



ADVISORY
BOARD
for the ARTS

Transforming Arts Organizations Worldwide

Recognizing and Managing Biases

ABA's Management Fundamentals Series

Understanding that arts leaders at every level may need to stretch their management muscles as they return to in-person interactions, ABA has developed a series of virtual, interactive sessions to tune-up member managerial and coaching skills.

SESSION 1:

UNDERSTANDING YOUR COMMUNICATION STYLE



- Identify your communication style
- Understand your reaction to stress and how it affects your interactions
- Learn clues to others' styles and how to tailor your communication

SESSION 3:

COACHING FOR PERFORMANCE



- Understand your role in coaching team members
- Learn how to deploy coaching to increase team performance and support staff development
- Practice key coaching skills

SESSION 5:

RECOGNIZING AND MANAGING BIASES



- Understand concepts of unconscious bias
- Identify and practice awareness of bias in the workplace and recruitment
- Practice calling out biases and prepare apologies for when you make a mistake

SESSION 2:

BUILDING YOUR PERSONAL OPERATING MODEL



- Reflect on your leadership brand
- Build your system for prioritizing work
- Understand your personal delegating style and how to adjust your approach for others

SESSION 4:

MANAGING DIFFICULT CONVERSATIONS



- Learn strategies for making difficult conversations (with team or your own manager) more productive
- Prepare for your own upcoming difficult conversations

SESSION 6:

NORMING YOUR TEAM AROUND PSYCHOLOGICAL SAFETY



- Understand the importance of individuality and how to set and enforce team norms
- Encourage team reflection and input
- Share power to boost team trust

What These Sessions Are... and What They Are Not

These sessions ARE NOT...

...a comprehensive overview of the history of exclusion and bias

...a deep dive into the deeply rooted systemic structures that support and maintain inequities in our societies

...everything you need to know about unconscious bias and inclusion; it is the first step in a longer journey.

These sessions WILL PROVIDE...

...a baseline of understanding on a few core concepts such as unconscious biases and psychological safety

... practice of bias awareness and recognition of how biases impact decision making

...frameworks and practice opportunities for personal reflection and how we impact the safety and inclusion of others on our teams



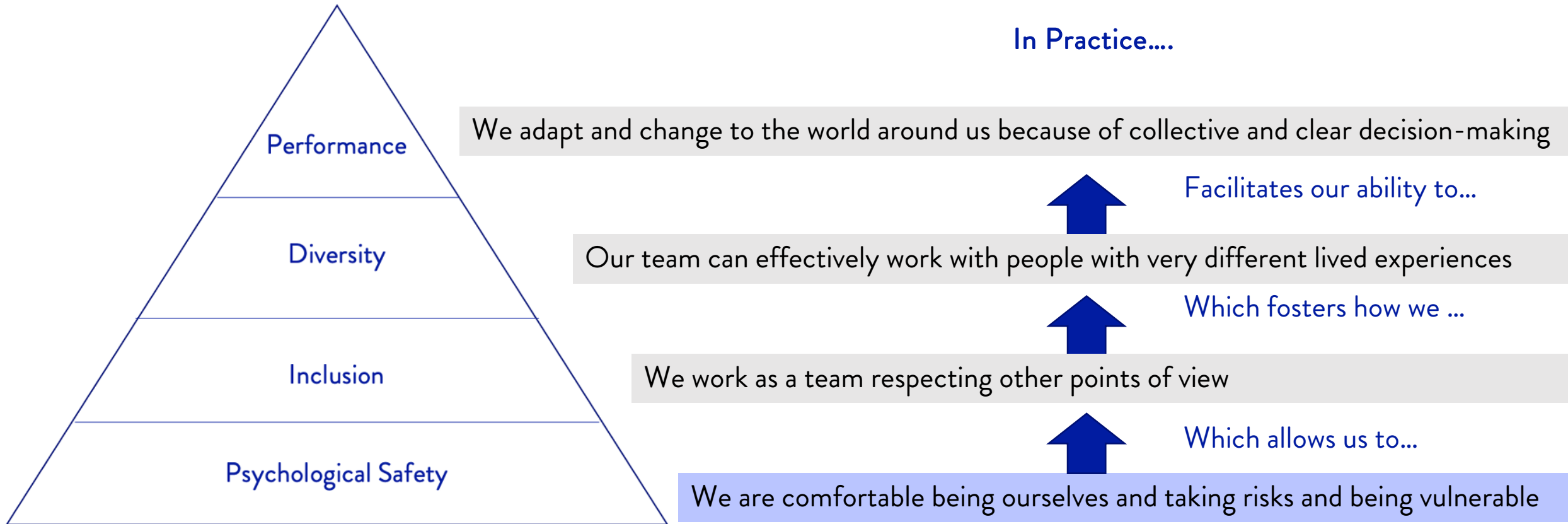
Think of a person or place that makes you feel safe. What happens to make you feel safe?

“In a psychologically safe workplace, **people are not hindered by interpersonal fear**. They feel willing and able to take the inherent interpersonal risks of candor.

They fear holding back their full participation more than they fear sharing a potentially sensitive, threatening, or wrong idea.”

