (US Census Bureau 2018).

This shows race and ethnicity are complex because they have a fluid nature and depend on

people's willingness to self-identify and self-report as part of these listed categories.

      Research found the arts and cultural sector has exclusionary practices, processes, and

assumptions due to inequalities that stem from social class, race and ethnicity, and disability

(Tatli and Özbilgin 2012, 259). To challenge these inequalities, the solutions can lie in managing

a diverse workforce where individuals reflect and recognize differences within and between

groups based on race, gender, social class, sexual orientation, physical ability, and age (Fine

1996, 487).

      This is important to note because I argue that the arts and cultural sector should reflect

the demographics of the public. Two approaches to diversity exist: the equality (deontological)

and business case (utilitarian) perspectives, where the former argues that the composition of

member characteristics do not affect management practices [because everyone is equal and not

recruited or selected based on characteristics]; while the latter argues the reverse [because

businesses should profit and recruit and select based on characteristics] (Dijk, Engen and Paauwe

2012, 75-77). Tension can occur because organizations may feel as though they must choose

between programs that support diverse individuals or those that are necessary for business and

legal requirements. However, businesses should strive for equality because it addresses some of

the social barriers and historical factors that have led to unfair work conditions for marginalized

populations. Research shows that groups who merely seem diverse for business purposes do not

gain the reported positive outcomes such as creativity, innovation and decision making (Fredette,

Bradshaw and Krause 2016, 30S; Weisinger, Borges-Méndez and Milofsky 2016, 16S); *actual* diversity matters.

From these two theoretical approaches, diversity can be managed via three methods: (1) assimilation: ignore individual differences and expect ethnic minority groups to fit behavior to the majority group's standards, (2) differentiation: celebrate and leverage ethnic minority contributions that results in tokenism and exclusion, or (3) inclusivity or inclusion: accept workforce diversity and integrate ethnic minority groups in business processes (Azmat, Fujimoto and Rentschler 2015, 376; Fredette, Bradshaw and Krause 2016, 30S).

Scholars agree that cultural inclusion is the best approach because ethnic minority groups feel represented when their cultural heritage is valued and they can participate and access opportunities as part of the organization's culture (Azmat, Fujimoto and Rentschler 2015, 377; Abe et al 2017, 3; Shorter-Gooden 2013, 208; Weisinger, Borges-Méndez and Milofsky 2016, 14S; Fredette, Bradshaw and Krause 2016, 30S). However, organizations must consider the conditions required to promote diversity and inclusion.

CONDITIONS REQUIRED FOR DIVERSITY

The conditions that affect the management of workplace diversity are: **Strategy**: Growth-oriented, diversity-valuing strategies lead to innovation and better decision making; **Unit design**: Fault lines, cross-categorization and status differences between demographic subgroups affect diversity. Cross-categorization best prevents bias and facilitates social integration; **Leadership**: Transformational leadership counteracts the negative effects of diversity and facilitates task performance; **Climate and Culture**: Shared perceptions of psychological safety and trust promotes positive relationships where information is shared and performing complex tasks becomes easier; **Individual differences**: Individuals who possess qualities of openness, belief in

diversity and the willingness to learn will thrive in diverse work groups and complex tasks; and

HR practices: Diversity training enhances performance on a creativity task (Guillaume et al 2017; Buttner, Lowe and Billings-Harris 2006, 358).

STRATEGY

Diversity must become a strategic priority and value included in future planning and growth at nonprofit arts organizations because values guide people's beliefs, attitudes, and behaviors in work and non-work settings (Schermerhorn et al, 2004; Treven and Treven 2007, 31). With respect to diversity, organizations must create and regularly review common goals, values, and an identity that facilitates diversity work across departments (Roberge et al 2011, 7; Muslar 2015). After establishing common rhetoric verbally and in writing, organizations need to disseminate the information to employees and stakeholders; create frameworks that emphasize and evaluate cultural competency and appreciation of differences; and normalize diversity in all organizational activities, programs and practices (Fine 1996; 490; Watts 2010, 214; Weisinger, Borges-Méndez and Milofsky 2016, 18S). Then, organizations can assess how teams operate.

UNIT DESIGN

The best team design model is cross-categorization where individuals shadow or take on job responsibilities and tasks of their team members because it minimizes conflict and bias as individuals value the work of team members (Roberge 2011, 9; Guillaume et al 2017, 283). Fault lines contribute to bias and conflict because people form groups with others who possess similar demographic attributes (Guillaume et al 2017, 285). An example would be a predominantly white organization where the executive leadership is dominated by white men while the education department is dominated by white women. People of color that enter the field can sense the difference and experience stereotyping, prejudice, bias, and racism because "women

and people of color are accorded lower status than white men" (Guillaume et al 2017, 282).

However, unit design can only work with active leadership and management.

<div align="center">LEADERSHIP</div>

The board and senior management should apply transformational leadership principles to diversity wherein leadership prioritizes diversity and inclusion through model, vision, values, and their decision-making processes (Dijk, Engen and Paauwe 2012; Desai 2015). When the board and management are aware of racial issues and actively rectify the problems, they signal the importance of diversity to the entire organization compared to simple measures of race and gender (Buttner, Lowe and Billings-Harris 2006, 364).

To promote more inclusion of racial and ethnic minorities and to move diversity forward, board members of arts organizations need to focus on their own behaviors rather than policies and procedures only. For example, they can make sure that the majority group does not control all responsibilities, share board communications equally, reject insensitive or offensive comments, and create an environment where racial and ethnic minority group members are treated equally (Bernstein and Bilimoria 2013, 650; Lynch-McWhite 2016, 2). When board and senior management are aligned in their support of diversity, everyone can contribute to an inclusive climate and culture.

<div align="center">CLIMATE AND CULTURE</div>

To create an inclusive climate and culture at the organization, the organization needs to review and have honest conversations about the work culture. Without the assessment of the current conditions, organizations found that they could not retain diverse staff (Lynch-McWhite 2; Prieto, Phipps and Osiri 2009, 14). The organizational culture indicates what is acceptable workplace behavior and affects decision-making, hiring, and promotion practices (Stein 2000,

311). Employees at arts and cultural organizations feel that they are part of an inclusive culture when they can identify, commit and engage with the organization, minimizing employee detachment and turnover (Watts 2010, 214; Fredette, Bradshaw and Krause 2016, 36S).

When the climate and culture is not welcoming, individuals of color might feel 'tokenized' where their integrity as a professional in the field is questioned to fulfill haphazard diversity goals. However, building professional development opportunities to connect and work after the diversity program can counteract these issues (Desai 2015). Creating a positive work culture takes much time and effort but it can be traced to individuals becoming aware and identifying human differences.

INDIVIDUAL DIFFERENCES

First, individual differences can only be recognized when people personally feel they fit in the specific categories (whether race and ethnicity or gender). People undergo the process of 'identification' whereby they perceive their internal self with or belonging to a group through shared direct and emotional experiences (Weisinger, Borges-Méndez and Milofsky 2016, 16S; Watts 2010, 200). Race and ethnicity encompass 'multiplexity' because people in different settings have different relationships and meanings that they construct. They can contrast or converge in similarity (Weisinger, Borges-Méndez and Milofsky 2016, 22S). For example, in the United States, some Afro-Latinx individuals could select multiple racial categories: 'More Than One Race', 'White Non-Hispanic' and 'African American and Black,' but select one ethnicity as 'Hispanic/Latino/Spanish', demonstrating the multiple strands of identity within an individual.

When supervisors and managers in organizations recognize individual differences and meet the needs of employees through their interactions, employees are more likely to feel they are valued team members (Watts 2010, 205). However, it is important to note that the dynamics

of inequality still maintain and reproduce power and domination (Tatli and Özbilgin 2012, 260) and recognizing individual differences alone will not move diversity forward in practice. This is the most difficult to achieve as it requires changing how people orient and perceive the world. When the conditions are met, HR practices can improve and change to reflect diversity.

HR PRACTICES

Research states that human resource practices can perpetuate and maintain the barriers and inequalities that people of color face when they enter the arts field from recruitment, selection, promotion, supervision, wage setting, the organization of work schedules, and work requirements. People of color can face discrimination and stereotyping and are excluded in recruitment and selection due to lack of experience, educational credentials, and mentorship. Current employees who are people of color also need opportunities for supervisory, management, and leadership roles (Tatli and Özbilgin 2012, 253; Stein 2000, 316-317; Shorter-Gooden 2013, 208). However, strategic human resource management (SHRM) can mitigate these inequalities. The types of organizations with these features are more likely to implement SHRM such as larger organizations who have more full-time paid staff, organizations well versed in technology, organizations who depend on independent contractors, younger organizations, educational organizations and organizations with HR in a strategic leadership role (Guo et al 2011, 262). This demonstrates that many arts organizations of various sizes can institute SHRM practices that promote diversity because they have at least one or more of these features. Within the nonprofit environment, the interactions between the organization and its employees improve when the organization's social objectives and values and the treatment, care and respect for employees intersect with the economic and extrinsic rewards, compensation and benefits provided (Akingbola 2013, 984).

HR practices can move forward strategy and improve work culture through proactive policies and training programs that promote cultural sensitivity and understanding for diverse learners in its curricula. Further, having goals and clear timeframe will provide accountability. HR practices in recruitment, selection and training will be discussed further after noting the rationale for this study.

WHY DOES THE DIVERSITY OF TEACHING ARTIST STAFF MATTER?

The diversity of teaching artists is important to the field of arts administration and arts education because history indicates that funding for arts education in public schools is declining and this creates uncertainty in school budgets. As schools face high stakes testing, detrimental accountability measures and budget cuts, many schools will not be able to offer arts opportunities for their students without partnering with performing arts organizations, especially in schools with predominantly minority and low-income populations. These performing arts organizations will play a greater role in providing arts education opportunities for students in schools and will need to hire teaching artists that reflect the classrooms that they will serve because more minorities will constitute a larger proportion of students who will become part of the labor workforce and future consumers of the arts.

Both teachers and teaching artists face the same issue where the current and next generation of teachers will not reflect the diverse students in P-12 classrooms. Despite their best intentions, white teachers do not have the experiences needed to understand their backgrounds of their minority students (Schmitz, Nourse and Ross, 2013). Furthermore, research indicates that all students can benefit from teachers with a variety of different backgrounds, races and ethnic groups because it can help reduce stereotypes, resolve implicit biases, promote cross-cultural connections and improve success in a diverse world among students. Students of color benefit

from increased social and academic growth when they have individuals from their own racial and

ethnic group who can serve as successful role models and understand the daily issues they face

(*The Albert Shanker Institute* 2016, 1; Miller and Endo 2005, 4).

