

2017

LORT

League of Resident Theatres

LORT EQUITABLE RECRUITMENT & HIRING GUIDE

A RESOURCE GUIDE FOR HIRING MANAGERS SEEKING TO RECRUIT DIVERSE CANDIDATES FOR EMPLOYMENT
IN LORT THEATRES.

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EDI STATEMENT OF INTENT

This resource guide has been created by the members of the LORT Recruitment Subcommittee to provide useful and constructive suggestions for a more equitable employment process for LORT theatres with special attention to the recruitment of diverse candidates for leadership positions, primarily people of color and women. With a dearth of representation in key leadership positions at LORT theatres, this subcommittee seeks to provide a targeted perspective that seeks to expand the candidate pool of future LORT leaders as well as foster a culture that embraces the ideals of equity, diversity and inclusion (EDI) within our member theatres. The following guide shares best practices relating to recruitment efforts from entry-level positions up to executive leadership within LORT organizations. As hiring practices continue to be refined and reformed, it is the intention of the subcommittee that this guide be amended to remain up-to-date and relevant.

We believe that the hiring managers and organizational leaders that utilize this guidebook seek to create a more equitable, diverse and inclusive culture within their institution as well as the theatre field at large by acknowledging that in order to do our best work, we must value EDI in our staffs and boards by having more representation by women and people of color in key decision-making positions.

The LORT Recruitment Subcommittee is a working body of the LORT Diversity Initiative tasked to create a best-practices guide to assist member theaters in effectively searching for candidates from underrepresented populations in their own communities. The following individuals from the subcommittee served as the working group responsible for creating this guide:

Emika Abe	Management Associate, Alliance Theatre
Corinne G. Deckard	General Manager, Asolo Repertory Theatre
Kelvin Dinkins, Jr. (Chair)	General Manager, Two River Theater
Stephanie Rolland	Artistic Administrator, Center Stage
Sarah Williams	Associate Managing Director, Berkeley Repertory Theatre

“Being able to see people of color visibly active in leadership positions is essential to show how the public is truly represented in every facet of arts organizations. Otherwise, it is hypocritical to claim arts organizations serve the public without people reflective of that public working within them...Committing to diversity in arts organizations is not about checking off a box, filling up a diversity quota, or reaching out to the few people of color that you know. It is about establishing an organizational commitment to diversity advancement...It is essential to not only recruit people of color for job opportunities, but it’s even more important to nurture their growth and encourage them to be ambitious for career advancement.”

- ELENA MUSLAR,

HowlRound: “Racial and Ethnic Diversity in Arts Management: An Exposé and Guide”

DEFINITIONS

Diversity includes all the ways in which people differ, encompassing the different characteristics that make one individual or group different from another. While diversity is often used in reference to race, ethnicity, and gender, we embrace a broader definition of diversity that also includes age, national origin, religion, disability, sexual orientation, socioeconomic status, education, marital status, language, and physical appearance. Our definition also includes diversity of thought: ideas, perspectives, and values. We also recognize that individuals self-identify with multiple identities.

Equity is the fair treatment, access, opportunity, and advancement for all people, while at the same time striving to identify and eliminate barriers that have prevented the full participation of some groups. Improving equity involves increasing justice and fairness within the procedures and processes of institutions or systems, as well as in their distribution of resources. Tackling equity issues requires an understanding of the root causes of outcome disparities within our society.

Inclusion is the act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. An inclusive and welcoming climate embraces differences and offers respect in words and actions for all people. It's important to note that while an inclusive group is by definition diverse, a diverse group isn't always inclusive. Increasingly, recognition of unconscious or "implicit" bias helps organizations to be deliberate about addressing issues of inclusivity.

Stereotype is an exaggerated belief, image or distorted truth about a person or group - a generalization that allows for little or no individual differences or social variation. Stereotypes are based on images in mass media, or reputations passed on by parents, peers and other members of society; stereotypes can be positive or negative.

Prejudice is an opinion, prejudgment or attitude about a group or its individual members that can be positive but is often negative, which may be accompanied by ignorance, fear or hatred. They are formed by a complex psychological process that begins with an attachment to a close circle of acquaintances or an "in-group" (such as family) and is often aimed at "out-groups."

Biases are mental tendencies, preferences or prejudices.

Unconscious Bias is a prejudice or an assumption about a person or group based on common cultural stereotypes rather than on thoughtful judgment.

Blind Spots are areas in which one fails to exercise judgment or discrimination.

A CASE FOR EQUITY, DIVERSITY, AND INCLUSION (EDI)

The moral or social justice case asserts that each person has value to contribute, and that we must address barriers and historical factors that have led to unfair conditions for marginalized populations. For example, racial equity refers to what a genuinely non-racist society would look like, where the distribution of society's benefits and burdens would not be skewed by race, and individuals would be no more or less likely to experience them due to the color of their skin. From a moral perspective, nonprofits are created to improve society and as such they should be diverse, inclusive, and equitable.

The economic case is based on the idea that organizations and countries that tap into diverse talent pools are stronger and more efficient. Economists see discrimination as economic inefficiency – the result of a systematic misallocation of human resources. In fact, the Center For American Progress finds that workplace discrimination against employees based on race, gender or sexual orientation costs businesses an estimated \$64 billion annually. That amount represents the annual estimated cost of losing and replacing more than 2 million American workers who leave their jobs each year due to unfairness and discrimination. In this argument, organizations should become more diverse and inclusive because it makes economic sense to leverage the talent pools of different populations.