— Amy C. Edmondson, [*The Fearless Organization: Creating Psychological Safety in the Workplace for Learning, Innovation, and Growth*](#)

Psychological Safety as the Basis for Inclusion



Bias, Discomfort and Lack of Vulnerability Kills Safety

Psychological Safety: members of our teams are comfortable being themselves, taking risks and being vulnerable

✘ Unequal participation or opportunities

We inadvertently privilege some people over others because of snap judgments or assumptions

✘ Fear of reprisal

We inadvertently create an environment of distrust or fear when we react badly to criticism or enable unchecked behaviors in others

Across the Two Sessions

Today's session:
Looking inward

1. Understanding and checking **our biases** – in ourselves and others
2. **Accepting criticism, giving good feedback** and being vulnerable with others

Next session:
Overseeing the
team

3. **Clarifying team expectations** and role modeling good behavior
4. **Recognizing your power** and sharing power whenever possible

Agenda for Our Time



01

Check your biases



02

Accepting criticism and
giving feedback

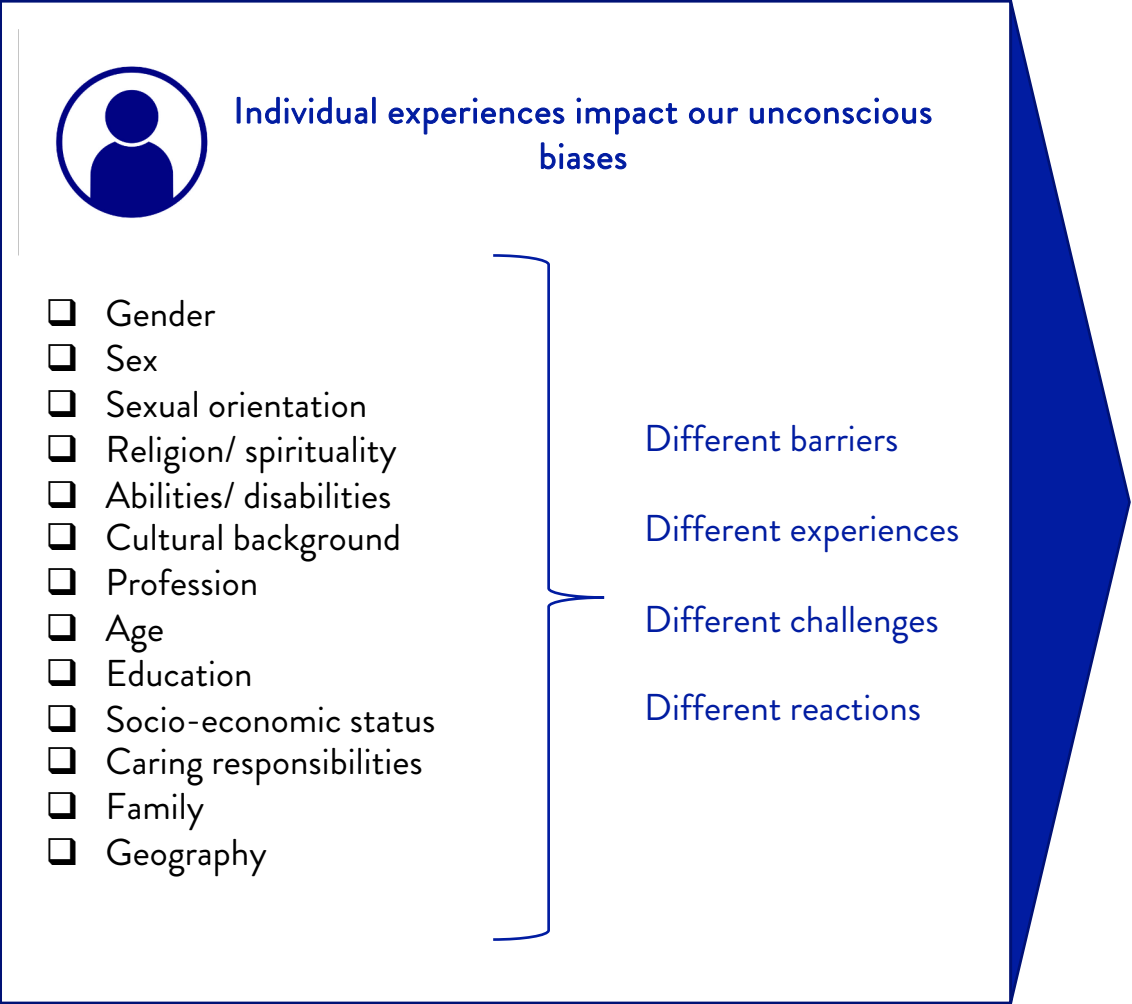
Unconscious Bias Definition

Unconscious (or implicit) bias is a term that describes the associations we hold, **outside our conscious awareness and control. Unconscious bias affects everyone.**

Unconscious bias is **triggered by our brain automatically making quick judgments and assessments.** They are influenced by our background, personal experiences, societal stereotypes and cultural context.

