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RECRUIT
HIRE & TRAIN
THEATRE TEACHING
ARTISTS OF COLOR



RESEARCH QUESTION

- How do theatre education departments
 - RECRUIT
 - SELECT
 - TRAIN
- Teaching artists of color?



DEFINE: WHO ARE TEACHING ARTISTS?

- *“Practicing professional artists with complementary skills and sensibilities of an educator, who engages people in learning experiences, through and about the arts” -Eric Booth, 2003*



DEFINE: WHAT IS DIVERSITY?

- Can include one or multiple identities [intersectionality] such as:
 - Race, Ethnicity, Gender, Age, National Origin, Disability*, Physical Appearance <visible>
 - Sexual orientation, Socioeconomic Status, Education, Marital Status, Language, Religion <invisible>
 - “Diversity of Thought” on ideas, perspectives and values
- *can be visible & invisible



METHODS I: ORGANIZATIONS

- The selected *theatre organizations* fulfill these criteria:
 - *Large* Size; *\$10 Million+* Budget; *Nonprofit Regional* Model
 - Have *active, education* programs targeting K-12, adults & community-specific groups.
 - Interest in producing & presenting *multicultural, diverse* works.
 - Values *equity, diversity and inclusion* in mission, values &/or hiring practices

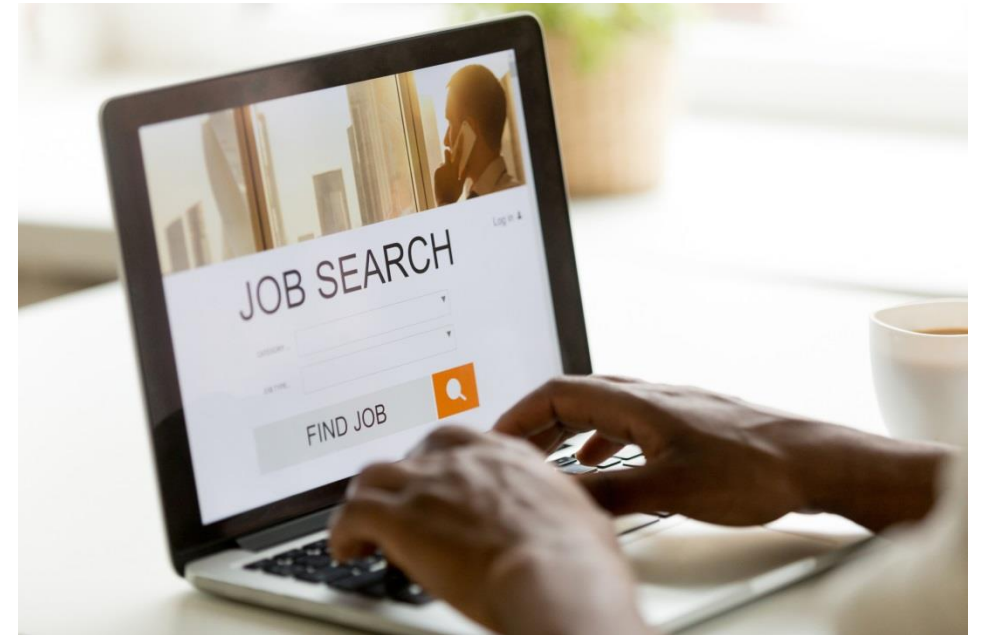


METHODS II: INTERVIEWEES

- Interviewed individuals who hire TA's [*education director, education manager, lead teaching artist*] about:
 - Work experiences and education programming
 - Perceptions on diversity
 - Recruitment, selection and training strategies
- Organizations include *Guthrie, Steppenwolf & Seattle Repertory*

DEFINE: RECRUITMENT

- **RECRUITMENT:** finding & attracting qualified applicants for open job positions



KEY RECRUITMENT FINDINGS

- INDIVIDUALS who HIRE must:
 - **REFLECT** on their own positionality across multiple identity markers & how they define/value diversity
 - *How can I use my privilege to hold others accountable?*
 - **MESSAGE** values of equity, diversity & inclusion by:
 - Articulating values at in-person recruitment, in job posting language & in the distribution of job postings.