The market case states that organizations will better serve their customers if they reflect the diversity of their market base. A dramatic demographic shift is under way in the U.S., which will be majority non-white around 2043 according to the Census Bureau. In the private sector, companies such as Deloitte recognize the buying power of minority populations and highlight that diversity is critical to growing market share and bottom line. In the nonprofit sector, clients are our customers, and they want to see themselves represented in the organizations that serve them. Donors are also customers, and organizations and their clients can benefit from the resources of different groups. What's more, organizations with diverse leadership are more likely to understand the needs of a diverse client base.

The results case is that diverse teams lead to better outputs. Scott Page, author of *The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools and Societies*, uses mathematical modeling and case studies to show how diversity leads to increased productivity. His research found that diverse groups of problem solvers outperform the groups of the best individuals at solving problems. Diverse nonprofit organizations, and the diversity of perspectives within them, will lead to better solutions to social problems.

Why Does EDI Matter Now?

Nonprofits and foundations are talking about these issues in ways that we have not seen before. Multiple factors have influenced this conversation. First, recent social movements have pushed this issue to a higher priority; Black Lives Matter, the marriage equality movement, and the movement to end mass incarceration all focus on inequities in our country. What's more, other industries are openly talking about their diversity and inclusion efforts and showing how they benefit the bottom line. The technology industry, in particular, has been spotlighted with organizations sharing data, individuals sharing experiences, and media scrutinizing progress. Finally, the philanthropic sector and others are starting to collect data so we can track our own progress, or lack thereof.

In our own field, artists have taken on the issues of equity, diversity, and inclusion with fierceness and determination. Playwrights are writing works that directly and unapologetically confront these issues. Our nonprofit organizations are becoming microphones for speaking to the issues of our time. While artists often drive the social and political conversations forward, we have an obligation, as the organizations that support these artists, to do our part in reflecting those messages not only in the work onstage but throughout our entire organizations from board to staff.

Leaders must invest time, resources, and courage to make progress on creating an inclusive environment. We encourage you to leverage resources in this guide as you take action in your organization. We are all in this together, and through collaboration we can achieve better, and faster, results.

LEGAL NOTE:

Hiring Managers should be sure to check with HR or your legal counsel to ensure that you are not violating any laws or regulations related to workplace discrimination at any point in your recruiting and hiring processes. For more information, visit the U.S. Equal Employment Opportunity Commission’s website at <https://www.eeoc.gov/>. In summary:

“Under the laws enforced by EEOC, it is illegal to discriminate against someone (applicant or employee) because of that person’s race, color, religion, sex (including gender identity, sexual orientation, and pregnancy), national origin, age (40 or older), disability or genetic information. It is also illegal to retaliate against a person because he or she complained about discrimination, filed a charge of discrimination, or participated in an employment discrimination investigation or lawsuit.

The law forbids discrimination in every aspect of employment.”

ORGANIZATIONAL EDI ASSESSMENT

An organization that prioritizes diversity, equity and inclusion creates an environment that respects and values individual difference along varying dimensions. In addition, inclusive organizations foster cultures that minimize bias and recognize and address systemic inequities, which, if unaddressed, can create disadvantage for certain individuals. This is not a human resources issue, it is a strategic issue. These An organization interested in embracing a commitment to EDI should exemplify its intent in its mission, vision, and values; incorporate it into its strategic plan; and cascade it throughout the organizational culture. In order to qualify your organization's position in positively affecting change, we suggest an internal evaluation of organizational culture.

Organizational Culture & Assessment Tips:

- We suggest a group of staff persons develop an internal assessment of the diversity of your community, audience, staff and board. Below are some recommended questions that will help you to assess your organization through the lens of EDI. Ultimately, this evaluation can help you determine your organization's areas of diversity deficiency?
- artEquity (www.artequity.org) offers an equity-based organizational assessment.
- Consider EDI training for the staff and Board with artEquity (www.artequity.org), TCG's EDI Institute, or another resource to educate those in your organization about addressing unconscious bias. In addition to national partners, explore local options for diversity consultants who may have particular knowledge of your community.
- Consider not only the demographics of your theatre, but also the demographics of your geographic location using census information. It can be valuable to understand underrepresented populations (those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability) within your community and your theater.
- It can be useful to complete internal and external surveys that gather information about the diversity of your community and your audiences, either done independently or with a consultant.
- Once you have completed your assessment, strategize around the potential barriers that are keeping the environment or particular aspects of the organization inequitable.
- If you have found inequity within your organization, name those areas, and seek an outside partner or appropriate training as you attempt to address these inequities for perspective.
- Once you have reviewed where your organization can improve, consider what changes can be made (while also considering later sections of this guide) and which might be most difficult to implement at your organization.
- Speak with your staff and board about these issues and find opportunities for collective action with other arts-centered organizations or community partners.
- Given your evaluation, is your institution adequately prepared to recruit/hire/retain diverse candidates into an equitable and inclusive environment?