Certain scenarios can activate unconscious attitudes and beliefs. **For example, biases may be more prevalent when multi-tasking or working under time pressure.**

Many Layers to Unconscious Biases



Confirmation bias:

Beauty/Height bias:

Conformity bias

Affinity bias

Attribution bias:

Halo/ horns effect:

Match the Bias

Confirmation bias:

Beauty/Height bias:

Conformity bias

Affinity bias

Attribution bias:

Halo/ horns effect:

A. Making decision based on the physical appearance of a person, like attraction, height, weight etc.

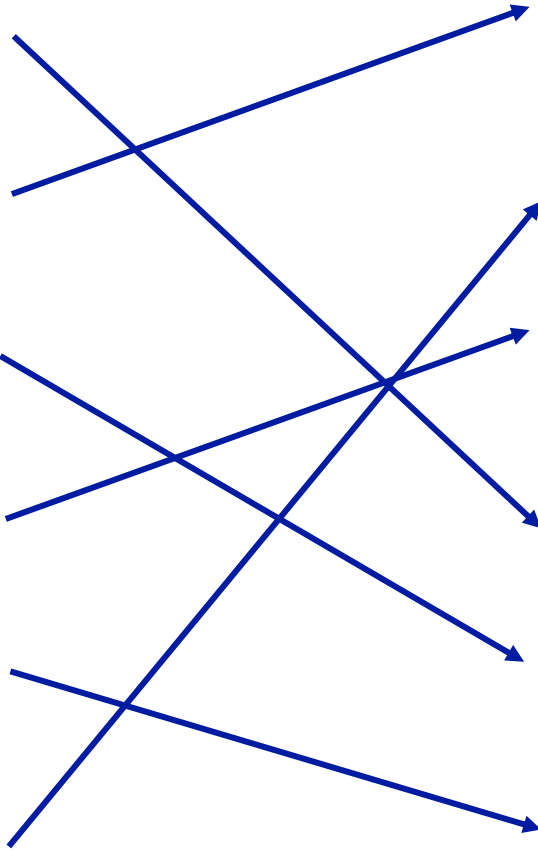
B. Thinking highly of another person and thus refusing any negative about them and vice versa.

C. Showing a preference for people displaying the same characteristics as them.

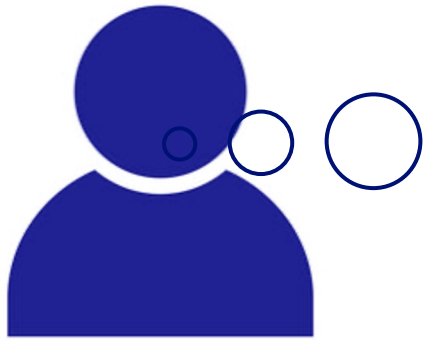
D. Refusal to acknowledge factors that do not match the initial impressions of that person.

E. Taking cues from others to voice their opinion, rather than exercise their own judgment.

F. Self-serving tendency to cut yourself a break, while holding others accountable for their actions.



Practice: Which bias is this?



Since that first marketing presentation with important incoherencies, I just feel Tom isn't a very conscientious worker...

Confirmation bias:

Refusal to acknowledge factors that do not match the initial impressions of that person.

Beauty/Height bias:

Making decision based on physical appearance of a person, like attraction, height, weight etc.

Conformity bias

Taking cues from others to voice their opinion, rather than exercise their own judgment.

Affinity bias

Showing a preference for people displaying the same characteristics as them.

Attribution bias:

Self-serving tendency to cut yourself a break, while holding others accountable for their actions.

Halo/ horns effect:

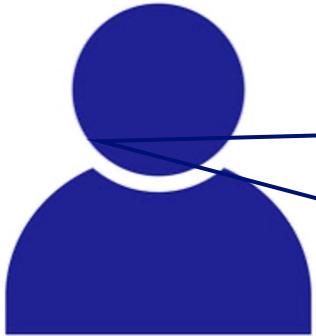
Thinking highly of another person and thus refusing any negative about them and vice versa.

A. Confirmation bias

B. Conformity bias

C. Horns effect

Practice: Which bias is this?



We have three great candidates, but my gut is leaning toward Yolanda. I know her background well since we went to the same school and did the same internship. I'm confident she would be a fit for the team.

- A. Halo effect
- B. Confirmation bias
- C. Affinity bias**

Confirmation bias:

Refusal to acknowledge factors that do not match the initial impressions of that person.

Beauty/Height bias:

Making decision based on physical appearance of a person, like attraction, height, weight etc.

Conformity bias

Taking cues from others to voice their opinion, rather than exercise their own judgment.

Affinity bias

Showing a preference for people displaying the same characteristics as them.

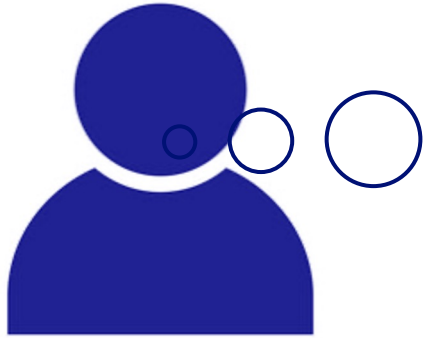
Attribution bias:

Self-serving tendency to cut yourself a break, while holding others accountable for their actions.

Halo/ horns effect:

Thinking highly of another person and thus refusing any negative about them and vice versa.

Practice: Which bias is this?



I don't understand why the show isn't selling better. I'm frustrated with the marketing team. I know we weren't able to give them a lot of information in advance, but this show is amazing, it should really sell itself.

A. Attribution bias

B. Conformity bias

C. Horns bias

Confirmation bias:

Refusal to acknowledge factors that do not match the initial impressions of that person.

Beauty/Height bias:

Making decision based on physical appearance of a person, like attraction, height, weight etc.

Conformity bias

Taking cues from others to voice their opinion, rather than exercise their own judgment.