Additionally, federal legal requirements emphasize diversity through equal employment

opportunity (EEO) and affirmative action initiatives because they set the minimum standards for

compliance. When organizations manage these initiatives mindfully, it can result in the

"increased hiring of qualified people who match preferences based on the protected groups"

(Cuyler 2013, 99) and in turn, "improve organizational performance, increase heterogeneity and

value demographic differences in the workplace" (Weisinger, Borges-Méndez and Milofsky

2016, 9S). Theatre arts organizations are under pressure to comply with these requirements but

those with goals above legal compliance are more likely to achieve greater results. Overall, the

diversity of teaching artist staff is important to not only comply with federal regulations but also,

to reflect the changing demographic of students who could potentially become audience

members for theatre arts organizations in the future.

METHODOLOGY

SAMPLING

This study is based on the analysis of interviews with theatre education experts who work

with teaching artists. The organizations and interviewees were selected through careful

consideration of several factors. First, it was important to consider whether to focus on arts

organizations that specialize in one specific arts discipline, multiple disciplines, or organizations

whose primary or secondary purpose is not specific to art (PreK-12 schools/universities,

religious institutions, libraries, prisons, settlement houses, community centers, human services

organizations and education non-profits). The sample was limited to producing arts organizations

whose primary purpose was focused to one specific arts discipline. This study also excludes government managed arts organizations (examples include: John F. Kennedy Performing Arts Center) as they follow different policies than other arts organizations. The different arts disciplines and types of organizations can and do employ teaching artists to suit their specific organizational purpose and to meet goals for their programs.

I limited my scope to theatre arts organizations because they have a long history within the United States; and are more likely to contribute individuals to the labor market, compared with organizations working in newer arts disciplines, or to organizations that focus on multiple arts disciplines. Among theatre arts organizations, we find non-profits, for-profits, and social enterprises. I focus on theatre arts organizations that have an educational component and serve the public, as stated in requirements for non-profit organizations to maintain 501(c)3 tax status. While for-profits and social enterprises can have an education component, they are more likely to focus primarily on producing art, earning profits for their investments, or developing their audiences, so they were excluded from the sample.

As theatre non-profit organizations vary in physical size (theatre seating), budget size, contracts (LORT, 99-seat), geographic region, audiences, and mission, the sample was further limited to those who have a large, active theatre arts education department that would have the organizational capacity to hire teaching artists (excluding the inclusion of theatre education administrative staff as teaching artists). While education administrative staff can identify as teaching artists and most likely teach in the programs they manage, they will have a different relationship with the programs and with the individuals who are only employed as teaching artists (whether as a hiring authority or as an administrative liaison). Therefore, the sample was limited to theatre arts organizations who are interested in presenting or producing works that

represent different ethnic and cultural lived experiences including: African American/Black, Asian/Pacific Islander, Latinx/Hispanic, Middle Eastern/North African, Multicultural, and Native American/Indigenous works. Even though culturally-specific organizations present and produce works that represent the previously mentioned ethnic and cultural experiences and considered the leaders who have incubated an ethnically and racially diverse labor force and the productions associated with the artists, the study will focus on the mainstream institutions who have traditionally presented work with Eurocentric themes to see how they adapt to changing demographics in both audiences and the creative sector workforce.

The next step was to review organizations that serve or connect to the needs of non-profit theatre arts organizations to identify a sample of organizations and interviewees. The Theatre Communications Group is the national service organization for American non-profit theatre and contains over 700-member theatres and affiliate organizations that include non-profit theatres, theatre arts conservatories, university theatres, and funders. Utilizing their theatre membership directory advanced search, I identified theatres that have budgets larger $10 million and those that were designated as regional theatres (part of LORT: League of Resident Theatres). It is important to recognize that these methods ignore smaller and emerging theatre companies who have not applied to become a member of Theatre Communications Group yet have a producing budget size of $10 million or more. After contacting each organization seeking potential interviewees, three representatives from their organizations responded including: Guthrie Theatre (Minneapolis, Minnesota), Steppenwolf Theatre (Chicago, Illinois) and Seattle Repertory Theatre (Seattle, Washington). The analysis that follows is based on their responses to my questions.

INTERVIEW PROCESS

Interviews were scheduled with each interviewee identified as an education director or manager who have direct authority and routinely hire teaching artists for their various programs. Two self-identified as people of color and one self-identified as white. Two self-identified as cis male and one self-identified as cis female. All the interviewees have more than five years of experience in both artistic production (whether as an actor, a teaching artist, a director or founder of a theatre) and education but they have served fewer than five years in their current role (see Appendix). This provides a different perspective compared to those individuals who have served in an education management role at one organization for more than five years.

Due to time constraints and geographic distance, interviews were either held via videoconferencing technology (Skype or Google Hangout) or via phone call (if they did not have access to a webcam and microphone) and the interviews lasted one hour or less in length. Interviews were recorded and then transcribed.

Interviewees were asked about their work experiences, their perceptions of diversity, organizational constraints and how those influenced the methods they utilized to recruit, hire, select and train teaching artists for their various education programs. Script analysis was used to analyze the qualitative data where answers were color coded if they answered the same question posed. Then, they were compared for similarities and differences in perspectives.

However, it is necessary to note that the interviewer (the author of this study) visibly identifies as a male person of color and as an Asian American. The interviewer's intersectional positionality could have possibly affected how interviewees would answer the questions compared to if they had an interviewer of a similar race, ethnicity and/or gender. To address this issue, it would be interesting if it could be conducted with multiple interviewers who identify

with different races, ethnicities and genders or through a blind interview where interviewees only hear the voice but not see their interviewers while interviewers observe the interviewees.

Despite these limitations, key themes emerged that included how and where they recruit their pool of ethnically and racially diverse candidates, how they make decisions and negotiate who to select, and lastly, how they train and orient their new teaching artists.

CHAPTER 1: RECRUITMENT

Every organization reviews the availability and the needs of its most important resource: staffing. The first step to obtain employees for the organization is recruitment. Recruitment is "the process of attracting qualified candidates to apply for vacant positions within an organization" (Pynes 2013, 175; Cuyler 2013, 101). The organization must plan and proactively identify individuals who can potentially succeed. Arts nonprofit organizations must consider budgets, organizational values, educational philosophy and practice, their productions and related programs, and the availability of their current teaching artists (if applicable). Then, they analyze the number of positions they can offer, for which program(s), and articulate the key experiences, skills, and qualifications that they would like to find in their pool of potential teaching artists through a job posting.

However, research suggests that minority individuals face barriers in the recruitment and selection process. The barriers that can exclude strong minority candidates include: credentialing and information bias in job postings, discrimination and stereotyping during interviews, lack of networks and mentors in the field to learn about opportunities, and insufficient diversity in training programs that feed the field (Stein 2000, 307). The demographic characteristics of the recruiter, the demographic characteristics of the applicant, and the perceived fit between job type affect the potential discrimination during the recruitment process (Dijk, Engen and Paauwe 2012,

79). To be perceived as fair, the organization and the interviewer(s) must value diversity early and throughout the recruitment process and encourage everyone, including candidates from minority groups, to apply for open positions (Roberge et al 2011, 12). To further demonstrate this commitment to recruitment sources, they should prominently place their equal employment opportunity (EEO) statement on the job application to signal racial and ethnically diverse candidates to consider and apply for the listed positions (Abe et al 2017, 8; Brown 2018).

Additionally, the interviewers (who primarily recruit, interview and hire teaching artists) should reflect on their experience with diversity and race and ethnicity. For example, as a self-identified teaching artist of color, Emilio Robles stated:

> I can identify with those individuals that because they don't "know somebody" or because they haven't broken through a door or any door, somehow don't have access…I was that outsider that I felt had the credentials, the skill and the legitimate training to do the work that I do, but somehow just didn't know the right person or wasn't in that circle (Robles 2017).

This reflected how access to networks play an important role in the recruitment especially for people of color because they might have the skills, credentials and training yet remain outside of the traditional network. Robles further noted how this experience shapes his approach to hiring because he continuously places his values at the forefront, advocating the need to make a concerted effort to develop authentic relationships and invite people outside of the traditional networks. He elaborated how different kinds of diversity should be considered such as age, cultural upbringing and rural/urban background (Robles 2017). By thinking about the multiple aspects of diversity and having self-racial awareness can improve outcomes for a diverse pool of candidates and limit potential discrimination during interview process.

Similarly, Arlene Martínez-Vázquez, a self-identified director of color, also noted the importance of valuing diversity and expanding the definition of diversity.

> I do try to think about it [diversity] in as broad terms as possible. I do try to think of racial and ethnic diversity, but I also try to think of it as age and physical ability and gender ability and all those things. And would have it been as successful in all those realms (Martínez-Vázquez 2017).

Like Robles, thinking about diversity in multiple ways and intersections is valuable throughout the recruitment and selection process because they are aware how they access people of color in and outside of their networks as gatekeepers. Additionally, Martínez-Vázquez (2017) elaborated how social justice is important for her, the teaching artists and the students.

Furthermore, Jason Brown, a self-identified white education director, stated his relationship with diversity.

> Diversity comes in many forms: socioeconomic, gender, sexuality. There's a lot of different ways in which people identify, and that self-identification as well as the way that they circulate through the world by the way they appear, the way that they interact with others can symbolize a lot of different forms of diversity. In my team, we tend to focus on the self-identified form of diversity…I've worked in diverse communities as cis white male for years, reflecting on what it means to be white and knowing that my positional power can work inside an organization to build space for my colleagues of color to find a voice and to not have to speak for their race (Brown 2018).

Brown's words reveal how it is important for the interviewer to reflect on their own diverse experiences and how their race and ethnicity affects how they perceive the world and others especially in the work. In contrast to Robles and Martínez-Vázquez, who have lived experiences as people of color, Brown faced his whiteness and privilege that can help mitigate the discrimination and stereotyping during the process. Most importantly, all interviewees have broad and expanding definitions of diversity where they consider the importance of the multiple intersections as part of recruitment and hiring. This creates an important foundation for conversations as they proceed to create an equitable job posting that includes: key experiences, skills and qualifications.

KEY EXPERIENCES, SKILLS AND QUALIFICATIONS

Research on teaching artists on their experiences, skills, and qualifications is meagre. However, there is research in proximate fields including: teachers (Guarino, Santibañez and Daley 2006), artists (Menger 1999) and arts managers (Richardson, Jogulu and Rentschler 2017; Stein 2000). These sources indicated that employers look for individuals who have prior teaching experience, class management skills, good character, the ability to work with diverse leaders, interpersonal skills, teacher evaluation knowledge, teaching strategies (Guarino, Santibañez and Daley 2006; 182); talent conceived from their artistic abilities and technical skills, the ability to form social relationships, the demonstration of positive social behavior (Menger 1999, 558); and soft skills, global skills and experiences (Richardson, Jogulu and Rentschler 2017. 1847). These experiences, skills and qualifications can apply to teaching artists because teaching artists balance the practice of their craft, the practice of teaching and the practice of management (in the classroom).