Further Reading

Those People

- It's Not about Race! Written by John Metta
<https://thsppl.com/its-not-about-race-fb140bac8f1#.c1llifk3g>

ArtEquity

- Best Practices for Diversity and Inclusion Initiatives - http://media.wix.com/ugd/413133_d8fa81e141344138935cb52cf9ea2d0d.pdf
- Organizational Traps and Strategies - http://media.wix.com/ugd/413133_3cb5154f514d4feca9b6858a3a682f2e.pdf
- Valuing Diversity vs. Moving Towards Inclusion - http://media.wix.com/ugd/413133_d648d96e0ec74ea6b87ae19723e7cc3d.pdf

HowlRound

- So You Want to Start a Diversity Program? Ten things to consider when creative a diversity and inclusion program. Written by Snehal Desai
<http://howlround.com/so-you-want-to-start-a-diversity-program-ten-things-to-consider-when-creating-a-diversity-and>

Evaluating and Transforming Organizational Culture by Alan Gutterman

- <http://alangutterman.typepad.com/files/omddc---evaluating-and-transforming-organizational-culture.pdf>

College of Food, Agricultural and Natural Resource Sciences – CFANS

Diversity and Inclusion in the Performance Review

- <https://www.cfans.umn.edu/sites/cfans.umn.edu/files/Diversity%20and%20Inclusion%20in%20the%20Performance%20Review.pdf>

EQUITABLE RECRUITMENT & JOB POSTING STRATEGIES

Creating Equitable Job Postings

The content of a job description is just as important as WHERE it is posted when it comes to reaching out to a diverse pool of potential candidates.

Writing an equitable job posting may not be as easy as it seems. We all have biases and assumptions, and we are often working on a tight timeline when it comes to filling an open position. Writing a job description that not only accurately reflects the position and the culture of your organization, but also encourages candidates of all backgrounds to apply, often takes more time than we anticipate. This guide is meant to be a starting point. Its intent is to offer some tips for writing an inclusive and accessible job description without being prescriptive or formulaic. In a field where a job title at one theatre company may translate differently at another company, we must strive as diligent recruiters to clarify the responsibilities of the position as well as the capacity for potential in a diverse pool of applicants.

There are certain requirements for an effectively equitable job description. By scrutinizing and dissecting the factors that make a job description inclusive and informative, this section aims to illuminate and improve those areas that can often be perceived as exclusionary.

Consider the following when posting a job opportunity:

- Is the job title appropriate for the position? Is it consistent with similar positions in other organizations? Or is it decidedly different? If it is different, does the description reflect that?
- Is a salary range included in the job posting? If not, why?
- Are you asking the candidate to provide a salary history or salary expectation?
- How important is the mission of your organization to this particular job function?
- Does the job have an educational requirement that is absolutely necessary to perform the job function?

Equal Opportunity Employer Statement

Employers with at least 15 employees are covered by laws mandated by the Equal Employment Opportunity Commission (EEOC). Most job descriptions include the basic language stating that “[name of organization] is an equal opportunity employer.” Some organizations, however, may choose to write their own versions of EOE statements. If your organization is publicly committed to EDI, writing out your own EOE statement is one way to articulate your commitment to diversity. Having a unique EOE statement not only stands out against the more standard language that accompanies job postings, but is also an intentional way to communicate to a candidate pool that your organization values having a diverse workforce.

If you include an EOE statement, where is it placed in the job listing? Is it at the top in a prominent position or it is in fine print at the bottom of the page? Where your EOE statement is placed can intentionally or unintentionally signal to potential candidates its importance to the organization.

For examples of individualized inclusion/EDI statements, please refer to Appendix A.

The Job Description

Inclusive language is essential when it comes to describing the responsibilities of a job. Even phrases and words that seem “standard” can reveal an unconscious bias. Take the time to re-write or update the job description to ensure that the current responsibilities of a position are as accurately described as possible. We recommend that you make a habit of asking employees that are transitioning from a position within your organization to update/revise their own job descriptions before they vacate the position. In writing the description, consider what adjectives and pronouns, if any, you are using to describe the job. Could a reader make an assumption that the language is particularly gendered? Are you objectively describing the responsibilities? Before posting the job, have two or more colleagues review the job description and ask them to identify language that may be exclusive or any unconscious biases that may have slipped in. Obtaining feedback from colleagues at other organizations in the field can be a useful resource to get outsiders’ perspectives.

Requirements and Qualifications

While being ambitious in the job requirements is encouraged, applicants should have a clear sense of whether or not they are capable of fulfilling the job’s responsibilities. If you are including items that fall into the “highly encouraged, but not required” section, label them clearly.

Consider the barriers for an individual applying for the job. Examples of potential barriers include geographic location, personal resources, child care, commuting costs (both monetary and time), level of education, unique working hours, etc. For instance, if your location is not accessible by public transportation, be transparent about that in the post and offer examples of how current employees overcome that barrier.

Be mindful and specific when it comes to education requirements. Which candidates are you excluding when you have required qualifications that go beyond what you truly need? Requiring a certain degree or level of education for a position may deter interested candidates who may not have had the opportunity to attain a certain level of education. Is it really necessary that the person in this position have a master’s degree, for instance? When evaluating a candidate’s level of experience, understand that training will be necessary no matter which candidate you hire. Consider the following:

- How important are educational qualifications in considering a candidate if the candidate possesses the skills or ability to perform the job?
- If your job posting requires a certain level of educational degree, can you also explain why that degree is a priority for the position?
- Are the qualifications consistent with other key leadership in the organization?
- “Degree or equivalent experience” is an inclusive way to look at the requirement without excluding qualified candidates who do not possess a particular degree.

Benefits

Before populating this section with just the basic benefits information (such as medical and vacation), consider fleshing it out with the additional positive opportunities and benefits that come with working at your organization. An organization may entice candidates by listing employee benefits especially when compensation packages may be limited. Moreover, highlighting those benefits unique to your company can give great insight into the organization's values. For example, if your organization has a professional development fund for employees, mentioning that in the benefits section shows potential candidates that your company invests in the future/development/career development of its employees. If your organization has a parental leave policy, highlighting that in the benefits section could be particularly attractive to potential candidates with children.