Affinity bias

Showing a preference for people displaying the same characteristics as them.

Attribution bias:

Self-serving tendency to cut yourself a break, while holding others accountable for their actions.

Halo/ horns effect:

Thinking highly of another person and thus refusing any negative about them and vice versa.

Biases Can Impact Major Work Decisions

As a manager there are key moments where unconscious biases can creep in and impact the advancement and inclusion of your workplace.

Hiring & recruitment



“They’re a cultural fit”

Providing stretch opportunities



“With a new baby, they can’t take on more responsibilities”

Promotions & pay



“They have a great donor network, let’s make them a Director”

Group meetings



“Morning meetings are best for everyone”

Feedback & review sessions



“I don’t like the tone you are using, you seem aggressive”

Recruiting is a Critical Moment for Unconscious Bias

Frequent Biases in Recruiting Decisions

Job Description

- Halo effect: we need them to have a Masters degree
- Affinity bias: the prior person had this experience so it must be necessary that the next one does too
- Confirmation bias: they must have worked in the arts sector otherwise they won't understand our culture

Resume Review

- Halo effect: they worked at Google, they must be smart
- Affinity bias: they went to my school, they're a good fit
- Confirmation bias: they graduated summa cum laude, so they must be ready for a management position

You will never eliminate all bias...but we can become more aware that they exist, and that we are all susceptible to them.

Our goal is to be aware of biases and ensure that unconscious biases don't control or lead our decision-making

What Bias Do You See?

Producing Coordinator
Carolina Performing Arts at UNC
Chapel Hill, NC
Hybrid: remote & office

Position Summary

The Producing Coordinator provides critical planning, coordination, and implementation support for Carolina Performing Arts as the organization presents and produces performances, artist residencies, festivals, new works in development, academic engagement, and community collaborations. This position is responsible for three primary domains of work: project management, event management, and administration.

The Producing Coordinator is accountable for effective and timely communication within and outside of the team, and for socializing and advocating for the voice of the artist to ensure impeccable execution of artist's vision. Additional administrative work for project teams will be required such as scheduling and organizing meetings; documenting and disseminating key takeaways and action items; and managing reports out to the full staff.

Minimum Education & Experience:

Bachelor's degree and one year of experience related to the area of assignment; or equivalent combination of training and experience.

All degrees must be received from appropriately accredited institutions.

Required Qualifications:

- Strong interest and appreciation in a variety of performing arts disciplines.
- Ability to build internal stakeholder relationships across the organization.
- Proven ability to connect one's own work and goals to the broader mission and values of an organization.
- Impeccable project management & organizational skills.
- Experience working directly with artists and their support teams.
- Demonstrated ability to work effectively both individually with minimal supervision and also as part of a team.
- Strong written and communication skills with both internal and external stakeholders.
- Ability to quickly solve problems under pressure with diplomacy and tact.
- Patience and agility when faced with last-minute changes and limited information.
- Enthusiasm and demonstrated ability to be flexible and collaborative in a transitional, fast-paced environment.
- Ability and willingness to work a flexible, varying schedule that can include weekends, long hours, late nights, and holidays as necessary.
- A valid driver's license is required

The position involves project management, event management and administration/ coordination

Required education includes a minimum of a B.A in addition to one year of related work experience or equivalent combination of work and training.

Experience working directly with artists and their support teams.

Ability to work under high pressure and manage challenges with diplomacy and tact.

Ability to work flexible hours with varying schedule including late nights, long hours and occasional holidays.

References to Check Inclusion of Job Postings

Consider where you are posting open positions?

- There are job boards and communities that specifically cater to minority professional.
- You can also partner with universities with diverse student bodies.

What language are you using?

- Make sure that the language you're using is inclusive and doesn't turn certain candidates off or make them feel they're not what you're looking for.

Are your requirements realistic ?

- Are you posting job requirements that are loftier than necessary for a position or not differentiating precisely enough between "required" and "preferred" skills.

Tips to avoid bias in job postings

- Use gender neutral posting titles, e.g., “Chairperson” instead of “Chairman”
- Avoid exclusionary words, e.g., “legacy plan” instead of “grandfathered plan”
- Refer to [ADA Compliant Language for Job Descriptions](#)

Tools to identify neutral alternatives to gendered words in job postings

- [Idealrole.com](#)
- [Gender Decoder](#)
- [Eploy](#)
- [Applied Text Analysis](#)

Additional reference:

- [Conscious Style Guide](#)

Breakout Exercise

Step 1: Individual Review

Individually read through the candidate CVs. Take note of what biases you might have in your mind.

FIVE MINUTES

Step 2: Group Discussion

Discuss unconscious biases you identified in yourself or potential unconscious biases others could have when reading CVs

SEVEN MINUTES

Step 3: Debrief

Make sure you've assigned someone to report back for the debrief

FIVE MINUTES

Individual Review- Resume 1

Resume 1
Potential biases influencing our preferences

Individual Review- Resume 2

Resume 2
Potential biases influencing our preferences

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Group Discussion- Biases We Might Have

	Resume 1	Resume 2
Potential biases influencing our preferences		
How we might mitigate those biases		

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Individual Review- Resume 1

Sonia DiMenna
 Arts administrator
 sonia.dimenna@gmail.com / 012-345-6789
 124 Street, Rochester, NY 9999

Professional summary

Highly motivated, bi-cultural musician with training in business and arts administration seeking to leverage diverse background and education to take career to the next step with a respected arts organization. Dedicated to promoting the arts and furthering the reach of artists and their vision.