However, research about teaching artists found that program managers and directors would like teaching artists who bring **artistic skills** and **dynamic ideas**; **develop students' ideas** through a student-centered curriculum; **engage students** in the art form's concepts, ideas and questions; **understand learning in the arts is a social process** based on group discussion, reflection and collaboration; **assess and evaluate development** of learners of different ages, abilities and learning styles; **work** collaboratively **with the classroom teacher;** and **work within the culture** and limits of the instructional venue (Rabkin et al 2011, 147; Booth 2003, 7-8). The research will be compared with what the interviewees stated below.

At Steppenwolf Theatre, the Manager of Curriculum and Instruction and Teaching Artist, Emilio Robles, described criteria below where teaching artists should have:

- **Values aligned with diversity of thought and perspective**

- Experiences with **aesthetic education** (education pedagogy established by the Lincoln Center Institute of Education), used in classroom interactions, residencies and dialogue facilitation

- Real thirst for **curiosity, self-development and openness** and a willingness to explore and utilize a different pedagogy (if limited experience with aesthetic education)

- A **minimum of three years teaching** in the field or more whether as an assistant or lead

- Willingness to **contribute new ways** of getting things done, evaluating and assessing things or starting new initiatives, imagining themselves in a **leadership role** or thinking about Steppenwolf's work in a different way, whether in the residency models, values or programming goals (Robles 2017)

At Seattle Repertory Theatre, the Education Director, Arlene Martínez-Vázquez, described criteria below where teaching artists should have:

- The ability to **work with large groups of students** in the school's classrooms

- **Good social justice analysis and competence** who understand their power when they enter a room and know the different levels of oppression that students may feel in the classroom

- The **ability to address** things in the classroom especially **microaggressions** and **let kids know they are being seen and heard**

- The ability to not want to control and be the authority in the classroom

- The **ability to adapt the curriculum** [created by Seattle Rep's education staff] (Martínez-Vázquez 2017)

At Guthrie Theatre, the Education Director, Jason Brown, described criteria below where teaching artists should have:

- A level of already interacting with schools or **interacted with students and youth in a leadership role**.

- Demonstrated **autonomy** as they are asked to report back frequently

- The ability to **develop and build programming** at the same time and **deliver curriculum** to students

- Demonstrated **passion** and be **excited to work with kids**

- Worked in **multiple and diverse settings** while managing **multiple tasks** at the same time, including the practice of their art (Brown 2018)

All interviewees described teaching experience, the ability to adapt and/or create curriculum, leadership and initiative, and the centering of the learning process for students, as the most important skills and responsibilities that a teaching artist should possess. These are all considered to be prerequisites to these positions. All interviewees agreed that they were not interested in any candidates with limited experience in teaching (including recent graduates from undergraduate level training) because they emphasized the need for teaching experience. They had broad definitions of what teaching experience is considered relevant to the position to better promote diverse teaching practices and philosophies. For example, at Steppenwolf, work as a teaching assistant in the arts (or other subjects) is viewed as enough experience, while at Seattle Rep, social justice work counts as teaching experience and leadership and lastly, at the Guthrie, any form of student interaction is valued.

The interviewees signaled interest in diversity through the language used in job posting such as 'social justice analysis and competence', 'multiple, diverse learners', 'values diversity of thought and perspective', 'multiple, diverse settings', 'ability to address microaggressions' and 'new ways of thinking.' Having this language signals diversity because the organizations are

communicating that they would like individuals who can bring a new and different perspective yet connect with individuals who might have taught in programs focused on cultural education or social justice community organizing. Additionally, the criteria do not limit the positions only to individuals who have a theatre education credential or licensure. However, at Steppenwolf and at Seattle Rep, they explicitly stated their education philosophy: aesthetic education and social justice education, respectively. This variance could be due to the age of the education departments and the geographic context of the education system. After the posting, sustained recruitment methods, practices and strategies influence the diversity of the pool of candidates.

<div align="center">RECRUITMENT METHODS, PRACTICES AND STRATEGIES</div>

Very little research was found that directly referenced the recruitment strategies for teaching artists of color. However, there is previous research on ethnic and racial diversity recruitment in proximate fields including actors (Bullock 1977), classroom teachers (Guarino, Santibañez and Daley 2006; Schmitz, Nourse and Ross 2013; Miller and Endo 2005), arts therapists (Awais and Yali 2015), arts managers and staff (Cuyler 2017; Stein 2000; Abe et al 2017), board members and nonprofit managers (Prieto, Phipps and Osiri 2009; Weisinger, Borges-Méndez and Milofsky 2016). They are considered proximate because they require specialized skill sets, require working and serving other people, and they struggle to recruit ethnic and racial minority individuals into professional roles.

The research suggests the recruitment strategies include current teaching artists or actors of color personally referring or recommending candidates to apply (Bullock 1977, 98; Haunschild 2003), developing a network of community partners and educational programs that will provide access to early and mid-career professionals (Weisinger, Borges-Méndez and Milofsky 2016; Miller and Endo 2005; Stein 2000), participating in a local career expo or career

fair to promote knowledge of the profession (Abe et al 2017; Awais and Yali 2015), establishing reliable contacts (and updating annually) with those that are educating emerging professionals: colleges, universities, drama/theatre departments, conservatories, technical and vocational colleges and alumni associations (Schmitz, Nourse and Ross 2013, 62; Cuyler 2013, 104; Awais and Yali 2015, 115).

The strongest option to recruit emerging professionals is through the university and nonprofit theatre partnership collaboration (Schmitz, Nourse and Ross 2013, 60). Examples of university consortiums that serve traditionally underrepresented populations that can be a rich recruitment resource include: Historically Black Colleges and Universities and Land Grant Universities (HBCUs) (Cuyler 2013, 104); Asian American and Native American Pacific Islander-Serving Institutions (AANAPISIs); Hispanic Association of Colleges and Universities: Hispanic Serving Institutions (HSIs); and Tribal Colleges and Universities (TCUs).

Additional recruitment strategies include connecting (and annually) with high school students through college counselors, drama departments, national theatre festivals, etc. (Cuyler 2013, 104), creating job readiness, professional development workshops or job shadowing opportunities to assist students or workplace development partners (Abe et al 2017; Miller and Endo 2005; Watts 2010, 214), developing a list of professional organizations that represent different racial and ethnic (both arts and non-arts specific) groups that are based in your area and/or nationally and communicate regularly about your arts organization (Abe et al 2017, 10-11; Muslar 2015; Bernstein and Bilimoria 2013), connecting with colleagues who have access to minority-rich recruitment sources through their diverse hiring pools (thinking outside of theatre only sources) (Prieto, Phipps and Osiri 2009, 14; Weisinger, Borges-Méndez and Milofsky 2016)

and using local (such as city job posts, neighborhood periodicals) and national (Monster, Idealist, Broadwayblack.com) online sources (Abe et al 2017).

<div align="center">RECRUITMENT SUCCESSES AND CHALLENGES</div>

Theatre arts organizations still use traditional job posting sources as one of their primary recruitment methods, such as employment services, private agencies, unions, casting office advertisements, talent agents or referrals from arts organizations (Bullock 1977, 98). However, all interviewees indicated that they have expanded their recruitment methods, strategies and practices. From their experiences with the listed strategies, they noticed both recruitment successes and challenges.

For example, Seattle Repertory Theatre effectively utilized a community partner and educational program that provides access to early and mid-career professionals who happen to represent different racial and ethnic groups. They worked with a partner that had similar values (such as an orientation toward social justice) and attracted and recruited people of color from its education program as indicated below.

> Intiman Theatre [a social justice focused neighboring Seattle theatre] has a teaching artist training program that contains about 80% people of color where they invited me to talk to them and use their training program. From there, I met a bunch of teaching artists interested in work. When I was doing interviews, I invited from them because their mission for the training program aligns with ours and people reach out to me directly because they want to work with us (Martínez-Vázquez 2017).

This resource of having a relationship with a community partner that feeds early and mid-career theatre professionals of color is a positive model for other theatres to emulate. However, not every theatre has this resource, so they can use other strategies if they focus on community groups that represent different ethnic and racial groups.

For example, at the Guthrie, they utilized grassroots community organizing where they focused on local sources that connect with different ethnic and racial groups because they assessed their previous methods and noticed it yielded a less diverse result. The improved process is described below.

> We looked and posted in our neighborhood periodical that reaches culturally specific and neighborhood specific communities at the grassroots community level. I also have a number of personal contacts and resources to push it out to individuals who don't usually look on regularly on other websites. You get to know the educational and the artistic community when you work inside the community for many years. While it took a lot more time and effort, we yielded a great result for the hiring process (Brown 2018).

The Guthrie reached beyond traditional sources and placed targeted job postings in local, culturally-specific publications and to a list of outside contacts and resources. The important point of the process is to deeply dive into the artistic and education communities. Theatre arts organizations need to research their local communities of color and how they access information for job opportunities. However, Steppenwolf Theatre also emulated a different successful recruitment strategy and method.

At Steppenwolf, they have an educational pipeline program targeting emerging professionals of color titled: "Multicultural Fellows: where individuals from underrepresented backgrounds work in all of the departments over a year-long apprenticeship" (Robles 2017). They combined multiple recruitment strategies by establishing a workforce development program for emerging theatre professionals of color to work over an extended period in an arts organization. Having this long-term experience provides access and opportunity for young theatre professionals of color.

Furthermore, due to Emilio Robles' connections to the Chicago community and access to multiple jobs, he represents the recruitment strategy for Steppenwolf Theatre of

having an individual who accesses diverse hiring pools and belongs to several arts

institutions.

> Working at Ingenuity [Chicago-based private sector arts education advocacy
> group] is where we try to make authentic relationships with people that are "off
> the grid" meaning the people who are not registered teaching artists and do not
> have affiliations with arts organizations currently. However, Steppenwolf needs to
> talk to more people and invite them in (Robles 2017).

The agency of the individual and building relationships is a powerful tool in recruitment

especially with having knowledge of multiple settings to recruit future teaching artists of

color. However, at the same time, it also illustrates how Steppenwolf is challenged where

more people need to be involved in the recruitment process and invite individuals to the

organization. The burden is heavy when it focuses on one person of color, creating these

important relationships and opportunities for teaching artists of color. These theatre arts

organizations used these contrasting strategies, and they include: community

partnerships, pipeline training programs, grassroots community organizing and

developing relationships with individuals who have access to diverse hiring pools.