Posting the Job / Recruitment

Once the job description has been written and vetted, the next step is to post the job and start getting the word out. In order to cast the widest net, it's necessary to establish/create/build a network with access to a diverse pool of candidates. Below are some tips for expanding your outreach and building a broad network.

When beginning a new hiring search, we encourage hiring managers to strongly consider using employees and board members as resources to identify potential candidates. Professional candidate diversity is a spectrum whereby a hiring manager should consider everything including race/ethnicity, gender, sexuality, religion, ability, age, and socio-economic status. The challenge is to be intentional and open about the potential biases that come with considering a candidate from our internal networks. Fellow employees and Board Members should be regularly encouraged to think critically about the people in their networks who can bring diversity AND substantial expertise to your organization. Particularly in Predominantly White Institutions (PWIs), hiring managers must be diligent so as not to perpetuate a culture of hiring people who are homogenous. Keeping a diligent eye on opportunities to increase equity in your hiring practices should be at the forefront of your mind when developing a pool of potential candidates.

Here are some tips to expand your outreach and to build a broader job distribution network:

- Develop an expansive and strong network of community partners and educational programs that will provide your theatre with access to early/mid-career professionals to consider for internships, apprenticeships and other entry-level opportunities. Ideally, these institutions have also identified EDI as a priority within their own organizations.
- Participate in a local Arts Careers Expo or Arts Career Fair. If there is not one in your area, consider what partners you can approach to be a resource to students seeking advanced careers in the arts. Resources are available from the LORT Recruitment Subcommittee to assist in assembling an Ambassador Panel or Career Expo for the Arts.
- Establish reliable contacts with those that are educating and working closely with emerging professionals: colleges, universities, drama/theatre departments, conservatories, technical and vocational colleges, alumni associations, etc. Create a database so you have this information easily available when preparing job postings. Make it a part of your season tasks to update the

list annually. Not only will that allow you to have the most up-to-date information, but it also forces you to seek out new contacts on an annual basis.

- Similarly, start outreach to high school students (in both traditional high schools and technical/vocational high schools) by reaching out to college counselors, drama departments, national theatre festivals, etc. Again, create a database of contacts so you have this information easily available when preparing job postings, and update it annually.
- Create job readiness or professional development workshops to assist students with preparing their resumes, writing cover letters, taking headshots, and giving strong interviews techniques at your organization or their school, using professionals from your staff. Consider partnering with other like-minded organizations or companies that operate in workforce development.
- Develop a list of professional organizations that represent different racial and ethnic groups that are based in your area and/or nationally. Establish a point of contact and communicate regularly (not only when jobs are open) about ways that your organizations can more effectively work towards creating an equitable environment amongst staff, board, and the community at large.
- Seek out physical job boards in your community - places like the local YMCA or library. Consider developing a pamphlet about careers at your organization to distribute at the aforementioned places and events.
- Develop an email list of colleagues who have access to diverse hiring pools. This list doesn't have to be limited to theater professionals. Think outside the box of people who have wide networks and could connect you to potential candidates.
- Expand your online posting presence beyond ARTSEARCH and your organization's website. Local online resources are great options for attracting candidates in your community. Your city's website or may have an online job board. Additionally, more broad-based national job banks like monster.com or idealist.org could provide an opportunity to expand your reach. Nationally, organizations like the National Black Theatre Network or Broadwayblack.com are some online resources that can connect you to a more racially and ethnically diverse candidate pool.

Once your job posting has been distributed to all of your various networks, and you begin to receive applications, evaluate whether or not your hiring period is long enough to allow for substantial recruiting efforts and a thorough application process. While time is often of the essence when it comes to filling a vacant position, filling the position as quickly as possible might hinder your ability to see a vast response from candidates who are not among the more accessible individuals to your organization.

As you receive applications, consider sending an acknowledgement of receipt to all applicants. Even an auto-response is more encouraging to an applicant than hearing nothing at all. And while a particular candidate may not be right for this particular position, they may be a great fit for a future opportunity.

Ongoing Recruitment

Recruitment is a continuous process and takes place even when you are not currently hiring. We find it valuable, therefore, to encourage hiring managers to cultivate relationships with emerging leaders and other talented, diverse candidates throughout the field. Key leadership and staff members are encouraged to take meetings with emerging or early career arts professionals seeking guidance or opportunities in the field. While we recognize that staff time is valuable, ensuring that future generations of the workforce have adequate information to the path of arts management is essential to diversifying the field. Some organizations have chosen to host Careers in the Arts fairs or career expos to provide valuable resources for early career professionals or students seeking jobs in the arts. If your organization does not provide or attend career fairs, consider that a one-on-one meeting with an early career professional or student may provide a valuable perspective in terms of their planning to enter the field as arts administration professionals or artists. Be sure to share how opportunities become available in your organization or consider where exceptional candidates might require your organization to create a new position/opportunity to satisfy the candidate's needs.

Using a search firm/consultant

Should your organization use a search firm for hiring, be clear with the firm and consultant about your requirements for the job and offer suggestions for ways to find the widest possible pool of candidates. It's up to you to communicate to the search firm your organization's commitment to EDI. Review the job posting with your organization's Board of Directors and involve them in creating an inclusive job description. Be sure to communicate that when reaching out to diverse candidates, the emphasis remains on the strength of the candidate's professional qualifications rather than the candidate's appeal because of a diversity factor. **It can be unsettling to approach a candidate of color or woman by overemphasizing an intention of inclusivity rather than a genuine interest in the candidate as a person.** We encourage all hiring managers/recruiters to be wary of behavior or language that would in any way suggest a "diversity hire" or "tokenism." Be sure that your search committee and Board of Trustees are knowledgeable about unconscious bias when committing to recruiting/interviewing/hiring a diverse pool of candidates.

