

# GOODMAN THEATRE

ACTION PLAN FOR INCLUSION, DIVERSITY, EQUITY, ANTI-RACISM, ACCESS (IDEAA)

*Creating a culture of opportunity for all—on stage and off—at Goodman Theatre*

A LIVING DOCUMENT | AS OF March 5, 2024

- IDEAA STATEMENT..... 2
- OVERVIEW..... 2
- FIVE CORNERSTONES OF ACCOUNTABILITY ..... 4
  - DIVERSITY GOALS ..... 5
  - POLICY GOALS..... 7
  - ENGAGEMENT & OUTREACH GOALS..... 9
  - PROGRAMMING GOALS..... 10
  - RESEARCH AND ASSESSMENT ..... 11
- NEXT STEPS..... 11

## IDEAA STATEMENT

We at Goodman Theatre are storytellers who believe that a diversity of people, ideas and cultures in our organization enriches both the art on stage and our civic engagement. In our workplace, we strive to reflect the communities we serve, and make space in which everyone is empowered to bring their full, authentic self to work. Goodman Theatre values equity, diversity and inclusion and is committed to approaching our work with these values in mind. We acknowledge that underrepresented identities have not always been welcomed by the theater industry but recognize that our individual intersectional identities bring vibrancy to our work and must be championed. The inclusion of identities such as ability, age, background, beliefs, ethnicity, gender, gender expression, race, sexual orientation, socioeconomic status, and all other identities represented across staff, board, artists, and audiences help make us better equipped to live these values—on stage and off.

We chart our future course through the following living document—our **Action Plan for Inclusion, Diversity, Equity, Anti-Racism and Access (IDEAA)**. While we welcome all to this transformational process, we center our focus on People of Color (POC), people with disabilities, women, and all underrepresented voices. The IDEAA Action Plan, originally developed in 2020, was the result of a six-month collaborative effort involving individuals at every level of our organization—artists, staff, leadership, and boards. The collective ideas, resources, diligence, and dedication of the Goodman community coalesce as the foundation of our IDEAA Action Plan.

*Note: We recognize that language is always evolving and there is still disagreement on common, widely used terms. Where possible, we have chosen to use the most inclusive language in describing race, gender, and other identities throughout the IDEAA Action Plan.*

## OVERVIEW

Goodman Theatre, “Chicago’s Theater since 1925,” is a nonprofit, civic institution known for the quality of our productions, the depth and diversity of our artistic vision, and our commitment to community. At our core is the community of artists, artisans and craftspeople who bring life to the classic revivals, large-scale musicals, and new plays on our stages. Supported by Goodman’s dedicated staff, passionate boards and committed volunteers, we are an organization that believes in the power of theater to instigate, educate, and entertain.

Our vision of a better future must first acknowledge what has brought us to this moment—including the salient historical milestones over the Goodman’s evolution as an arts and civic organization committed to quality, diversity and our Chicago community. Historically, diverse artistry on our stages—beginning in 1978 with Richard Wright’s *Native Son* starring Meshach Taylor, through the 2000s with our biennial Latino Theatre Festival and continuing today, with inclusive casting in our annual *A Christmas Carol*—has helped open doors to our community, led to greater inclusivity and established the Goodman as the first major not-for-profit theater in Chicago. View our full [history](#), including our mission and commitments.

As we at Goodman Theatre consider how we might contribute to the building of a more just, equitable and anti-racist American society, we must reckon with that which divides us, assess our role in the lack of progress towards equity and justice, dismantle systems that do not serve us and construct new processes and policies that advance our [mission](#). We must also continue to unpack our history as a predominantly white institution situated on [stolen](#)

[lands](#). Greater representation of people of color in every aspect of our organization—from the artists on stage and behind the scenes, to our boards and among our staff—help enact new systems that enable a better future for all. To do this work and promote social justice, we will work to examine our own institutional processes and root out any signs of systemic racism. The Goodman is committed to approaching our work through the practice of anti-racism and will continue to learn through this process. We will make mistakes; but we endeavor to be proactive, listen and improve.