However, all interviewees reported that they do value personal relationships and

direct recommendations to evaluate potential candidates but varied in how much value

they would place on these personal referrals, recommendations and informal networks.

Both Seattle Rep and Guthrie value the development of personal relationships and

recommendations from others while Steppenwolf approaches the reliance on this

informal network with caution. For example, Arlene Martínez-Vázquez at Seattle Rep

stated:

> I relate to people of color in my professional and daily life where I have special
> relations to and the most access. I've found that when I want to hire a teacher of
> color, as teaching artists or as actors for my plays [because I'm also a director],
> personal invitation is what works best.

> To create a blanket job description and statement and hope that POC [People of Color] gravitate to you doesn't tend to work. But to have those relationships, know that work, invite them, and let them know why they're in the room and what they can get from it matters.
>
> I think my POC [people of color] artists want to work with kids of color because of the alignment of the program but they want to have kids of color see themselves as professional teaching artists in the classroom and as successful people (Martínez-Vázquez 2017).

Martínez-Vázquez's statement illustrates the strategy of developing relationships with colleagues who have access to minority-rich recruitment sources (in and outside of theatre), that in turn increase the pool of racially and ethnically diverse candidates. As a person of color and as a gatekeeper she serves an important function that theatres could use to effectively recruit people of color after establishing the other conditions that support diversity. However, it is important to recognize that this should not be the only method used to recruit teaching artists of color and furthermore, posting the job posting in multiple locations only will not result in more people of color candidates either. Having a focused, ongoing plan that incorporates multiple recruitment strategies can support more potential candidates of color.

For example, at Seattle Repertory, they utilize an ongoing recruitment practice where they review and respond to direct contacts by individual artists as stated below.

> I invite a lot of people from recommendations. We always get people who send their resume in the middle of the season, like, "Hey, I'm new to town. I'm a teaching artist. You want to interview me?" And my response is always, "We're not looking for teaching artists now, but I'll keep it in file and next time I have an interview, I'll invite you." And I always make sure to get back to them and invite them (Martínez-Vázquez 2017).

This demonstrates how relationships with artists (especially artists of color) should be continuous, ongoing and consistent because it is more than a one-time effort to recruit teaching artists of color and depends on developing and continuing those relationships. When individuals

feel they are treated fairly by the organization, they are more likely to work and consider applying to the organization in the future.

Similarly, Jason Brown at the Guthrie felt that personal relationships help to bring in a diverse pool of candidates (Brown 2018). However, Emilio Robles at Steppenwolf, stated:

> I've been involved in the recruitment and the finding and hiring of teaching artists, officially now for the past two or three years. In my current role and position, I would say the organization highly leans on, "Who do you know? Who can you recommend? Who's out there?" Starting with that net before casting a wider net. However, all that gets us is who we know. That doesn't mean that it's the brightest, the best, the most effective, the people that are gonna bring something unique and interesting to our institution right away (Robles 2017).

Robles's comments demonstrate that organizations can limit themselves if they do not expand their efforts beyond relying on current staff who identify as people of color to continuously recruit minority individuals. When organizations implement multiple strategies listed in a cohesive manner, this can best provide a diverse pool of candidates. Even though they have had their recruitment success from using some of the recruitment strategies, each of the organizations still face challenges to effectively implement and maximize their potential diversity within the organization.

Steppenwolf Theatre are still assessing how to best define diversity as revealed below.

> We [Steppenwolf Theatre] have been having a huge conversation around equity, inclusivity and diversity campus-wide, through all departments: production, stage and admin-wise. As a person of color, I think the institution itself has a lot of work to do in that regard, but is making conscious efforts, putting what I think are genuine and authentic efforts to recognize what equity, inclusivity and diversity really mean to our organization (Robles 2017).

These data show theatre arts organization need to have conversations where they clarify the expectations and meaning of diversity to better establish or improve current HR practices to recruit teaching artists of color. More importantly, they seem to be gaining credibility in their beginning efforts toward diversity.

At the Guthrie Theatre, they acknowledge that they must work harder to diversify their teaching because of prior perceptions of the theatre:

> People especially those who come from culturally specific theatre companies or culturally specific programs have negatively viewed the Guthrie from the prior administration. Also, the institution is predominantly white in staffing and its current audiences (Brown 2018).

They have assessed demographic information at their organization but acknowledged that they have more work to do in other departments to remove these negative perceptions in the community. Additionally, Seattle Repertory Theatre does have a racially and ethnically diverse cohort of teaching artists but outside of the education department, yet, the organization is still predominantly white. Currently, they are assessing the diversity of the organization further. (Martínez-Vázquez 2017). By acknowledging these challenges, these organizations know where they need to plan and strategize to improve the current conditions. Overall, the effectiveness of the recruitment methods and strategies depend on what stage of the process they are working on, such as climate and culture, unit design, strategy, recognition of individual differences, leadership or HR practices. Moving from the research on recruitment methods, practices and strategies toward the successes and challenges of its real-life application, the next section will focus on hiring and selection because theatre arts organizations have a specific timeline to fill these positions for their programs.

CHAPTER 2: HIRING AND SELECTION

After individuals have applied and submitted materials for the teaching artist position(s), education management at theatre arts organizations begin screening applicants for the selection process. Selection is "the final stage of the recruitment process when decisions are made as to who will fill those positions" (Pynes 2013, 138). Research suggests the selection process for people of color is influenced by these theories including: the *complexity-extremity theory:* similar

people are more likely to connect; *assumed characteristic theory:* similar members within a group are considered to have positive values, traits and socioeconomic status and lastly, *expectancy-violation theory:* when another person defies another person's expectations (positively or negatively), the person holding the expectations will rate differently (Stein 2000, 308-309). Because white employers tend to connect with candidates that are like them and associate positive value judgements on them, people of color can face a greater disadvantage if the white employer is unaware that they hold different expectations for people of color.

Because employers rely on personal judgements and relationships during the selection process, along with previous work experience, interviews/tests and application materials, it is important to understand how subjective the process can be especially when the employer and potential employee belong to different racial and ethnic groups. With this framework in mind, it is important to investigate the application materials and how it affects potential candidates of color.

APPLICATION MATERIALS

Teaching artists applications generally consist of these materials:

- Resume (All)
- Cover Letter (Only Guthrie and Steppenwolf)
- Writing Sample or Lesson Plan (Only Guthrie and Steppenwolf)
- References or Recommendations (Only Steppenwolf)
- Headshot (Only Seattle Repertory Theatre)
- Short video of teaching (Optional Only at Steppenwolf)

Interviewees indicated that they viewed work history, reported on the resume, to be the most important application enclosure. However, they had different preferences in resume type: Seattle Rep will accept an actor resume listing production credits, while Guthrie and Steppenwolf prefer resumes that highlight teaching and theatre arts experiences. At Steppenwolf, they review recommendations from individuals who know and can speak about the candidate's work, their

ethics, their familiarity with the schools and the communities served (Robles 2017). Steppenwolf

welcomes videos and links to supplement applications but these are optional as not everyone has

access to technology or recordings of their teaching work. However, Seattle Rep asks teaching

artists to bring their resume and headshot to their interview.

At the Guthrie, Jason Brown, discussed their resume review process.

> With HR, we created a matrix of points based on the job posting and then we read
> about 10-20 resumes to level set and test the point system. We tried to create one
> that worked with the variety of experiences that candidates bring to the job and
> ensure a diverse pool. We weighted if somebody would like to work with diverse
> communities but weighted higher somebody's experience working in diverse
> communities.
>   The point system gave us a weighting of different places or people to look
> at so that it was based on experience and cover letter. The HR team reviewed the
> 120 resumes we received. From the pool, they would give me all the resumes and
> I ask to see the ones that they screened into me reading and be a little bit more
> liberal. I asked to not throw out any resumes that did not make the initial
> screening. I reviewed about 50 to 55 resumes in the initial swipe on individuals
> based on our criteria who qualified for the job. I narrowed it down to about 20 to
> 25 and interviewed and scheduled 22 people (Brown 2018).

Their resume review process relied heavily on working closely with HR management where they

instituted a very formalized, structured process to quantitatively compare one candidate

compared to another candidate. Having a tested system and multiple individuals screening the

process can support equitable and fair screening practices, especially with how Jason further

advocated to review resumes even those that were pre-screened by HR.

However, at Steppenwolf, Emilio Robles, remarked on the weighting of the cover letter and

resume together.

> After weighting resumes, my supervisor would focus in our discussions the
> individuals who mention Steppenwolf's shows, their excitement about mission
> and youth work in the cover letter. However, all that tells me is that either: A.
> This person knows how to "network" and taught to value name-dropping.
> However, it doesn't tell me whether this individual is a good person or not that we
> need to bring into this institution. I try to advocate for those different perspectives
> when making these choices of being a gatekeeper, trying to keep that open so

people can make it through for the first couple rounds and be considered (Robles 2017).

These data demonstrate how the supervisor and Emilio have contrasting perspectives on how to value the cover letter because the supervisor placed greater value on the cover letter compared to Emilio. It indicates how the hiring process is subjective (even with a weighting system) and the limited worth of the cover letter. The cover letter typically demonstrates an individual's knowledge of social capital through networking, where they signal interest through noting the organization's work instead of discussing themselves or their work. However, Robles questions this structure because he places greater emphasis on the resume and wants diverse candidates to make it past the initial rounds (where the cover letter could be a potential barrier for potential candidates). After reviewing application materials, employers interview their potential teaching artists.

INTERVIEW PROCESS FOR POTENTIAL TEACHING ARTISTS

My respondents stated that they valued the interview process the most as part of the selection process because they would like to interact with teaching artist candidates on their strengths and weaknesses and assess their communication skills. They all looked for candidates who could articulate their lived experiences, their teaching experiences and their learning process. The interview process were different formats at each organization where there were at most two rounds of interviews.

Within the first round of interviews, the Guthrie and Steppenwolf preferred to do one-on-one interviews while Seattle Rep would do group interviews. Seattle Rep would do group interviews (aiming for at least five individuals in the room), where four questions would be asked in a circle: (a) What is your name? (b) What is your label (e.g. professional theatre role: playwright, actor, director, etc.)? (c) What is your teaching superpower? and (d) What is your

growing edge as a teaching artist? The goal of the question and answer session is to assess what they want to develop and what they believe is their strengths. After, teaching artists would hand in a resume and headshot, so the education director can take notes on the candidates. Already notified to prepare beforehand, teaching artists would introduce and lead a ten-minute game within the group interview. Everybody in the room would behave as teenagers and Arlene would behave like a disengaged teenager and challenge the teaching artist leading the game. The goal of this role play exercise is to evaluate how the teaching artist would interact with others playing the theatre game and how they handle classroom behavior issues where teenagers will not listen or participate. The game is one of the important measures whether who is hired to be a teaching artist or not (Martínez-Vázquez 2017).