Further Reading :

"Where Diversity in Hiring is Even More Important" by Rebecca Andruszka, *The Muse*
<https://www.themuse.com/advice/where-diversity-in-hiring-is-even-more-important>

"How Changing One Word In Job Descriptions Can Lead to More Diverse Candidates," *Fast Company*
<https://www.fastcompany.com/3044094/strong-female-lead/how-changing-one-word-in-job-descriptions-can-lead-to-more-diverse-candid>

Hire More Women In Tech.

<http://www.hiremorewomenintech.com/> (outside of the theater industry, but there are valuable resources on this website)

AN EQUITABLE INTERVIEWING PROCESS

While every organization has its own unique interview process for filling open staff positions, we encourage interview teams (which may consist of made up of hiring managers, fellow staff members, or a Board Nominating Committee) to be mindful of EDI when scheduling and conducting an interview process for all candidates for an open position. Some organizations may choose to anonymize resumes and work materials in an open candidate search but, for our purposes in which the organization/hiring manager has recruited candidates specifically for their diversity, we acknowledge that ensuring an equitable process requires a balance between intentionality and practicality. Assuming you have been successful in recruiting, and identifying, diverse candidates for an open staff position, we want to put forward some constructive thoughts and ideas as you consider ways in which you can be fair throughout the interview process.

Things to consider during the interview process:

- How long do you intend to keep the position open? How long will you take to respond to candidates?
- Is it important to your organization to have a diverse pool of candidates in the interview process? During the final interview?
 - It is important to note that some theaters subscribe to a type of “Rooney Rule” that requires for any open position, that a diverse candidate is interviewed in the final round of interviews.
- If you don’t have a diverse pool of candidates, are you willing to extend the search until you do?
- Who in your organization is interviewing a candidate? If the opportunity exists, consider having 2 to 3 other employees (besides the candidate’s potential supervisor) spend time getting to know the candidate.
- Is there an opportunity to introduce a job candidate to other women and people of color within your in your organization (this could take place in the form of a tour of the theatre, an informal coffee date, etc.)
- In the event that a candidate cannot leave their job during regular work hours, does not have adequate access to transportation, or may have an issue with childcare; consider how your team may be prepared to accommodate extraordinary circumstances.

The Interview Team

- When appropriate, be sure to assemble an open and diverse interview team.
- We recommend undergoing unconscious bias training for those persons who most often have a hand in hiring decisions for your organization. Unconscious bias training is valuable for any organization and among its many benefits it will help raise awareness around behaviors/language that could lead to an inequitable, biased interview process.
- Plan the interview process and identify members of the interview team.

The Interview Process

- Use the same interview process for each candidate.
- Create interview questions in advance – being mindful that consistency is part of a fair process.

- Not all candidates may be well-versed in theatre culture or know enough about how theatres operate if they are new to the field, so be sure that the interviewer provides adequate answers to the candidate’s questions about the organization, the position, or you as a potential supervisor.
- Is your organization willing to be a training organization? In the course of being equitable, we want to be sure that “lack of experience” is not preventing a candidate from being fairly considered for an open position. Consider hiring a candidate that would be provided an opportunity to grow. This may be accomplished by examining what aspects of a job can be taught.
- Are there other opportunities that are better suited for that individual within your organization? At another, similar organization?
 - For competitive candidates that may have not received the final offer, we think it is important to highlight that recruitment is an evolving relationship that may also include recommending that candidate to another open search at another organization when appropriate.
- Conduct a collaborative interview process that is inviting and allows candidates to present their best selves to the members of your organization.
 - As we seek to dismantle systemic and institutionalized inequities within our organizations, the topic of “fitting in with the organizational culture” may be an important factor during the discussion about a candidate’s strengths and weaknesses. Such qualifiers have perpetuated inequitable interviews for diverse candidates and often results in a homogenous work environment. In this way, you will want to review your internal EDI evaluation or organizational assessment to identify how to eliminate barriers for diverse candidates that are different or constructively challenge the organizational culture.

Further reading: KETTERING UNIVERSITY: Interview Questions You Can't Ask and Legal Alternatives
https://my.kettering.edu/sites/default/files/resource-file-download/Interview%20Questions%20Not%20to%20Ask_1.pdf

THE JOB OFFER

- Be sure to share with the candidate a view of his/her performance during the interview and the positive qualities that made them right for the job.
- If the individual has expressed no interest or passion for EDI, do not assume that EDI initiatives will be a part of their role or that they want to influence the organizational culture, especially if such activity was not included in the job description.
- When offering the salary, which may be the final step, please consider the following thoughts in approaching a potential diverse employee:
 - Is the salary offer truly “commensurate with experience” if such language is used in your job posting?
 - Is the salary significantly less (15-20%) than the individual who previously held the position? If yes, has the job function changed dramatically? Was the job, or has the job ever been held by a POC or female candidate?
 - Are you willing to negotiate, within reason, with a diverse candidate?

APPENDIX A

EDI/INCLUSION STATEMENTS EXAMPLES

SERVICE ORGANIZATIONS

TCG

One of TCG's long-standing [Core Values](#) is Diversity: The diversity of the theatre community—combined with its interdependence—makes it strong, healthy and robust. TCG is committed to supporting the plurality of aesthetic, perspective, race, class, gender, age, mission, as well as organizational size and structure.