## FIVE CORNERSTONES OF ACTION AND ACCOUNTABILITY

DIVERSITY | POLICY | ENGAGEMENT & OUTREACH | PROGRAMMING | RESEARCH AND ASSESSMENT

### **Diversity**

*We are committed to infusing diversity into every aspect of our operations. We recognize that our individual intersectional identities represented across staff, board artist and audiences bring vibrancy to our work and help make us better equipped to reflect our world-both on and off stage.*

### **Policy**

*We will work to revise and establish institutional policies in order to ensure a safe and respectful environment; break the traditional barriers of participation; and enact equitable practices for all who engage with our organization.*

### **Engagement and Outreach**

*Using the tools of the theatrical profession, we aim to develop generations of citizens who understand the cultures and stories of diverse voices. We believe that a diversity of people, ideas and cultures in our organization enriches both the art on stage and our civic engagement.*

### **Programming**

*We will review our artistic priorities—as demonstrated in the plays we produce, the artists we champion, the works we develop—and ensure that we uplift voices from people of color, people with disabilities, women, and underrepresented communities in creative endeavors going forward, both in new opportunities as well as in our ongoing/established efforts*

### **Research and Assessment**

*We will invest in creating a more equitable American theater by examining our internal systems and collaborating with industry professionals and other theatres who will help us analyze, measure, and track our goals with our action plan.*

The following section seeks to be a real-time, ongoing reflection of our process and progress. Acknowledging that everyone at Goodman Theatre plays a role and shares the responsibility and commitment to our IDEAA action plan, we enter this work as a collective of individuals across departments and at every level within the organization.

## DIVERSITY GOALS

We are committed to infusing diversity into every aspect of our operations. We recognize that our individual intersectional identities represented across staff, boards, artists and audiences bring vibrancy to our work and help make us better equipped to reflect our world-both on and off stage.

- By the end of season 24/25 establish an inclusive method that enables our staff, board members, artists, design, and creative teams to self-identify their demographic information, if they so choose, (race, gender, disability, etc.) and track this over time (Human Resources, Artistic, Development & Production)
- Recognizing that women currently represent over 50% of individuals on each of our boards, in collaboration with Goodman's nominating committee, we strive to increase representation of people of color on our boards by end of season 25/26. (Development)
  - [Board of Trustees](#) from 20% to at least 23%
  - [Women's Board](#) from 13% to at least 15%.
  - [Scenemakers Young Professional Board](#) from 32% to at least 40%
  - [Premiere Society Council](#) from 15% to at least 20%
- In Goodman's 22/23 season, people of color represented 34% of our creative teams. To continue diversifying these teams, we strive to increase minority representation to at least 50% each season beginning in 23/24. (Artistic and Production)
- *By the end of season 24/25, strengthen Goodman Theatre's Affinity Group program to ensure that the needs of our employees are aligned with organizational priorities by accomplishing the following:* Create a clear process for establishing and maintaining affinity groups, establish an organizational structure and written bylaws for each functioning affinity group and developing a budget/process that ensures affinity groups have resources for approved activities (Human Resources/Finance)
- Through expanded marketing and outreach, increase attendance for accessible and Spanish subtitled performances by 5% annually beginning in 23/24. (Marketing) Increase Spanish language classroom resources for Students and Patrons by providing translated study guide materials for three School Matinee Series shows.

### Diversity Accomplishments:

#### **1. Established a "Community Agreement" for Goodman Theatre.**

Goodman's Community Agreement, originally created in 2020, has recently been updated. The agreement provides clear guidance on our goal of creating a theatre where all are welcome. We ask that all who take part in activities at Goodman Theatre follow these guidelines. The [updated agreement](#) can be found on the accountability page of Goodman's [website](#), on the monitors in our lobby, posted throughout the theatre and elevators, and also it is sent to all patrons who purchase their tickets online.

#### **2. Created opportunities to engage with Indigenous communities.**

In 2022, Goodman Theatre presented "[Where We Belong](#)", our first presentation by an Indigenous writer. Later that season, we organized "The Sweetest Season", a showcase of Indigenous artistry featuring storytellers, musicians and singers representing twelve Indigenous nations across North America. The following season, we expanded "[Sweetest Season](#)" to becoming a two-day event furthering the ongoing collaboration with the

[Mitchell Museum of the American Indian](#). As a result, the Mitchell Museum reports an 80–90 percent increase in volunteers, engagement, visitation and donations. In addition, we developed a Land Acknowledgement which is part of Playbill and located throughout the theatre. Furthermore, we created a Native Community Outreach Affinity Group which currently meets monthly to discuss ways to continue fostering relationships with the Indigenous community.

**3. *Increased Board of Trustees representation of racial minorities to 20% by 2022.***

Recognizing the importance of having a board that reflects the makeup of our diverse city, we increased our Board’s membership of racial minorities to 20%. As we update the IDEAA Action Plan in 2024, we will be expanding on these diversity goals and also focusing on data collection.

**4. *Expanded the quantity, breadth and reach of our Access Programs.***

Goodman established an accessibility coordinator position that makes recommendations to increase accessibility within Goodman Theatre. Among others, we currently offer foreign language and ASL Interpreted performances, sensory friendly services for those who are deaf and hard of hearing.