EXPERIENCE

Artistic Operation, Rochester Philharmonic- 2020-Present

- Coordinated schedules, itineraries, transportation, catering and hospitality arrangements between agents and guest artists
- Assisted in writing and editing guest artist contracts and technical riders, as well as orchestra concert data sheets and instrumentation guides
- Supported Artistic Operations department members on concert preparations and execution

Executive Assistant, International Festival-Institute at Round Top, Round Top, Texas, 2018-2020

- Served as deputy to the Program Director and assistant to the Personnel Director
- Generated schedule for faculty and young artists and stage management
- Administered and coordinated chamber concerts
- Updated music library and festival repertoire database

Registrar and Events Coordinator, Community Music School, Trappe PA 2018-2020

- Managed registration and scheduling of lessons for over 500 students
- Recruited students through representation at community events and outreach concerts; managed student database
- Worked closely with faculty to create successful procedures for improved communication and scheduling
- Organized events including auditions, concerts, and annual fundraiser
- Developed and improved marketing strategies via press releases, advertising, and regular contact with the press; oversaw student billing and payments.

EDUCATION

- Columbia University, M.A., Arts Administration (performing & visual arts management) degree 2012 – 2014
- Mannes College the New School for Music, New York, M.M. (Master of Music), Cello Performance 2010 – 2012
- Eastman School of Music, Rochester, NY, B.M. (Bachelor of Music), Cello Performance 2006 – 2010

SKILLS

Languages: Fluent in English, Norwegian & German Computer knowledge: Word, Excel, Outlook, PowerPoint, Photoshop & Dreamweaver (web development).

Resume 1	
<p>Potential biases influencing our preferences</p>	

Individual Review- Resume 2

Tyson Verde- Arts Administrator

📞 (305) 234-2323
✉️ Tverde@gmail.com

📍 1938 W Beachview Blvd, Miami, FL 33101
🌐 [linkedin.com/in/profile](#)

professional profile

Imaginative and detail-oriented Arts Administrator with 5+ years of experience leading front-of-house administration for artistic programs and events development. Adept at booking venues, implementing fundraising initiatives, discussing artwork with teams, publishing marketing materials, and resolving conflicts whenever they arise. Results-driven leader determined to foster long-term relationships via different channels of communication. Eager to leverage my diverse background to promote arts at the American Art Theatre Actors Workshop.

education

BACHELOR OF ARTS IN MUSIC (2008-2012)
Berklee Music School, Boston, MA

PROFESSIONAL CERTIFICATE IN ARTS MANAGEMENT (2012-2013)
Arts Extension Service, University of Massachusetts Amherst

professional experience

Dec 2019 – Present **PROGRAM ADMINISTRATOR** | Circle Theatre Space, Miami, FL

- Implement creative vision to arrange and promote performances and events by planning budgets, coordinating travel arrangements for performers, and handling all necessary logistics
- Engage with 5 senior managers to prepare overall business plan for organizing 20+ arts programs in 6-month intervals
- Collaborate with 3 team members to operate a multi-line phone system
- Facilitate creative organization by scheduling and prioritizing tasks, communicating with artists, and greeting visitors/guests

Jun 2017– Dec 2019 **ARTS COORDINATOR** | Encore Community Services, New York, NY

- Analyzed requirements of customers, arranged performances and venues, and managed catering and sales of tickets to meet and exceed operational targets
- Complied and followed established rules and regulations while executing all marketing and office management operations
- Ensured commercial and artistic success of the company by creating and implementing marketing and merchandising strategies in collaboration with a team of 5 specialists
- Streamlined the events coordination process while encouraging public involvement in arts-related groups and programs, leading to a 15% increase in revenue (2019)

additional skills

- Proficiency in Adobe Creative Suite
- Experienced remote collaborator (Google Cloud, Zoom)
- Expert in Microsoft Office
- Bilingual, fluent in English and French

	Resume 2
<p>Potential biases influencing our preferences</p>	

Group Discussion- Biases We Might Have

	Resume 1	Resume 2
Potential biases influencing our preferences		
How we might mitigate those biases		

Suggestions to Prevent Biases from Impacting Recruitment

- Conformity bias:** ✓ Take notes during the meeting in two columns—your feelings and the feelings of others in the room. This can help you stay true to your opinions rather than feeling swayed by other’s ideas.
- Beauty bias:** ✓ Consider holding blind interviews if you’re finding beauty bias to be a challenge in your organization. You can perform more phone interviews than in-person interviews, for example.
- Affinity bias (1):** ✓ As soon as you become aware of the connection, make note of it with a reminder to yourself that this shared interest is not applicable to their suitability for the position. Addressing the affinity bias directly can help avoid it.
- Affinity bias (2):** ✓ Ensure you and your team have access to diversity training and have the opportunity to interact with people who differ from them in important ways. This will increase awareness of similarity bias and help combat it in hiring and promotion situations.
- Halo effect :** ✓ When reviewing a stack of applications, consider the candidate without that one gleaming attribute and see how their experiences, skills and personalities compare to other candidates who may not have had the same privileges or opportunities.
- Horns effect:** ✓ If you have a negative feeling about a candidate, take the time to figure out exactly where that “gut feeling” is coming from. It may be something superficial or insignificant that shouldn’t affect their chance at the role. You may also want to check with the rest of the interviewing team to understand the root of their opinions and preferences about a candidate.