Advantages to using the group interview format include providing an opportunity for future coworkers to informally meet each other through a fun activity and assessing their communication skills, team work orientation and their approach to classroom management. The Q&A session connects to ensemble building activities for artistic practice, further cementing the relationship between the crafts of teaching and artistic practice. Having the headshot and resume in hand simplifies and helps the employer to recognize candidates and note immediate first impressions. As the teaching artists do not create the curriculum, the group interview format assesses their character and the ability to deliver services. The interview game roleplay is simple to operate in the room but logistically, more difficult to schedule because the process requires determining a common time for at least six individuals (including the education director's time) to meet. Another potential disadvantage within this process is that this method relies on one person who is both performing and assessing at the same time and the result might differ when another individual in the organization plays the role of the difficult teenager instead of the

education director. Having a group interview format can negatively bias individuals who are first because others after the first can learn and improve their practice. This can be mitigated through multiple games or weighing other measures.

At the Guthrie, they wanted to focus their attention to teaching artists on a one-to-one basis to meet and talk with teaching artist candidates. This format is preferred at the Guthrie compared to the group interview format because the teaching artists are not working frequently in groups. During the interview, they would be generally asked why they work with students, how they would deal with an experience different from their cultural background, how they would manage student behavior, their knowledge of the school system and how they would adapt to different circumstances. These questions are meant to evaluate their thoughts about the job, assess their current interactions with staff and their potential interactions with kids and schools. The Guthrie seeks to review how the potential teaching artists would manage students and the school system (Brown 2018).

Similarly, at Steppenwolf, they conducted one-on-one interviews because they are actively looking for candidates that would bring a different perspective and during the interview, they ask questions to probe how the candidate's life experiences have colored and informed the way they view the world and the work (Robles 2017). Both Guthrie and Steppenwolf were similar in that they used the one-on-one interview format because they wanted to form a deeper relationship with each individual candidate. Both differ from Seattle Rep in interview format probably due to the increased responsibilities and expectations for their teaching artists where they create and deliver their own curriculum. The one-on-one format allows more time to learn about their candidates thoroughly, but it is difficult to assess how they work in groups especially

with student groups. However, it reduces the influences of others in the group when candidates answer the interview questions.

Guthrie Theatre was the only theatre organization that specifically detailed their second round of interviews where teaching artists would come in to teach a group of kids with a 10 to 15 minute focused lesson or when students are unavailable, they would focus on how they are as employees, how they work within and feel about large organizational systems and feelings about the Guthrie. The goal of the second round of interviews is to see how teaching artists interact with students, manage their time and teaching organizational style (Brown 2018). The other organizations might not pursue a second round of interviews because they have a limited timeframe to hire individuals or find that having a longer first round removes the need for a second round. While having a second round of interviews takes additional time and staff resources, it can provide improved, deliberate screening for the best potential candidates that fit with the organization. After organizations interview their screened candidates, they must make difficult decisions adding interviews as material to evaluate final hires.

<div align="center">AFTER THE INTERVIEW: MAKING DIFFICULT DECISONS</div>

When employers only have one position open and must choose between an equally qualified white teaching artist and teaching artist of color, they would focus on what cultural knowledge and resources that they need to fill to efficiently diversify and how well the candidate would reflect the students that they serve. Seattle Rep and the Guthrie stated their opinions below.

> I will look at who is the teaching artist that will add the greatest diversity to my teaching pool where I would factor age and gender identity and all other things. How they enrich my teaching artist goal but most importantly, how they reflect the students in the classroom (Martínez-Vázquez 2017)

> We gave particular thought to the male to female ratio as the original cohort consisted primarily of male teachers and tried to pay attention to racial diversity because we articulated the set of skills that work in diverse environments and the desire to have a diversity of candidates (Brown 2018).

These data reveal that both organizations try to maximize the value of a candidate by their intersectional identity, where they focused on who would bring the greatest potential to the organization. They reflected on their programs and the populations that they served and prioritized this value for consideration in their final decision making. Both alluded to how they would factor in gender along with race and ethnicity, but the Guthrie explicitly thought about gender because without this conscious consideration, their previous cohort of teaching artists were predominantly male and white teachers. Seattle Rep would establish a goal and successfully meet the goal for a diverse demographic representation of teaching artists because of the employer's awareness of the value of representation, access and opportunity for people of color. The next section elaborates how and who influences the final decisions to hire teaching artists.

THE POWER OF THE FINAL DECISION

Each organization had one individual (the program manager) who makes the final hiring decisions, but they differed on who is asked to provide input during the interview and decision-making processes. For example, at Seattle Rep, the education director made all final decisions and rarely needed opinions from education staff if they participated in interviewing (e.g. the education intern during the theatre game portion) (Martínez-Vázquez 2017). This method has the clear advantage of streamlined decision-making where it is based on one person's judgement and the organization fills positions in a short timeframe. Also, it reduces the time and resources required to implement because there is no need to wait for other people to make the decisions and give the offers to candidates.

At the Guthrie, the manager of the program (the education director) makes the final decisions but asks for input from an HR representative, the associate artistic director (department head), and the director of community engagement (frequent collaborator). HR ensured equity and fairness in the interview questions and candidate comparisons and the associate artistic director would informally meet all the folks on a one-on-one basis to see how they fit into the team and culture. For a second opinion, the director of community engagement would weigh in because this individual frequently collaborates with teaching artists and works closely with communities of color (Brown 2018). With multiple inputs, this process can increase the potential diversity of the pool thoroughly, but it does take longer and uses more resources. It can also potentially cause conflict because multiple people can disagree and never come to a consensus and lose strong candidates as they peruse other job offers based on their timeline.

Overall, recruiting teaching artists of color begins with assessing the conditions of diversity at the organization, followed by reviewing language bias in the job posting and the application material submission process and then, cultivating a broad distribution network of sources. After candidates submit their applications, they are screened (by HR, education or both) with diversity goals in mind and interviewed where the same and equitable questions are asked. Now, the organization has selected their candidates and sent them offers where teaching artists have accepted the employment offers. In the next chapter, I explore the professional development and training of teaching artists after they join the organization.

CHAPTER 3: PROFESSIONAL DEVELOPMENT AND TRAINING

CURRENT STATE OF TEACHING ARTIST PROFESSIONAL DEVELOPMENT

After teaching artists are selected and hired, they participate in an orientation, training and professional development program. Most teaching artists receive training from arts organizations after citing their initial postsecondary artistic education (Saraniero 2009, 238).

The training process consists of assessing employee and program needs, developing training goals and curriculum, delivering and evaluating the training (Pynes 2013, 278). Departmental trainings are usually led by the artistic and/or education staff while equity, diversity and human resource management offer equity, diversity and inclusion trainings depending on the employment status of the teaching artist.

Research suggests employment status determines whether a teaching artist receives any training or professional development at all. When organizations rely on a contingent workforce (independent/freelance contractors), they are less likely to invest in training and professional development to improve the job skills of these employees because the employees are legally not considered to have a long-term relationship with the organization. However, when organizations classify individuals as part-time or full-time permanent staff, they are willing to improve the job skills of these employees as part of their organization's strategy (Guo et al 2011, 253).

The evidence suggests that for teaching artists who are hired as independent contractors, organizations face restrictions on providing any training and professional development opportunities, including equity, diversity and inclusion work, because their status is considered temporary, the costs of training can strain the limited budgets of the education departments, and independent contractors are determined to not require training or professional development because they were hired for their established expertise under this status. In contrast, part-time and full-time permanent employees can receive training and professional development opportunities including related equity, diversity and inclusion initiatives.

Research notes that current professional development for teaching artists vary widely, ranging from:

> Basic orientation of the logistics in the organization's procedures and expectations to experiences that cover complex topics of school culture, youth development, arts education models, learning standards, classroom management, effective teaching strategies, collaboration, program evaluation and assessment of student achievement (McCaslin, Cohen and Booth 2004, 5).

Additionally, current training models conflict one another where one model would only develop and reward their work as an artist and ignore their work as a teacher (Scheib 2006, 8-9), while the other model would only focus on teacher curriculum and instruction yet ignore their work as an artist (Saraniero 2009, 241). Also, theatre arts organizations tend to create training designed for beginners and provide few training opportunities for veterans (Rabkin 2013, 509).

In response to the unevenness in training, teaching artists formed their own professional development pathways (Saraniero 2009, 242) and attend conferences, workshops and annual meetings outside of their respective arts organizations. They customize and scaffold training for veteran and novice teaching artists to have them learn more relevant content, focus on education philosophy and practice, share classroom management skills, and reconnect with teaching aesthetics. The formats of training sessions can include meetings, seminars, lectures, experiential workshops, all-day retreats, multi-day conferences, ongoing mentoring and study group models or a year-long formal apprentice program (McCaslin, Cohen and Booth 2004, 8).

This has led to a larger debate within the postsecondary theatre arts education community, where some teaching artists prefer national standards and increased teaching artist training on teaching and pedagogy within the postsecondary theatre curriculum (at any level: BFA, BA, MFA and MA) or developing certification programs and licensure (Schuttler 2009, 2) while other teaching artists advocate for more flexibility and informality with little to no

involvement from academia, resulting in less structured programs, less standardization and greater integration of teaching artists toward their arts discipline (Risner and Anderson 2015, 30; Risner and Anderson 2012, 13-14). Despite the ongoing, present debate on how to address teaching artist training and the growth of new programs emerging from universities, colleges, conservatories, school systems and arts organizations collaborations (Rabkin 2013, 509), current practitioners have recommended best practices that arts organizations can follow when they create their own in-house training program in the next section.