## POLICY GOALS

*We will work to revise and establish institutional policies to ensure a safe and respectful environment, break the traditional barriers of participation, and enact equitable practices for all who engage with our organization.*

- Incorporate Genesis of Racism training into onboarding for staff, artists, and board members by the end of season 23/24 to ensure the Goodman's community utilizes a shared language and understanding of the history of racism. (Human Resources, Artistic & Development).
- Develop/standardize budget for IDEAA plan initiatives including staff training/development, and manager training by end of season 24/25 (Management & Human Resources)
- Conduct and develop culture surveys to identify areas where additional resources/focus are needed. This survey will be implemented every three years with the next survey taking place before the end of season 25/26(Human Resources)

### **Policy Accomplishments:**

#### **1. *Established a Senior Level Human Resources Position.***

The Chief Human Resources Officer was hired in January of 2022. Since then, he has created a Human Resources function which now includes a Human Resources Coordinator and a Human Resources Apprentice. They are responsible for overseeing the employee experience (Recruitment, Employee Relations, Compensation and Benefits, Training and Development, etc.) and have also taken the lead in IDEAA plan initiatives including reviewing and changing / implementing policies that align with the IDEAA goals.

#### **2. *Reviewed and updated our paid time off policies towards inclusivity.***

We have closely reviewed all Paid Time Off (PTO) Policies for full-time staff. This review resulted in an increase in paid sick time, vacation, and floating holidays. We also enhanced our parental leave policy and established a Short-Term Disability Policy, which can allow staff to have all 12 weeks of parental leave paid. Lastly, we have added a separate bereavement leave which allows employees to be paid during times of grieving.

#### **3. *Created an IDEAA Committee of Goodman Theatre Boards.***

The Goodman's Board IDEAA Committee was formed and meets quarterly. This Committee is led by board member co-chairs and supported by Goodman's Chief Human Resources Officer and IDEAA Director and take the lead in ensuring that our Boards are aligned with the organization's IDEAA goals.

#### **4. *Made hiring practices transparent for staff.***

In 2022, Goodman Theatre developed a recruitment process for all hiring managers and their committees to follow. To ensure transparency, the process has been shared with our entire staff. At the start of any recruitment process, Human Resources meets with hiring managers to review these guidelines and answer any questions.

#### **5. *Increase transparency in compensation.***

In 2023, Goodman finalized a compensation structure which builds on our goals to be a more equitable and transparent organization. Each position has been categorized into levels based on their impact on the organization and the skills needed to be successful and benchmarked them against other similar positions within comparable theatres and non-profits with similar budgets. The structure outlines processes for

promotions and potential career roadmaps. This new structure, was shared with all employees.

**6. *Implemented estate and financial planning for all staff.***

Goodman staff receive access to one-on-one financial planning through PNC Bank. In addition, they can voluntarily participate in an annual estate and financial group training which discusses wills, trusts, power of attorneys, and beneficiaries.

**7. *Implemented a more active recruitment process with an anti-racist lens for the Maggio Fellowship.***

The Maggio recruitment process has been completely updated and was implemented in 22/23 season. Changes include creating a Maggio selection committee made up of outgoing fellow, staff and at least one working theatre professional not directly connected to the Goodman. This committee determines who will be interviewed. After interviews are conducted, candidates are evaluated using a ranking system. The successful candidate is chosen after conversations between the Artistic Director, Managing Producer and Bold Producer.



## ENGAGEMENT & OUTREACH GOALS

*Using the tools of the theatrical profession, we aim to develop generations of citizens who understand the cultures and stories of diverse voices. We believe that a diversity of people, ideas and cultures in our organization enriches both the art on stage and our civic engagement.*

- Expand and codify Goodman’s community partnership model through the development of the “Pathways Program” – a new initiative with a goal of building sustainable, authentic, and mutually beneficial relationships with complimentary and like-minded community-based organizations from across Chicago by the end of season 24/25 (Education)
- Bring additional awareness and resources to Native American culture in the Chicagoland area by collaborating with The Mitchell Museum of the American Indian to produce *The Sweetest Season* annually and developing new sources of funding to make this a sustainable offering in the future. In addition, strive to increase this production’s audience by 5% each season through the end of season 25/26. (Marketing & Artistic)
- Goodman will develop a tech observation program and other initiatives that exposes teens and early career professionals to careers in production and the process of making shows. There will be specific emphasis on diversifying the field by reaching historically underrepresented communities throughout Chicago. (Education & Production)
- Develop new free and low-cost “Out of School Time(OST)” learning opportunities for Chicagoland teens both at the theater and throughout the city and reimagine current OST offerings (i.e. Goodman Youth Artists Council, Cindy Bandle Cultural Critics, etc. with a goal of reaching 25% more teens by season 25/26(Education)

### Engagement & Outreach Accomplishments

***Created digital space to improve internal communication.*** Goodman Theatre rolled out an internal intranet which serves as a resource center for staff. It contains “Weekly DIMS Notes” and Monthly Human Resources updates which keep staff informed of happenings, including staff external activities.