Agenda for Our Time



Check your biases



Accepting criticism and
giving feedback

Psychological Safety Requires Comfort With Calling Out

The key is to “describe the bias without attacking the person,”
and with the mind-set that bias is a “human condition, rather than a personal flaw.”

- Alexis McGill Johnson, Cofounder and executive director of [Perception Institute](#)

To “call out” someone implies you are **criticizing someone for what they said or did.**

And you are asking them to **explain their actions.**

Calling out should be framed as a learning opportunity, as we all make mistakes that are mendable.



What makes for a good response to being called out?

Genuine Responses to be Being “Called Out”

Here are some tips on how to respond and **keeping the trust and conversation going**.

Do

- Accept responsibility** for causing any offence or grievance.
- Be **unambiguous about your remorse**.
- Make the other person feel heard** and follow their lead in the conversation.
- Offer a **genuine apology** that acknowledges the impact and harm your comment caused.
- Keep striving to be better**. It requires grace, humility, and commitment.

Don't

- Include “ifs,” “buts,” or **qualifiers of any kind**.
- Fall prey to the fundamental attribution error**. You can still be a good, well-intentioned person who said something offensive.
- Make the conversation about you**. Instead, express gratitude for your colleague's trust.
- Overdo your apology by laying on your privileged guilt**. Your apology should be sincere.
- Expect **immediate forgiveness**.

How Are These Responses?

“I’m sorry if you felt embarrassed when I corrected your concept at the design meeting”.

This is not a genuine apology because there is no accountability. You may feel better about yourself for taking the moral high ground (you’ve apologized), but you’ve actually shifted the responsibility to the other person.

“I’m sorry that I yelled at you, but I couldn’t forgive your behavior. I hope you understand.”

It sounds like an apology, but it’s not. Using the term “but” after apologizing undoes the sincerity necessary for an effective apology. The added “but” almost always signals an excuse or annuls the original message.

“I forgot. I apologize for this mistake. It shouldn’t have happened. What can I do to avoid this problem in the future?”

This is a good apology that takes responsibility, describes the mistake, makes the person feel cared for, and begins a conversation about how to remedy the error.

Four Parts to A Good Call-Out Answer

1. Acknowledge the offense	2. Provide an explanation	3. Express remorse	4. Make amends
<p>Saying “I made a mistake” is more effective than saying “Mistakes were made,” which fails to allocate responsibility.</p>	<p>In some cases, it’s helpful to explain an offense, especially to convey that it was not intentional. But explanations that are long-winded sound like excuses.</p>	<p>When you hurt someone, it’s natural to feel shame, humiliation, or remorse. Expressing these feelings communicates that you recognize and regret the suffering you caused.</p>	<p>When considering how to best make amends, be sure to ask the offended person what would mean the most to them, rather than simply doing something to relieve your own feelings of guilt.</p>
<p><i>I made a mistake and should not have used that word.</i></p>	<p><i>I used the word without understanding the full historic and racial connotations it carries.</i></p>	<p><i>I should have been more careful with the words I used, ensuring I understood the full meaning. I regret the pain I caused and am embarrassed by this avoidable error.</i></p>	<p><i>I propose developing a glossary of words both appropriate and inappropriate to better educate myself on what should and shouldn’t be said. I would greatly appreciate your input in this glossary if you are amenable? I am also open to any other suggestions of actions you think I should be taking.</i></p>

A Real Example



Jamie Barton is a critically acclaimed mezzo soprano known for blending her musical activities with frankly stated positions on social and political issues. On social media, where she maintains a lively presence, she's been a forthright advocate on queer issues (she identifies as bisexual). She's also spoken out on matters of weight and body positivity.

In a recent production of *Aida* at Teatro Real, Jamie Barton was called out.

Has anyone seen this image and heard of the story?

Jamie's Response: What do you think?

I SCREWED UP.
Thank you for calling me on it.

1. Acknowledge the offense	2. Provide an explanation	3. Express remorse	4. Make amends
<p>I will not perform in makeup that is meant to alter my race. My managers know this and any houses I perform at must understand and accept this. But I failed to understand and make it clear that I also cannot wear any wigs designed to accomplish the same goal. That is 100% on me.</p> <p>I appreciate all of you who have supported this role debut for me *and* I appreciate everyone who has called out the wig for what it is. @my_oh_myah is right: "it is still conceptually Blackness-as-costume" and it is "just a less obvious form of blackface".</p>	<p>While I didn't design the wig, I knew in my gut that it couldn't be right, and I still sat in the makeup chair and let them pin it on my head, and I still took a photo of myself smiling in it. My privilege swallowed up my courage.</p> <p>I tried my best to focus on the positive parts of this experience- a role that I've dreamt of singing for nearly 20years. But singing is not the most important thing I do. Being a good human is.</p>	<p>I was wrong to wear the wig. And I apologize to you all.</p>	<p>Teatro Real has now agreed to replace the wig. While they were not able to engineer a new one in time for tonight's openings, this was the last time an appropriated hairstyle will be on my head, and this will be part of my contracts in the future.</p> <p>It is not fun to screw up in the public eye, but this is part of how I've chosen to live my life. I can't promise to be a perfect human. But I can promise that I'll continue to listen to you, and I'll use what I learn to make better choices.</p>

Sample Sentences to Use When Called Out

- ‘I Recognize That I Have Work to Do.’
- ‘I’m Going to Take Some Time to Reflect on This.’
- ‘I Appreciate the Labor You’ve Put In.’
- ‘I Apologize, I’m Going to Do Better.’
- ‘How Can I Make This Right?’
- ‘What I’m Gathering Is [Insert What You’ve Learned].’
- ‘Do You Have Resources You’d Recommend?’
- ‘Thank You.’
- ‘I Believe You.’