USITT

The United States Institute for Theatre Technology (USITT) is committed to modeling diversity and inclusion for the entertainment industry. We respect and value diverse life experiences and heritages, strive toward equitable treatment of our members, and support members who nurture diversity and equity in their places of work and in their broader communities. USITT aims to provide its members with opportunities for outreach, education and resources in order to celebrate and incorporate the broad experiences of this collaborative community. We challenge ourselves to question assumptions, expand knowledge, and implement plans to foster a more inclusive entertainment industry. USITT is committed to partnering with organizations, businesses, and individuals that share our dedication to creating and maintaining an inclusive environment with equitable treatment for all.

UNION

Stage Directors and Choreographers Society (SDC)

SDC believes that the American theatre must reflect the great diversity of our nation and affirms its commitment to equitable hiring practices in order to achieve that goal. As the Union that unites, empowers, and protects professional stage directors and choreographers whose work appears on stages across the country, we believe strongly that these values should manifest in the hiring of artists for projects and positions, as well as the representation of our Membership and our staff.

While SDC acknowledges the American theatre's longstanding dedication to diversity and inclusion, there remain inequities in hiring. We believe that, despite good intentions, there are biases in place that sometimes inhibit the hiring of qualified directors and choreographers from underrepresented groups. SDC further believes that this lack of opportunity contributes to the inability of these artists to create a sustainable career in the theatre.

In the creative enterprise of making theatre, SDC recognizes that the Union and its Membership have a great deal of influence, responsibility, and decision-making power in the industry. SDC acknowledges a need to cultivate a more diverse Membership within its own ranks as well as the need to examine hiring practices within the Union staff.

SDC challenges itself and the theatre community to ensure that qualified, diverse candidates are considered for each and every directing and/or choreography job on any given project or SDC staff position. SDC is committed to taking the following actions:

- Include, respect, and appreciate differences in ethnicity, gender, age, national origin, ability, sexual orientation and identity, education, and religion in our goals and objectives.
- Establish a Diversity and Inclusion Committee with a clear charter to oversee SDC's efforts and make recommendations to the Executive Board through consistently integrated conversations.
- Create structured opportunities for the Executive Board and staff to increase awareness and understanding of the issues inherent in the work of inclusion and diversity.
- Advocate for action on diversity, inclusion, and equity issues across all media platforms which are available to us; include current information on the Union's website detailing the efforts of the committee and the Union; maintain consistent, direct communication with our Membership about these issues on an ongoing basis.
- Partner with SDC Foundation, ensuring that current and future programs align with SDC's inclusion and diversity goals of creating access and opportunities for underrepresented artists, and proactively support Artistic Directors.
- Make available workshops and training opportunities regarding inclusion and diversity for our Membership.
- Keep diversity, parity, and equity at the forefront of our considerations with regard to the nomination of candidates for our Board, and ensure our staff hiring practices fully reflect our commitment. Collect, analyze, and share data with regard to hiring practices involving our Membership to better understand the issue in our field and work with employers to promote inclusion and diversity goals.
- Support our Member Artistic Directors, opening communication and determining ways in which the Union can prompt more diversity in hiring.
- Work with our fellow unions and service organizations to coordinate efforts and effect change in the field.
- Recognize success and advocate for an American theatre that represents a robust body of work of both familiar and unfamiliar voices.

THEATERS

Oregon Shakespeare Festival

At the Oregon Shakespeare Festival, we believe that diverse ideas, cultures and traditions reflect the broad diversity of the nation and enrich our insights into the work we present on stage. We are committed to diversity in all areas of our work, including play selection, casting, marketing and public relations efforts, education programs, strategic recruitment of staff and volunteers, and the composition of the Board of Directors.

Hubbard Street Dance

Hubbard Street Dance Chicago is an Equal Opportunity Employer and seeks candidates with demonstrable experience advocating for equity, diversity and inclusion.

Dallas Theater Center

Dallas Theater Center strongly believes that an effective workforce includes employees from different and diverse backgrounds and experiences that together form a more creative, innovative, and productive environment. As a leading national theater, DTC recognizes that building an equitable, diverse and inclusive environment is the key ingredient to its relevance and sustainability in the community it serves. This is consistent with DTC's Mission, Vision and Values which reads as follows:

Dallas Theater Center will engage, entertain, and inspire our diverse community by creating experiences that stimulate new ways of thinking and living. We will do this by consistently producing plays, educational programs and other initiatives that are of the highest quality and reach the broadest possible constituency.

DIVERSITY is acknowledging and respecting human qualities that are different from our own and outside the groups we are a part of or associated with, yet are present in other individuals and groups. These qualities include but are not limited to: ethnicity, race, color, country of origin, sex, gender, age, sexual orientation, marital status, religion, beliefs, political affiliations, socioeconomic status, experiences and any form of disability.

An INCLUSIVE work environment is one where all employees are engaged and supported by the leadership of the institution, beginning at the highest level. Dallas Theater Center strives to create a culture of inclusion where employees of diverse human qualities can thrive and succeed and are able to participate in, and contribute to, the progress and success of the institution, while growing both professionally and personally.

UNIVERSITY THEATER PROGRAMS

Yale Cabaret

Dear Yale Cabaret community,

In light of recent conversations on campus and in the arts industry, we wanted to share with you what we have decided to refer to as this Cab season's "Community Agreements" surrounding the topic.