IN PERSON RECRUITMENT

- ***IN PERSON RECRUITMENT (CONSISTENT, ONGOING, LONG-TERM)***
 - Encourage (but not rely only on) current teaching artists/staff of color to openly recruit candidates
 - Participate in career expos/career fairs at institutions rich with diverse candidates
 - Establish/update local **partnerships** with:
 - Colleges/Universities/Theatre Departments [*most successful*]
 - Arts Non-Profit Organizations
 - Cultural/Racial Specific Organizations (in arts & non-arts [i.e. education, community organizing, human services])
 - Professional/workforce development programs
 - High schools [theatre festivals, high school guidance counselors]

RECRUITMENT SUCCESS

- **Arts/Community Non-Profit EXAMPLE:**
 - SEATTLE REPERTORY
 - 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).

RECRUITMENT SUCCESS

- **Cultural/Racial Specific Organization EXAMPLE:**
 - GUTHRIE
 - 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).

RECRUITMENT SUCCESS

- **Professional/Workforce Development EXAMPLE:**
 - STEPPENWOLF
 - 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.

JOB POSTING LANGUAGE

- Signaling diversity in the LANGUAGE can be:
 - *Social justice competence, analysis & organizing experiences*
 - *Works with multiple, diverse learners/stakeholders*
 - *Knowledge/awareness of diverse communities/communities of color*
 - *Ability to address and navigate difficult conversations including microaggressions*
 - *Prominently placing the EEOC statement in the job posting*
 - *Focus more on work experiences/teaching philosophies & practices in lieu of a degree*

JOB POSTING DISTRIBUTION

- Organization's **Website**
- Personal **Recommendations** from Friends, Colleagues etc.
- Online **Job Boards** (Monster, Idealist etc.); **Career/Job Fairs**
- Higher education institutions/conservatories, Arts Organizations, Culturally/Racially Specific Organizations **Partnerships**
- **HR** Recruiter/Representative
- **Social Media** (Facebook, LinkedIn)
- **Job Readiness/Professional Development Workshops**
- **Casting** Notices (Playbill, Actors Access, Backstage etc.)



DEFINE: SELECTION

- **SELECTION:** making decisions on who to hire and fill positions for program needs
- WHAT WOULD HELP YOU CHOOSE ONE CANDIDATE OVER ANOTHER?
 - Application Materials (resumes, references, writing samples, rec letters, headshots)
 - Interviews (One on One vs. Group)
 - Job Assessments (teach lesson or play theatre game)
 - Program/Staffing Goals & Needs



KEY SELECTION FINDINGS

- EVALUATE candidate with the greatest cultural knowledge/experiences that reflect program needs & diversity staffing goals
- DETERMINE which components of application materials/process is valued compared to the others (i.e. interview > cover letter, resume > interview etc.)
- CONDUCT the interview process consistently & connect directly to the work environment the teaching artist will face (whether one to one, group/co-teaching w/classroom teacher etc.)
- DEVELOP a weighting system to evaluate application materials, interviews & assessments

SELECTION HIGHLIGHT STORY

- *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).*

SELECTION HIGHLIGHT STORY II

HOW TO SELECT ONE OVER THE OTHER?

- *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).*

TRAINING PATHWAYS OVERVIEW

EDUCATION

- Curriculum Development & Management
- Teaching Pedagogy, Philosophy & Practice
- Classroom Behavioral Management
- Assessment/Evaluation
- Relationship Building with:
 - Classroom Teachers/Administrators
 - Students

DIVERSITY

- Acknowledgement of Differences & Bias
- Conflict Resolution
- Intercultural Communication
- Inclusive Work Culture
- Employee Relationship Building
- Discrimination/Harassment Scenarios

ARTISTIC

- Discipline-focused training (Acting, Directing, Playwriting etc.)
- Collaboration with other Teaching Artists & Creative Staff
- Provide artistic opportunities [TYA, touring shows, staged readings etc.]
- Networking

KEY TRAINING FINDINGS

- Employment status HIGHLY determines whether TA's are included & compensated for EDI because independent contractors are short term, noted as service providers with expertise (so no training) yet part-time employees are part of org & eligible to receive training!
- More research is needed as training is unstandardized [where orgs are struggling to balance EDUCATION/ARTISTIC pillars] due to limited budget/staffing for assessment/evaluation OR program needs vary (i.e. long-term classes/residencies vs. one-time workshops)
- Starting to incorporate education trainings: addressing racism in the classroom, relationship building with the classroom teacher, classroom management strategies etc.