Managers Have a Particular Responsibility to Call Out

Why do we hesitate to call someone out?

- Don't want to **hurt the feelings** of a friend or colleague
- **Worried about the outcomes** if the person in question is a superior at work or **takes it badly**
- Generally like to **avoid conflict**
- **Not sure how** to do it in the right way
- I know **I am not perfect** so should I judge someone else?

Each (potentially unintended) slight within a team can hurt psychological safety and build a team culture of mistrust or fear

Managers therefore have a responsibility to:

- Recognize their own fallibility and biases
- Model inclusive behaviors by having appropriate reactions to being called out
- Call out inappropriate behavior and language from others

Caveat: There are circumstances when calling out is not appropriate, and 'calling in' is more acceptable.

- You don't know the people involved
- You don't feel safe in this space and moment
- Other people would be better suited to do the calling out

Direct vs Indirect Intervention

Situation: your organization is in the final stages of hiring a new manager. One of the candidates identifies as they/them. During your staff meetings to discuss the selection process, the head of programming refers to the candidate as *she* not just on one occasion, but several times.

Best Practice: Sends a Message While Correcting Behavior

Direct:

Step in and address what's happening directly.

To interject quickly, the candidate we are speaking of goes by the pronouns they/them. I have heard us refer to them as "she" and want to be sure we are being careful and aware of the correct pronouns.

I know it can be hard to set a new habit of thinking about pronouns, but the use of correct pronouns is essential to ensure that everyone feels seen, heard and that we respect their choices and identity- as befits our working culture.

Alternatives: When You Don't Feel Safe or Don't Have Enough Power

Distract:

Sidetrack the person with a new conversation, question, or activity.

Jim, I think we should move on to the next candidate.

Team, maybe it's time for a quick break before we come back for a decision meeting?

Delay:

Check in with the person later.

Jim, I couldn't help but notice that you kept referring to a candidate by the wrong pronouns during the meeting this morning. Can we talk about it? Were you aware of that?

Kim, I wanted to let you know I also noticed Jim using the wrong pronouns. I didn't feel like I could say something in the moment but I'm going to bring it up with Jill, his boss

Delegate:

Find someone who can help.

Jill, you heard that conversation earlier today where Jim kept using the wrong pronouns for a candidate. I didn't feel great bringing it up in the meeting – I just didn't know how he'd react to me doing it – but as Jim's boss, would you be willing to talk to him? I know those things feel small in the moment but they have a big impact on people – and our team culture. I think he should know.

Sample Ways to Call People Out

- “When you [...] I feel [...]”
- “What was your intention when you said ...?”
- “How might the other person view this situation?”
- “That made me uncomfortable. Can we talk about it?”
- “I learned that that phrase has a harmful historical context, this is what I read...”
- “I’m struggling with that interaction that just happened.”

Exercise: Practice Constructive Calling Out

Take two minutes to craft a productive calling out sentence for the bottom scenario

Your organization is in the final stages of hiring a new manager. One of the candidates identifies as They/them. During your staff meetings to discuss the selection process, the head of Programming refers to the candidate as she not just on one occasion, but several times.

How do you address the recurring misuse of pronouns?

To interject quickly, the candidate we are speaking of goes by the pronouns they/them. I have heard us refer to them as “she” and want to be sure we are being careful and aware of the correct pronouns. I know it can be hard to set a new habit of thinking about pronouns, but the use of correct pronouns is essential not just for the person who asks us to use them but also for everyone else who might be wondering if their identity, their full self is accepted.

Is there something you wish you had called out, in the past?

OR: In senior management meetings, the CEO has expressed rotating alphabetically to determine who will be taking meeting notes. However, the Marketing and Development directors often present important topics, so the HR director (a woman of color) is almost always asked to take notes.

How do you address this systematic breaking of processes?

Your turn...

Exercise: Practice Constructive Calling Out

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Your organization is in the final stages of hiring a new manager. One of the candidates identifies as They/them. During your staff meetings to discuss the selection process, the head of Programming refers to the candidate as she not just on one occasion, but several times.

How do you address the recurring misuse of pronouns?

To interject quickly, the candidate we are speaking of goes by the pronouns They/them. I have heard us refer to them as “she” and want to be sure we are being careful and aware of the correct pronouns. I know it can be hard to set a new habit of thinking about pronouns, but the use of correct pronouns is essential not just for the person who asks us to use them but also for everyone else who might be wondering if their identity, their full self is accepted.

In senior management meetings, the CEO has expressed rotating alphabetically to determine who will be taking meeting notes. However, the Marketing and Development directors often present important topics, so the HR director (a woman of color) is almost always asked to take notes.

How do you address this systematic breaking of processes?