## PROGRAMMING GOALS

*We will review our artistic priorities—as demonstrated in the plays we produce, the artists we champion, the works we develop—and ensure that we uplift voices from people of color, people with disabilities, women, and underrepresented communities in creative endeavors going forward, both in new opportunities as well as in our ongoing/established efforts.*

- Commission a new adaptation of a Native American story for our Theatre for the Very Young (Artistic)
- Develop and invest in programming that puts the work on our stages in direct dialogue with local artists, organizers and communities that historically have been underrepresented at the theater with a focus on expanding and diversifying Goodman audiences. (Education)

### **Programming Accomplishments:**

#### **1. Increased access to free and discounted programs.**

Goodman Theatre is now in its third year of offering free plays in Chicago Parks. In 2023, [Granny's Garden](#) was performed in thirteen neighborhood parks. We offer over 1000 complimentary tickets for A Christmas Carol to veterans and first responders through the Share the Joy program. In addition, our [Education and Engagement](#) team offers free events throughout the center and in Goodman's Alice Center.

#### **2. Developed a new play series that decentralizes the white gaze.**

*Future Labs* developed works authored and directed by Black, Indigenous, Latinx, AAPI and other artists of color. Created in 2020, it was designed primarily for Chicago-based writers who have not had a play produced at the Goodman, *Future Labs* featured workshops and presentations presented live, in-person. The Goodman was able to support six projects through the program and the evaluation team was made up of fifteen employees spanning each department. Approximately two thirds of the evaluation committee were staff of color. Although we will not be continuing with the *Future Labs* program, the structural commitment to wider staff participation and the inclusion of writers from communities of color is folded into all elements of our core activities- all New Stages work and seasons curation.

## RESEARCH & ASSESSMENT GOALS

- Audit the School Matinee Series (SMS) and Disney Musical in Schools (DMIS) programs by end of season 24/25 to evaluate programmatic missions, anti-racist lens, and assessment of program goals (and beyond) with a focus on how to expand Chicago Public School (CPS) participation in the program. (Education)
- Develop an analysis of free and affordable tickets offered annually through Goodman Theatre and establish a growth goal for individuals and organizations where cost is a barrier to entry by end of season 24/25. (Marketing)
- Research Human Resources Information Systems (HRIS) to ensure we are using the most appropriate, cost-effective technology for our organization. If needed, implementation on new software will begin by end of season 24/25 (Human Resources)
- Benchmark compensation of non-union creative personnel (asst directors, dramaturgs, lit assistants, fight directors, etc.) (Management)
- Research additional ways to collaborate with other local theatres to identify increased opportunity for resource sharing by the end of season 24/25 (Management & Development)
- Recognizing the importance of providing and receiving valuable feedback, we strive to accomplish the following:
  - Host listening sessions of previous creatives and key collaborators of color to determine areas where cultural improvements are desired by the end of Season 24/25. (Artistic and Human Resources)
  - Create an annual review process that is reciprocal and two directional by the end of season 25/26, We will use this voluntary process with at least 60% of our active teaching artists. (Education)
  - Develop a post-mortem process for Goodman productions to ensure we are reviewing areas for growth. By the end of season 25/26 we will use this process to ensure that we receive feedback on at least 80% of our productions (Artistic)
- Conduct holistic assessment of all talent development programs. This information will be used to implement changes to our programming. (Maggio Fellowship, Fellows, Apprentices, Interns, etc.) (Artistic & Human Resources)
- By the end of season 24/25, develop an infrastructure to track purchasing from Women and Minority Owned Enterprises with a goal of having at least ten percent of spending going to these vendors by the end of season 25/26. (Finance).

## NEXT STEPS

We invite you to revisit this page as we carry out our commitments and expand the goals within this document. This is a living document that will continue to evolve. As we discover opportunities to improve, we will update each of our goals as necessary and update our progress along the way.

We ask our community to hold us accountable as we focus on these five Cornerstones. We are committed to strengthening efforts in our organization, industry and city around inclusion, diversity, equity, anti-racism, and access—and work towards a more equitable society.

Please direct any questions to [IDEAA@GoodmanTheatre.org](mailto:IDEAA@GoodmanTheatre.org).