We at Yale Cabaret strive first and foremost to provide an environment that both provokes the essential questions of our shared humanity and fosters a safety for the vulnerability that such questions demand. In order to continue to galvanize our community to grapple with these questions, which we consider a charge that every artist must face, it becomes important to recognize that the students at the Yale School of Drama, who place their full selves into the work that many of us enjoy, are in a process of self-discovery.

That self-discovery can and has taken many forms, including explorations of race, ethnicity, religion, sexual orientation, gender, sexuality, body image, and much more. The process of self discovery is not a qualifier for the work that we see in the Cabaret or on the stages of YSD. In fact, it should be championed. Regardless of the perception that one has toward another person's journey at this school, self-discovery is a personal one and direly important toward the development and training of the next generation of leaders in the theater and other art forms.

Our mission for this semester is to create a space that is a kaleidoscope of our community, one that reflects the diversity that is evident among us all. True diversity is recognition that there isn't a single, fixed definition of one's cultural identity, but that we as human beings are all interconnected. That interconnectivity makes up the sum of the bodies that we see on our stages, and that interconnectivity cannot be simplified to a way of speaking, or walking, or any other impression that one assumes to have. The strength of this community comes from the fierce drive of self-discovery that these students seek

each and every day, and Yale Cabaret stands in solidarity with that struggle and will continue to champion it in the days to come.

We welcome you to be a part of this community and look forward to sharing this journey with you at the Cab.

Augsburg College

As a live, interactive, embodied art form, theater has the potential to catalyze difficult conversations, to ask important questions about cultural representation, and to provide a site for interrogating power dynamics and centering marginalized voices. With this knowledge in mind, the Theater Department has begun to explore new ways that we can engage with our diverse campus community in regards to the representation of culture, race, ethnicity, socioeconomic class, gender identity and expression, sexual orientation, and disability on and off stage.

We hope both to create more opportunities for students who have been historically underrepresented on our stages and to consider the ways the department can move beyond the bounds of the traditional theater space to support and promote the wealth of performance already taking place around campus. In addition, we are establishing new relationships with organizations in the Cedar Riverside neighborhood, and catalyzing performance projects and theater initiatives across campus to better connect with and represent our college community.

USC School of Dramatic Arts

The School of Dramatic Arts at the University of Southern California is committed to cultivating a diverse and inclusive environment for the community that it serves, including students, staff, and faculty. An academic and artistic community such as that of our school must embrace divergent backgrounds and historically underrepresented groups in its pursuit of higher learning and its vision of the arts as a human endeavor in which mutual respect and collaboration are integral.

The School of Dramatic Arts (SDA) recognizes that a diverse and inclusive climate neither organically comes into being nor sustains itself by chance or by positive thinking. Diversity and inclusion require intention – conscious efforts to value the inter-reliance of human life and the environment; to acknowledge and embrace qualities and experiences that are different from our own; and to recognize that the lack of diversity and inclusion sustains privileges for some while creating disadvantages for others. SDA recognizes that our individual and collective commitment to diversity and inclusion must be proactive and mindful.

SDA acknowledges that, as an educational facet of a major research university, our commitment to the education of all of our students must be integral to our foundation. SDA appreciates that true understanding and inclusiveness among individuals and groups, and recognition of perspectives that are in contrast from mainstream viewpoints, must be respected and valued as much as commonalities. SDA acknowledges that integrating diversity and inclusiveness into every dimension of dramatic arts education is essential to building and maintaining a community of learning including, but not limited to, curriculum, faculty, staff, students, production, casting, and utilization of guest artists.

Diversity and inclusion can help students, faculty, and staff learn to engage with each other more broadly and deeply, which helps ready them for involvement in a progressively multifaceted world rife with perspectives and practices that are as varied as their sources. SDA strives to acknowledge and

cultivate diversity and inclusion in its education, academic services, productions, and administration, including upholding constructive school and work environments where the similarities and divergences of individuals are appreciated and respected.

Prejudice, ethnocentrism, stereotypes, blaming the victim, discrimination, harassment, and retaliation are not conducive to diversity and inclusion in SDA or in our increasingly diverse society-at-large. Confronting one's biases, respecting fundamental differences, and dismissing stereotypes are part of the mindfulness that must be embraced in order to eliminate barriers and enhance the human condition. We are deeply committed to ensuring diversity and inclusion at SDA and, with appropriateness and legalities in mind, will strive to carry out this commitment with regard to variances in culture and circumstance including gender, race, ethnicity, age, language, disability/ability, sexual orientation, class, region, religious beliefs, political beliefs, or other ideologies.

APPENDIX B

PUBLICATIONS, WEBSITES, AND LISTSERVS FOR AD PLACEMENT

*Indicates paid advertisement

- American Association of Hispanics in Higher Education; www.aahhe.org
- *ArtSearch, Theatre Communications Group employment bulletin, www.tcg.org
- Asian American Arts Alliance, www.artsalliance.org/forum
- Association of Arts Administration Educators, www.artsadministration.org
- *Association of Performing Arts Presenters Job Bank, www.apap365.org
- *Association for Theatre in Higher Education Job Bank, www.athe.com
- *Black Theatre Network Job and Career Development Bulletin, www.blacktheatrenetwork.org
- Higher Ed Jobs, www.higheredjobs.com
- Higher Education Recruitment Consortium, <https://main.hercjobs.org>
- Indeed.com
- *National Arts Marketing Project, <http://www.artsmarketing.org/>
- National Associate of Latino Arts and Cultures, www.nalac.org
- *New York Foundation for the Arts, www.nyfa.org
- *Opportunity Knocks, <http://www.opportunityknocks.org>
- *Playbill.com, <http://www.playbill.com>
- University Resident Theatre Association, www.urta.com
- Yale Repertory Theatre website, www.yalerep.org
- Yale School of Drama website, www.drama.yale.edu