BEST PRACTICES FOR TEACHING ARTIST PROFESSIONAL DEVELOPMENT

Researchers have outlined the best practices for teaching artist professional development. These include developing, supporting, and encouraging a teacher identity yet reaffirming, reengaging and revitalizing an artist identity; promoting personal satisfaction (Scheib 2006, 7; Flynn 2009); having well-planned, engaging, relevant activities and connecting experiential learning and teaching practice (Saraniero 2009, 239; Rhodes 2003, 98; Larson 2004, 19; Flynn 2009; Jaffe 2011); offering core information and foundational knowledge (Rhodes 2003, 98); communicating a vision, goal and pedagogical assumptions (Rhodes 2003, 98; Hackett and Osnes 2016, 43-44); practicing teaching skills with fellow peers and mentors (Larson 2004, 15; Saraniero 2009, 240; Erickson 2003, 175; Scheib 2006, 7); varying professional development offerings over time, with ongoing, regular time together, both formal and informal (McCaslin, Rhodes and Lind 2004, 142-145; Hackett and Osnes 2016, 44; Flynn 2009); scaffolding a structured series of tasks for newcomers and veterans (McCaslin, Rhodes and Lind 2004, 142; Rhodes 2003, 98; Flynn 2009); providing times for feedback, reflection and thinking (McCaslin, Rhodes and Lind 2004, 142; Rhodes 2003, 98; Larson 2004, 18; Flynn 2009); encouraging the sharing of the learner's knowledge, expertise and interests (Rhodes 2003, 95; Jaffe 2011, 36);

exploring and practicing concepts where teaching artists can play and ask questions freely (Rhodes 2003, 98); promoting team-building and form respectful, professional and communicative relationships with the teaching artist cohort, full-time staff and learners (McCaslin, Rhodes and Lind 2004, 142); scheduling for flexibility in pacing, learning order and proficiency level (Rhodes 2003, 98); teaching curriculum planning skills, learning standards and classroom management (Jaffe 2011, 38; Flynn 2009); providing fair compensation for the teaching artists' time and effort (McCaslin, Rhodes and Lind 2004, 144); discussing respect for the artist, the art form, the collaborators (teachers, youth workers) and the students (McCaslin, Cohen and Booth 2004, 6); providing skills and tools for diverse learners such as conflict mediation, gender and cultural sensitivity and other special needs (McCaslin, Cohen and Booth 2004, 7); developing ways teaching artists can work in different environments with their skill sets and providing cross-disciplinary qualifications and/or partnerships between institutions (Anderson and Risner 2013, 144); and lastly, exploring ways to measure outcomes outside of statistics (Anderson and Risner 2013, 144).

Reviewing these best practices illustrates the massive amount of information teaching artists need to acquire and the lack of standardization for what teaching artists should learn from teaching artist professional development and training whether at a federal, state or local level. Hence, the debate is still ongoing as the field continues to professionalize to potentially become complementary to art specialist teachers of color requiring certifications, credentials and licensing. However, it is further complicated as each organization and its programs provide a different access point of learning and each state have different learning standards and interests. While everyone would like to implement all the listed best practices, theatre arts organizations do face challenges implementing effective teaching artist professional development.

Challenges include: lack of money to pay costs; lack of time for planning, assessment and evaluation on its effectiveness with no consistent standards; difficulty balancing artistic and teaching practices; the struggle to create a community and continuously improve; establishing and maintaining an understanding and commitment to the organization's mission, goals and objectives and turnover of teaching artists (McCaslin, Cohen and Booth 2004, 7; McCaslin, Rhodes and Lind 2004, 148). Despite the challenges in education focused professional development, teaching artists should incorporate elements of diversity training as they interact and provide direct services with multiple stakeholders in various settings. The next section reviews the principles and practices of diversity training in the organization.

PRACTICES AND PRINCIPLES OF DIVERSITY TRAINING PROGRAMS

Research shows that customized training programs improve work relationships for employees and managers who identify from different racial and ethnic groups (Aigner 2014, 116), promote creativity and problem-solving skills within the workforce and improve the organization's bottom-line (Prieto, Phipps and Osiri 2009, 19). However, diversity training requires experts who have direct experience with the relevant populations that employees plan to serve (Weisinger, Borges-Méndez and Milofsky 2016, 11S) and requires integration with the organization's strategy because diversity training alone will not change the work culture or increase retention for people of color (Buttner, Lowe and Billings-Harris 2006, 367).

Incorporating role plays and scenarios, diversity training can be approached in two ways: awareness-based versus skills-based. Awareness is designed for people to acknowledge diversity issues, cultural assumptions and biases while skills is designed for people to practice skills and tools to improve interactions with all individuals such as: conflict resolution, intercultural communication, facilitation and cross-cultural understanding (Treven and Treven 2007, 33-34;

Roberge et al 2011, 10). Whatever method organizations choose to execute their diversity training programs, they should incorporate any of these processes: *socialization:* where new individuals learn the attitudes, behaviors and knowledge to participate in the organization, *cross-training*: where team members take on or shadow a dissimilar team member's job tasks and responsibilities and *team-building*: develop trusting relationships through workshops and retreats (Roberge 2011, 8; Fredette, Bradshaw and Krause 2016, 35S).

Multiple sources recommended these formal and informal training programs. Organizations can implement managerial and general staff intercultural training, institute mentorship programs that advance people of color, offer leadership and self-development education through coursework or conferences, customize engagement and coaching for minorities and women, incorporate cultural competency training in staff retreats, carry out intercultural communication workshops and utilize ethnic diversity management evaluation techniques via surveys and the diversity scorecard. These programs socialize minorities into the organization and develop their self-esteem, community identity, reciprocal empowerment and career-beneficial networks (Aigner 2014, 116-117; Muslar 2015; Dijk, Engen, Paauwe 2012; Azmat, Fujimoto and Rentschler 2015, 389; Fredette, Bradshaw and Krause 2016, 35S; Fine 1996, 490). Through learning about the current practices and principles of teaching artist professional development and diversity training programs, we can compare how the interviewees at the theatre arts organizations approach teaching artist professional development and diversity training programs and if and how they work together in practice.

INTERVIEWEE APPROACH TO PROFESSIONAL DEVELOPMENT

In this section, I review how interviewees approach teaching artist professional development and training. Emilio Robles, at Steppenwolf Theatre, describes the intense

professional development and training provided because teaching artists are expected to create their own curriculum.

> Everyone, no matter what level of expertise, spends their first year as a teaching assistant paired with an established teaching artist. We use as a courtship process to get to know you and for you to get to know the organization. We try to set up a good match with school placement where they could best serve the population of students and if their personalities click with their co-teachers.
> They will have at least eight days of professional development in some way throughout the season and will receive a lot of contextual materials on a lot of pedagogy, a lot of back history about our programming and example templates of lesson plans noting vocabulary and outcomes. We also provide links about what's going on in the city that could contribute to documented planning hours and anything that will help them practice and allow to be not just a better teacher for themselves for also for our organization. We nurture interests and their passions.
> We will have a professional development day that explores the productions that we're tying into: one in the fall and one in the spring. We go through the lessons, sample activities, generate curiosity about the production, get feedback, build ensemble and do all kinds of great things. Then we have other elements of curriculum planning where we share what our lessons are and go through them, have questions about them before our teaching artists actually go out into the classroom and work with their partner teachers in their schools. (Robles 2017)

Based on the research on the best practices for teaching artist professional development, Steppenwolf utilizes a formal year-long apprenticeship model, encourages the practice of teaching and team building through a peer mentorship exchange, and provides a strong foundation to effectively orient new teaching artists. Having both the access to formalized, visual instruction (exemplified by the pedagogical background and lesson plan example template materials), and the informal building of a relationship with an established peer teaching artist, can contribute to feelings of social inclusion for new individuals. Additionally, Steppenwolf provided structured time to explore lesson plans in their entirety and to allow fellow teaching artists to reflect and provide feedback for their curriculum and their teaching practice. This shows that they are interested in the professional development of teaching artists as both teachers

and artists, connecting individuals to local Chicago resources. Having their educational philosophy at the forefront of the hiring process really amplifies their artistic and education viewpoints because aesthetic education is found to be effective and utilized by leading arts educators such as the Lincoln Center Institute for Education. This seems to a be a very effective model of scaffolded professional development because teaching artists have a full year and another sounding board (an established teaching artist) to support their education endeavors and learn how to create curriculum centered on aesthetic education and other passions. However, one potential disadvantage with this model is that it potentially takes time and resources away from the employee to practice their main creative work such as acting, directing, designing or writing. It is the most extensive program compared to Seattle Repertory, but the difference can be accounted in that teaching artists at Steppenwolf are responsible in creating and teaching the curriculum for each new production. Because teaching artists at Steppenwolf are part time employees, the organization can compensate teaching artists for their curriculum planning and teaching time compared to other organizations where they would not compensate teaching artists for their planning time.

Arlene Martínez-Vázquez describes the professional development and training provided but it is important to remember that the teaching artists are not expected to create the curriculum.

> We're definitely lacking a professional development program. Our teaching artists are independent contractors. For every student matinee, we [education staff] create the curriculum and we hold the training session for it, and we obviously pay them to come to the training session. We ask them that they only come to the training session if they're available to teach the workshops.
> At the training session, we actually do the lesson plan, play all the games together through hands-on practical work. As the curriculum writers, we see how long the activities really take and receive feedback from the teaching artists. Then, we give space for them to tell us how they would adapt the work and the potential pitfalls. After, we will rewrite curriculum
> (Martínez-Vázquez 2017).

Observing the research on teaching artist professional development, Seattle Rep contrasts with Steppenwolf because their teaching artists are considered independent contractors, trained only for the lesson's contents if they can teach the workshops. The format is very dependent on student matinees which tend to be one-time provided services for large groups of students at different schools. Teaching artists do not have the opportunity to establish a deeper relationship with the classroom teacher and classroom students compared to a full year at Steppenwolf Theatre. This makes sense economically because these teaching artists are not expected to create curriculum with clear goals and outcomes or to have sustained classroom residencies. The learning curve and orientation for these teaching artists would understandably be shorter in length and less detailed compared to Steppenwolf's professional development because the difference in teaching artist responsibility and their relationship with the school, the classroom teacher and the high school students. However, they do practice good feedback mechanisms, curriculum revision as needed, and provide space for artists to experiment, learn and play with the curriculum. It is highly centered on artistic practice that is further reflected in teaching practices. However, it would be interesting to see how they develop their professional development program, as it is less established, compared to Steppenwolf's process. Also, it seems that they do not provide pedagogy, example lesson plans or peer mentoring/coaching as part of their process. This could be explained because Seattle Rep has a limited budget and is still working on assessment and evaluation practices. Once the staff establish measures for student success, it will improve professional development because teachers can be measured on how they promote student success.

Overall, both follow the best practices for professional development where they emphasize experiential learning with outcomes and goals for participants involved (whether from

their one-time workshop or from their year-long residency). They provide opportunities for

teaching artists to reflect, practice, give feedback and revise lessons to improve the student

learning experience. Both try to compensate artists for their planning hours (at Steppenwolf) or

their training hours (at Seattle Rep). The teaching artists share their expertise with each other

whether through a year-long program or through consistent training sessions per production.

From training, they teach as they are hired for those duties and programs. After discussing the

professional development and training of teaching artists, the next section explores if and how

diversity training relates to teaching artists.