Rob, I have noticed in our past leadership meetings that Sally in HR has been taking notes for us. I remember we made the decision to rotate note taking in alphabetical order to ensure more equity and inclusion in meetings. For the next meeting I really think we need to be reset this process. One option might be that we make sure either Marketing and Development are not presenting during the same meeting, so one of them is free to take notes when it is their turn – what do you think?

What we covered today

Today we covered....

- Understanding cause and omnipresence of unconscious biases in our lives and decisions
- Practice for identifying different types of biases
- Accepting our own fallibility and mistakes
- Being ok being “called out”
- Accepting responsibility and calling out others
- Knowing how to call out and call in

Next Session

Next session:
Overseeing the
team

3. **Clarifying team expectations** and role modeling good behavior

4. **Recognizing your power** and sharing power whenever possible

Next Steps

- Check your own biases using free available tests and honestly consider how you can reduce those tendencies in daily interactions
- Create a workable process when evaluating a resume to help identify potential areas of bias and ensure those do not overly impact your decision making
- Practice scenarios where you are being called out and how you can respond effectively. Practice scenarios where you are doing the calling out.
- Start to think about how you as a team leader can encourage inclusion amongst your staff (check-ins, group meetings, email communications etc.)

Additional Resources and Appendices

APPENDIX: Self-Assessments

1. [Comparative Agility, Psychological Safety Assessment](#) (Survey includes questions on acceptance, collaboration, awareness, constructive confrontation etc.)

2. [Self-Assessment: How Privileged Are You?](#)

3. [Personal self-assessment of anti-bias behavior worksheet](#)

4. [Project Implicit, Harvard University](#) (Multiple IATs (implicit association tests) available including Transgender IAT, Sexuality IAT, Race IAT etc.)

5. [Advisory Board for the Arts, Organizational Inclusion Assessment for ABA Members](#) (Available for ABA Members)

APPENDIX: A Few Book Recommendations

1. [Daring Greatly: How the Courage to Be Vulnerable Transforms the Way We Live, Love, Parent](#), by Brené Brown 2012
2. [How to be an Inclusive Leader: Your Role in Creating Cultures of Belonging Where Everyone Can Thrive](#), by Jennifer Brown 2019
3. [The Fearless Organization: Creating Psychological Safety in the Workplace for Learning, Innovation and Growth](#), by Amy C. Edmondson, 2018
4. [The Four Stages of Psychological Safety: Defining the Path to Inclusion and Innovation](#), by Timothy Clark 2020
5. [Inclusion on Purpose: An Intersectional Approach to Creating a Culture of Belonging at Work](#), by Ruchika Tulshyan 2022
6. [Blindspot: Hidden Biases for Good People](#), by Mahzarin R. Banaji and Anthony G. Greenwald, 2013
7. [White Fragility: Why it's so Hard for White People to Talk About Racism](#), by Robin Diangelo, 2018
8. [Subtle Acts of Exclusion: How to Understand, Identify and Stop Microaggressions](#), by Tiffany Jana and Michael Baran, 2020

APPENDIX: ABA's Suggested Reading Lists and Resources

Read

Re-evaluate what DE&I means for your organization. Use these op-eds and interviews as starting points.

[1. Where is Your Outrage? Where is Your Support?](#) *(Theresa Ruth Howard, Dance Magazine)*

[2. How Can Artists Respond to Injustice?](#) *(Will Robin, New Music USA)*

[3. Why DEI Is Obsolete:](#) *Nicole Brewer, American Theatre*

[4. Urgent Work of Diversifying White Theatre Staffs:](#) *Jerald Raymond Pierce, American Theatre*

APPENDIX: ABA's Suggested Reading Lists and Resources

Educate

Familiarize yourself with the proper terminology and learn how to introduce art-centric frameworks into your organization.

[1. DEI Glossary](#): *University of Washington School of Public Health, Department of Epidemiology DEI Committee*

[2. Meaning of White Privilege](#): *Peggy McIntosh, Wellesley College Center for Research on Women*

[3. Arts & Equity Toolkit](#): *Neighborhood Arts Network, initiative of the Toronto Arts Foundation*

[4. A Progressive's Style Guide](#): *Sum of Us*

[5. Building a Diverse Board](#): *The Bridgespan Group*

[6. Seven Practical Ways to Reduce Bias in Your Hiring Process](#): *Harvard Business Review*

APPENDIX: ABA's Suggested Reading Lists and Resources

Listen & Watch

Listen to these podcasts and webinars discussing how the arts can and should engage in social justice issues, and more generally about the history of decolonization and collective liberation.

1. Scene on Radio: [Seeing White](#)

2. Arts Administrators of Color: [Art Accordingly](#)

3. [Classically Black](#) Podcast

4. The Center for Artistic Activism [webinar series](#)
[Queering Desi](#)

5. [Building an Inclusive Culture Worthy of Employee Expectations](#) (ABA Webinar recap and full video available)

APPENDIX: ABA's Suggested Reading Lists and Resources

Take Care

To our valued organizations that are largely composed of and/or predominantly serve marginalized communities, we've compiled a non-exhaustive list of resources for healing and self-care during these times. Please feel free to share these widely across your organization and community.

[1.Resources for Black Healing](#)

[2.Inclusive Therapists](#)

[3.Liberate Meditation App](#)

[4.Let's Queer Things Up](#)

[5.National Sexual Violence Resource Center \(US\)](#)

[6.Real to the People](#)