APPENDIX C

PROFESSIONAL THEATRE TRAINING PROGRAM RESOURCES

Links to resources:

The Washington Center: Internship Bill of Rights and Responsibilities
<http://internshipbillofrights.com/>

Making it Count: Professional Standards and Best Practices in Building Museum Internship Programs
<https://sustainingplaces.files.wordpress.com/2013/05/museum-internship-programs.pdf>

Association of Arts Administration Educators
<http://www.artsadministration.org>

US Department of Labor: Internship Programs Under the Fair Labor Standards Act:
<https://www.dol.gov/whd/regs/compliance/whdfs71.pdf>

LORT's Diversity Initiative
http://www.lort.org/Diversity_Initiative.html

Berkley Rep School of Theatre's Creative Careers Page:
<http://www.berkeleyrep.org/school/creativecareers.asp>

Internship and Training Programs:

Actors Theatre of Louisville's Professional Training Company:
<https://actorstheatre.org/participate/ptc/>
Feel free to reach out to Associate Director, John Rooney for more information:
jrooney@actorstheatre.org

Studio Theatre's Apprenticeships and Internship:
<https://www.studiotheatre.org/home/work-with-us/apprenticeship-and-internship-programs>

Seattle Repertory Theatre's Professional Arts Training Program:
<https://www.seattlerep.org/About/Employment/Internships/default>

Haven Theatre's The Directors Haven:
<http://haventheatrechicago.com/the-directors-haven-1/>

Oregon Shakespeare Festival's F.A.I.R. Program:
<https://www.osfashland.org/work-with-us/FAIR-fellowships-internships-and-more.aspx>

APPENDIX D

RECRUITMENT AND EDI PROGRAM RESOURCES

PROGRAM	ORGANIZATION	WEB:
Emerging Arts Leaders Symposium	American University of Washington, D.C. (College of Arts & Sciences)	http://www.ealsatau.org/
Arts Leadership Preconference	Americans for the Arts	http://convention.artsusa.org/schedule/arts-leadership-preconference
Mentorship Initiative (Women of Color)	Women of Color in the Arts (WOCA)	http://www.womenofcolorinthearts.org/program/mentorship-initiative/
Emerging Leaders of Color	Western States Arts Federation (WESTAF)	http://www.westaf.org/what-we-do/multicultural-initiatives/emerging-leaders-of-color-program.html
USITT Diversity Initiative	The United States Institute for Theatre Technology (USITT)	http://www.usitt.org/diversity/
USITT Facebook groups		
<i>People of Color Network:</i>	The United States Institute for Theatre Technology (USITT)	https://www.facebook.com/groups/566000893445758/
<i>Queer Theatre:</i>	The United States Institute for Theatre Technology (USITT)	https://www.facebook.com/groups/326566384186568/
<i>Women in Theatre:</i>	The United States Institute for Theatre Technology (USITT)	https://www.facebook.com/groups/605933819524091/
USITT Self-identified People of Color in technical theatre database	The United States Institute for Theatre Technology (USITT)	https://docs.google.com/spreadsheets/d/1aHAYQ9Kd4uzh6cG0xLeRp7n1Bp1ARWZrpTGrXVe8MMM/edit#gid=0
Leadership in the Arts Fellowship	Kennedy Center American College Theater Festival (KCACTF)	http://www.kcactf.org/KCACTF.ORG_NATIONAL/KCACTF.html
Equity, Diversity & Inclusion Institute	Theatre Communications Group (TCG)	https://www.tcg.org/fifty/institute.cfm
SPARK Leadership Program	Theatre Communications Group (TCG)	https://www.tcg.org/grants/spark/
rising leaders of color	Theatre Communications Group (TCG)	http://www.tcg.org/grants/rlc/index.cfm
2042 See Change Initiative	East West Players	http://www.eastwestplayers.org/2042seechange/
FAIR Program	Oregon Shakespeare Festival (OSF)	https://osfashland.org/fair
Project Implicit	Harvard University	https://implicit.harvard.edu/implicit/aboutus.html
Women’s Leadership in Residential Theaters	Wellesley Centers for Women	http://www.wcwonline.org/Active-Projects/women-s-leadership-in-residential-theaters
Resource & Job Center	Association of Fundraising Professionals	http://jobs.afpnet.org/jobseekers/
AACT's national theatre festival cycle	American Association of Community Theatre	http://www.aact.org/aacts-mission-purpose
artEquity Facilitator Training	artEquity Carmen Morgan, Founder	http://www.artequity.org/
Racial Equity Institute	Racial Equity Institute	http://rei.racialequityinstitute.org/

Women's Leadership: Research Results & Recommendations ("Part 2")	Wellesley Centers for Women	http://howlround.com/women-s-leadership-research-results-and-recommendations
Job Bank	The Greater Philadelphia Cultural Alliance	https://www.philaculture.org/jobbank
Network for Developing Theater Professionals	Theater Resources Unlimited	http://truonline.org/
THEATRICAL WORKFORCE DEVELOPMENT PROGRAM	Roundabout Theatre Company	http://www.roundabouttheatre.org/Teach-Learn/Theatre-Programs/Theatrical-Workforce-Development.aspx