<p style="text-align:center">DIVERSITY TRAINING AND TEACHING ARTISTS?</p>

This section is meant to evaluate the relationship between teaching artists and whether

they receive any diversity training whether in their respective department or as part of a full

organization initiative. However, it was found that teaching artists rarely participate in the

provided diversity training initiatives. For example, the education director at Seattle Rep stated:

> This year, Seattle Repertory Theater, has been working hard with three
> consultants who are building an equity plan that involves all staff training,
> departmental training, involves affinity groups and involves evaluation of our
> hiring practices and a manual looking at all our policies, job description, board
> recruitment and all of that to improve racial equity in our organization as a whole.
> However, I think my teaching artists and education department is ahead of the
> organization in terms of racial equity. I am more concerned about them knowing
> what the organization is doing to catch up. Our organization is over 80% white
> and the education department is at least 75% POC (people of color), including
> staff and teaching artists.
>
> I think the equity and inclusion training that HR is putting together for all
> staff is very much focused on the organization, it's very much focused on our
> admin practices, on our programming, on our employee relationships. And that
> doesn't feel very relevant for our teaching artists, who are never in the building.
> So, our trainings [for teaching artists] will be very much focused on time in the
> classroom and relationship with students.
>
> Our teaching artists are always invited to come to the all-staff trainings
> and the affinity groups, but it is not mandatory for them to attend. We had our
> teaching artists come to the first workshop (this past year) about social justice,
> especially for people who had never thought about their privilege and about how

being white puts them ahead automatically. We paid them to attend the first one and they can attend more trainings up to $150 for the whole season.

       I feel it is difficult to include teaching artists as part of the organization because they're independent contractors and out in the classroom. I do try to let them know that they can attend big meet-and-greet for each play and all-staff meetings, but I cannot compensate them to do all of these things. None have come so far. Right now, there's a big gap between making them part of the organization and by definition, to be part of the social justice initiatives that we're doing. Only one of the teaching artists has opted into the POC (people of color) affinity group but she has been coming to every single meeting. This has become a really important part of her right now and that's kind of really great for us to hear. (Martínez-Vázquez 2017).

As we see in this excerpt from our interview and consistent with research, Martínez-Vázquez illuminates how the employment status of teaching artists determines whether they are included in the organization's activities, including any initiatives on equity, diversity and inclusion. As independent contractors, they are limited in what training opportunities they can attend and whether they can be paid for their time. Having a payment limit can discourage teaching artists attending EDI initiatives because they would like to be compensated fairly. However, they already align with the diversity mission because they want to be role models for students of color in classrooms. However, it is excellent to see that they are leading the change in representation of ethnic and racial diversity in the department due to social and personal motivators.

       The education director at Guthrie Theatre stated:

Right now, we have one volunteer run committee that meets once a month called EDI (equity, diversity and inclusion), where you can get paid (if salaried, you're already paid to come but if you're hourly, you can get paid to come). It is made up of representatives from all different aspects of the organization where artistic includes me and our artistic associate (who identifies as a woman of color). However, we're looking to restructure our EDI work because (1) we are in the process toward a professional consultant for EDI, (2) the goal and structure is vague and not part of the regular system of the work we do and (3) the labor is mostly done by employees and often times employees with no positional power. We have several affinity groups that meet once a month including: a women's group, POC (people of color) and GLBTQ (Gay, Lesbian, Bisexual, Transgender and Queer). They talk about how working in this environment together feels and meant to be more of a healing group. Then, we have the white allies learning

group where we (white people) come together to learn how we can be more successful in supporting our colleagues of color in the building. We ask people to facilitate certain conversations that were important to the group to make them more successful as allies and right now, we are thinking about how to get more people of color into production. We try to view six months out at a time and be transparent about the nature of our meetings.

Traditionally, we hired our teaching artists as independent contractors and not employees. If you hire somebody as an independent contractor, it limits you in the way in which you can develop and grow them as an employee. In fact, you're not allowed to train them as you're hiring them for their expertise. There's no quality control. However, this group are now part time employees where we can provide professional development opportunities and develop them as a cohort of teaching artists. They can now participate in the EDI trainings, EDI committee and the management training along with getting paid for that work in their part time schedules. An example of a training we offer includes an intent versus impact training through Brand Labs for employees that focuses how they look at the way their actions might intend one thing but impact another. I also encourage that teaching artists share their resources and expertise with one another. (Brown 2018)

Here, Brown argues that the employment status of teaching artists plays an important role in equity, diversity and inclusion because the divide between independent contractors and part-time employees indicates whether they are valued enough to be part of larger initiatives. It seems there are greater incentives to assess their job performance once they become part-time employees compared to their independent contractor status. Additionally, both Seattle Rep and the Guthrie are trying to further establish a climate and culture around diversity through its programs such as their affinity groups based on demographic characteristics.

One interesting observation is that the progress of their organization's diversity work minimally affects their departmental trainings. For example, Seattle Rep already has EDI consultants in place, while the Guthrie is still working to hire one EDI consultant. However, it is encouraging to see that individuals receive some compensation to participate in EDI because financial barriers can prevent individuals from fully participating. This indicates that diversity

training with teaching artists is difficult to implement because they are frequently offsite,

constituting a different relationship on the subject matter and how it is implemented.

JOB PERFORMANCE ASSESSMENT AND EVALUATION

One source noted that theatres have no explicit performance appraisals compared to

business organizations because the output: performance [and in turn, teaching] is visible to the

public (Haunschild 2003, 918). Performance appraisals are used to assess employee performance

but also motivate and constructively provide feedback for improvement in an organization.

However, research elaborated how difficult it is for arts managers to use rewards and

punishments (usually measured in a performance appraisal) because performance is intangible,

employees are committed to the artistic product and the government and board members

interfere with the work of management (Townsend 2000). However, each organization does

apply methods to assess and evaluate the work.

At Steppenwolf Theatre, teaching artists would be assessed through:

…Rigorous feedback on their lessons and their teaching and to observe them at least twice in the year (once during fall and once during spring). The feedback constitutes their strengths and what to improve and connect the goals. At the end of our season, we do a rigorous post-mortem for an hour or so where we talk and we reflect with everyone on how to improve programming and teaching. (Robles 2017)

At Seattle Repertory Theatre, teaching artists would be assessed through:

informal conversations after observing teaching artists at one of the workshops. While we don't have a formal process, I always center the conversations on how the artist felt about their shining moments and about where to improve. I help give them a little more perspective on their prior knowledge. We don't have a formal process because my teachers rarely ever have relationships with the kids and it is hard for me to assess how they structure a lesson because we structure it for them. I haven't figured out the best way to conduct these observations because we've been struggling a lot with measures of success for the students and how to evaluate the success of our workshops. I feel like I need to figure out how to assess student success before I can know how to assess teaching artists on their performance because if I don't know what the kids are getting out of it, then I

won't know how successful the teacher is facilitating that. (Martínez-Vázquez 2017)

However, she indicated from experience that a formal process works for larger groups of teaching artists and where they have the key responsibility of creating their own curriculum to serve students. She elaborated:

> At Stone Soup, I did have a formal process that worked really well where I observe my teaching artists at least once every year. I had a form and they would send me their lesson plan 24 hours before because they would create their own lesson plan there. Even though they had an overall curriculum of organizational goals for a creative drama class but within they could do whatever they wanted. They would outline with me their objectives, what they're working on in that track, if there was anything that they wanted me to look out for, as an objective observer, what they wanted to get from the observation process. I continued with the challenge method of feedback, noting student reactions during teaching. I challenge my teaching artists to think differently and try something out of their comfort zone. I would make those notes following that pattern. I begin the conversation by asking how they felt, what they noticed and give them feedback (Martínez-Vázquez 2017).

At Guthrie Theatre, it was noted that:

> We don't have adequate systems for employee review at this institution let alone systems that would be innovative and unique to the kind of programming that we're building. We're trying to develop better ways to evaluate performance and to make sure that we articulate what that excellent performance looks like. I'm really going in their classrooms (not to assess their ability to teach) to assess the effectiveness of the program, the dependability with the students, their ability to follow through on what they say that you're gonna do with the school, their appropriateness in interaction with students, those kinds of things and so we're building tools around that. (Brown 2018)

All three interviewees indicated that they provide feedback to the benefit of their teaching artists, whether through a formal or informal process. Steppenwolf Theatre focused on teaching skills in the classroom, while Guthrie Theatre focused on program effectiveness and fulfillment of basic responsibilities, and Seattle Rep centered on the teaching artists' self-perceptions of their teaching. However, it is difficult to generalize because Seattle Rep creates the curriculum for teaching artists while the others want their teaching artists to create their own curriculum.

Having varied responsibilities and expectations for teaching artists is similar to what teachers experience when they are held by different standards and accountability measures. Evaluations for the performance of teaching artists is still in progress. However, managers also need to develop or train teaching artists who might be struggling with their work.

TEACHING ARTISTS EXIT AND TRANSITION

When asked about a hypothetical situation where teaching artists struggle to perform and meet program needs, Arlene Martínez-Vázquez of Seattle Repertory Theatre said:

> We would have a conversation, not making it personal where I will try to clearly state what the program is about and relate to what we need as an organization. Through a performance improvement plan, I would give them very specific tools to get them to improve their performance. If they cannot meet these markers, we would need to part ways if determined not a good fit. However, I have not had to use this for anyone so far. (Martínez-Vázquez 2017).

Jason Brown of Guthrie Theatre said:

> For struggling teaching artists, I would primarily note time management issues in terms of missing multiple classes, telling teachers that were scheduled into their classes and not show up or become uncommunicative without reason. We would place those individuals on a performance improvement plan [a traditional way of articulating out the problem and where we need areas of improvement]. If we don't see areas of improvement by this time, then we could consider termination. However, we can coach people out of the job if other methods do not work. However, I never had to employ one of those yet. (Brown 2018)

Both indicated a performance improvement plan would be instituted, expressing the need to meet these agreed upon goals within a particular time frame. However, they never had to utilize this with their teaching artist staff. This could indicate that teaching artists are excellent employees because of their acting experience and traditional reliance on reputation. However, this hypothesis requires additional investigation and future study.

CONCLUSION

These results reveal that the human resource practices of recruitment, selection, and training for racial and ethnically diverse teaching artists depend on establishing conditions in the organization that support equity, diversity, and inclusion through the unit design, the strategy, the climate and culture, the recognition of individual differences, and buy-in from leadership. Also, the arts organizations should move toward producing stories that reflect diverse voices, perspectives and thoughts because they amplify the organization's dedication to diversity as a value in both artistic and education departments. Additionally, the individuals who hire must reflect on their identity and their positionality while valuing diversity and connecting to their own definitions of diversity. To recruit ethnically and racially diverse teaching artists, they must think beyond traditional methods of casting breakdowns and job postings on their own website and invest in groups and organizations that provide a continuous pipeline of minority individuals, while growing relationships with those who have established networks with underrepresented groups (within and outside of the arts). When making decisions on who to hire, results should include perspectives ranging from who would bring the most amount of diversity to the pool to who is missing in the pool. Education departments should look beyond referrals and recommendations only. Additionally, arts organizations need to address barriers that all teaching artists continue to face such as compensation, benefits and job security because these issues present as increased barriers for teaching artists of color. The professional development and training of teaching artists requires additional research because interviewees are still trying to assess student success before, they can assess teaching artist success.

The interviewees plan to improve and create teaching artist professional development and training opportunities such as addressing race conversations in the classroom as a visiting artist (Martínez-Vázquez 2017), deeper knowledge of content, curriculum and planning (specifically

for the August Wilson monologue competition) (Martínez-Vázquez 2017), improved assessment and evaluation practices (Robles 2017), in house conferences and workshops (Brown 2018), programs for entry level artists with no experience in teaching (Brown 2018) and those who are veterans to improve their career sustainability (Brown 2018).

IMPLICATIONS FOR FURTHER RESEARCH

One implication for further research is to focus primarily on training as its own research question because training and professional development for teaching artists is still in the developmental phase and unstandardized, and we know even less about diversity and cultural sensitivity training in this context. Questions to ask include: should teaching artists pursue credentials such as a master's or a certificate program and how would it incorporate diversity? Teachers College recently instituted a teaching artist certificate program as of 2018. This could help arts organizations model their training or work together with universities and colleges to develop teaching artistry as a profession. They could use data from National Endowment for the Arts focusing on artist educators.

Another possibility for further research would be to consider the intersectionality of gender, race, and ethnicity and how they affect teaching artists because multiple studies that indicated women face barriers as artists yet dominate the teaching artist field. However, there are limited data on men of color versus women of color teaching artists. Questions to ask could include: how do arts organizations handle recruitment and selection for women of color versus white women? Data to review could include longitudinal studies that connect race and education policy.

A possible avenue for research could be to identify a complementary profession to teaching artists (e.g., arts specialist teachers) and then focus the discussion on arts specialist

teachers of color. Most of the research focuses primarily on classroom teachers of color and little research is available about arts specialist teachers of color. A question to further explore could be: how can schools recruit and hire art specialist teachers of color? How can schools retain art specialist teachers of color? The insights from that potential study could engage with this current study. Relevant data to utilize includes qualitative studies of the recruitment of teachers of color, interviews with art specialist teachers of color, and quantitative data provided by the US Department of Education.

As the cultural, social and political forces continue to affect arts education, I remain hopeful that the teaching staff in the United States will reflect the quickly changing demographics of future students in the classroom.

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Appendix I: Organizational Mission, Vision, Values and Diversity

	GUTHRIE THEATRE	STEPPENWOLF THEATRE	SEATTLE REPERTORY
Mission	The Guthrie Theater engages exceptional theater artists in the exploration of both classic and contemporary plays connecting the community we serve to one another and to the world. Through its extraordinary artists, staff and facility, the Guthrie is committed to the people of Minnesota, and from its place, rooted deeply in the Twin Cities, influences the field as a leading 21st century arts organization.	Steppenwolf Theatre Company is where great acting meets big ideas. Our passion is to tell stories about how we live now. Our mission is to engage audiences in an exchange of ideas that makes us think harder, laugh longer, feel more.	Seattle Repertory Theatre collaborates with extraordinary artists to create productions and programs that reflect and elevate the diverse cultures, perspectives, and life experiences of our region.
Vision	The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind, and build community through the illumination of our common humanity.		Theatre at the heart of public life.
Values	• Artistic Excellence • Community • Equity, Diversity and Inclusion • Financial Responsibility		• Artistic Vitality • Sustainability • Generous and Inclusive Practices
Equal Employment Opportunity	✓	✓	✓

*Obtained from organization websites, accessed as of October 2018

Appendix II: Theatre Profiles

	GUTHRIE THEATRE	SEATTLE REPERTORY	STEPPENWOLF THEATRE
CITY/STATE	Minneapolis/Minnesota	Seattle/Washington	Chicago/Illinois
PRODUCTIONS PER SEASON	9 (Year-Round)	8 (Year-Round)	7 (Year-Round)
BUDGET	Group 6: $10 Million & Over	Group 6: $10 Million & Over	Group 6: $10 Million & Over
LEADERSHIP			
• BOARD	Martha Goldberg Aronson-Chair	John Keegan- Chair	Eric Lefkofsky- Chair & Co-Founder
• ARTISTIC	Joseph Haj- Artistic Director	Braden Abraham- Artistic Director	Anna D. Shapiro- Artistic Director
• MANAGING		Jeffrey Herrmann- Managing Director	David Schmitz- Executive Director
CONTRACTS	LORT A, LORT B, LORT D, TYA	LORT B, LORT D	CAT
FOUNDED	1963	1963	1976

*Obtained from Theatre Communications Group Membership Directory, accessed as of October 2018

Appendix III: Interview Questions Guide

<u>**PRELIMINARY Questions:**</u>

How did you arrive to this place in your career?

How do you self-identify in your race/ethnicity?

How do you define diversity? How do you see diversity reflected in the organization as a whole?

How do teaching artists function in the education department and what is their employment status? What specific education programs would they work on?

THEME 1: **Recruitment of Diverse Teaching Artists**

1) What factors would you consider first before hiring new teaching artists?

2) How would you recruit new teaching artists?

    a. How would you recruit minority teaching artists? What strategies?

3) What are the key skills, experiences & qualifications that you look for in a teaching artist?

4) What is one challenge you find in recruiting minority teaching artists? What is one success you find in recruiting minority teaching artists?

THEME 2: Hiring and Selection of Diverse Teaching Artists

1) How do you select the teaching artists that you ultimately would like to interview? What characteristics interest you?

2) How do you factor in a teaching artist's identification as a minority when you select candidates to interview?

3) What are some example questions that you would ask potential teaching artists?

4) Who (in staff) would be part of the interview process and how much input do they have in the decision-making process?

5) How would you decide between one teaching artist and another teaching artist?

    a. How would you compare a minority teaching artist to a white teaching artist?

THEME 3: Professional Development and Training of Diverse Teaching Artists

1) What training or professional development do teaching artists receive after they have been hired? How would you train new teaching artists?

    a. Do any opportunities relate to diversity training? Cultural sensitivity?

2) How do you review and assess the job performance of the teaching artists?

3) What protocols take place if a teaching artist is not performing up to standard?

ENDING QUESTION: What do you hope to see in the future about diversity in your organization and in the fields of arts administration & education?

Appendix IV: Interviewee Biographies

Arlene Martínez-Vázquez is a director, educator, and arts administrator currently serving as Education Director for Seattle Repertory Theatre. Arlene holds a BA in Theatre, Hispano American Literature, and Foreign Languages from the University of Puerto Rico; and an MFA in Theatre Directing from Middlesex University, London. While in London, she studied Meyerhold & Biomechanics at GITIS Academy in Moscow and Theatre of the East at the Indonesian Arts Institute in Bali. She also collaborated with CASA Latin American Theatre Festival during its first two years, and was a visiting lecturer at Buckinghamshire Chilterns University College, England & Mahidol University, Thailand. Since moving to Seattle in 2009, she has worked as a director with Intiman Theatre Festival, A Contemporary Theatre, Book-it Repertory Theatre (touring program) and Cornish College of the Arts.

Jason Brown is the Director of Education at the Guthrie Theater. Jason has over 20 years of teaching, arts education and curriculum design experience. He started his education career as a licensed 9th Grade English teacher in Ohio. Prior to coming to the Guthrie, Jason worked as the Director of Curriculum and Program Manager for a Minneapolis-based youth-development organization called Project SUCCESS. During his 16 years at Project SUCCESS, he designed and published the Project SUCCESS Curriculum Guide, and delivered workshops, trainings and presentations to help educators across the country strengthen their students' social-emotional development. Jason also co-founded Emigrant Theater Company, a Twin Cities theater company that was dedicated to the production of new and developing plays and has worked with many other theater companies as a dramaturg (including many years ago with Michael Lupu at the Guthrie Theater), set designer and technical director.

Emilio G. Robles attended Wabash College where he majored in Theatre and Secondary Education. He also holds an M.F.A. in Acting from the University of Pittsburgh and has also trained with SITI Theatre, Shakespeare & Co and BADA at Oxford. In Chicago, Emilio was an actor, coach, director, voice-over professional and teaching artist for 15 years. Some credits include: Teatro Vista, Congo Square Theatre, A Red Orchid Theatre, Steppenwolf for Young Adults and *Chicago PD*. Emilio is also an Associate Artist with Adventure Stage Company, a Chicago theatre company whose mission is to "create and tell heroic stories about young people" and a proud member of SAG-AFTRA.

Emilio had a ten-year tenure with Steppenwolf for Young Adults, where he worked in numerous capacities for SYA including teaching school residencies, leading PD workshops and creating curriculum, which culminated in the role of overseeing programming and classroom instruction as Curriculum and Instruction Manager. He is Master Teacher of Theatre Emeritus with Global Voices Initiative, a program that fuses the use of playwriting with Arabic, Chinese, French, Spanish and English language learners to connect globally with students abroad. His work with GVI has enabled him travel to Morocco on several occasions and work with classroom teachers, students and artist collaborators alike, by creating curriculum guides, assessment models and mentoring new teaching artists. Emilio has also been a resident teaching artist for Lookingglass Theatre Company for over fifteen years and has directed and/or taught numerous "flagship"

programs with youth, including *Studio Classes*, *Lookingglass Lab* and *Summer Camp on the Lake*. He has also Assistant Directed three main-stage productions for Lookingglass. As part of *Project CREATES* at Columbia College, Emilio worked as a "coach" for a team of CPS teachers by helping them create arts-integrated lessons, unit plans and arts-centered teaching practices to increase engagement and deepen learning for students. Emilio also served as part of INGENUITY INC's Collective Outreach Panel and been an independent consultant for Chicago Public Schools and various regional arts organizations. Among other things, Emilio is very passionate about cultural literacy, multi-disciplinary arts integration, creating devised work and theatre as a means of social justice for underrepresented voices. With over 25 years of experience as an educator working with learners in various settings and from diverse communities, he has been nominated three times (2011,2013 and 2017) for a 3Arts Teaching Artist Award.

*Obtained from interviewees and updated as of October 2018