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# DAP DESIGN AND STRUCTURE

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# SETTING THE FOUNDATION: RECRUITMENT AND HIRING

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The best way to attract a diverse applicant pool is by intentionally designing an equitable recruitment and hiring process. This section traces and outlines the story of recruiting and hiring for the DAP—a narrative that can be applied as a best practice for other organizations that want to create an equitable working environment by practicing inclusion. We start with recruitment.

For DAP recruitment, we started by acknowledging the homogeneity of the art handling and preparations field. Data showed that BIPOC were abysmally represented in this field, and their inclusion was not increasing over time.

Our recruitment goal was simple: Create the conditions to foster an applicant pool that robustly represented BIPOC candidates—and the demographics of the County of Los Angeles. This, we thought, gave us the best opportunity to bring together a strong cohort and meet the purpose of the DAP. Additionally, we were committed to ensuring that the DAP opportunity was available to populations that often face even more barriers to employment in this field: people who were formerly incarcerated, immigrants, individuals with disabilities, and people without educational credentials.

Although our goal was straightforward, we recognized the very real barriers that often keep BIPOC candidates from even considering applying. As a result, we understood that every

decision made during recruitment had to be intentional because every decision makes a difference.

If an equitable recruitment process aims to eliminate as many barriers as possible and give rise to a diverse applicant pool, then it's important to also recognize that bias, both conscious and unconscious, factors into a recruitment process and cycle in various ways.

Our job, then, is to be aware of those entry points for bias, recognize and address them, and establish strategies to respond more equitably.

Some of those entry points for bias include how applications are accepted, the length of the recruitment period, what skills are considered necessary for the job or position, the qualities or credentials that are required to apply, the types of candidates represented in recruitment materials, specific language used in an application, which physical and digital spaces are used to reach candidates, our own personal biases, and the partners enlisted to assist with recruitment.

Each of these entry points will be discussed next, but the best place to start in designing a more-equitable recruitment process is to audit your current recruitment culture. Take a critical look at who you previously recruited and identify the things you valued and believed during the process. Evaluate your recruitment tools and ask yourself what they

**Art handling is notoriously dominated by referrals—in other words, who you know. Often, the hire of a new prep to a team occurs as a result of the prep's personal friendships with members on the team. But if there's a team of ten art handlers who are all white and mostly male, their referrals are most likely going to also be white and male. Knowing this, we took a step back and created a recruitment strategy that did completely away with referrals.**

communicate to an external audience. Find the representation gaps among your staff and in the field. In what areas is your organization not as representative of the population of your community as it should or could be? And be specific in answering this question.

In recruitment, the more specific you can be, the better. We break it down like this: If your goal in recruitment is to attract more “diverse candidates”—a broad term—then you’re really just flattening everyone into one big group and not actually addressing or focusing on a specific demographic. Your recruitment will be more successful if you can recognize the exact type of people you lack and how your field is not inclusive of them. Is your field dominated by white men? A possible way to counter this trend is to include women of color and to emphasize making connections with women of color in various ways.

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## Personal Bias

Before moving on, it’s important to point out that a crucial step in this process is creating space to investigate and reflect on our own personal biases. We all have unconscious biases, and acknowledging and recognizing what they are is the first step in preventing them from influencing decisions we make.

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Taking the time to learn about and be aware of our own personal biases will make a great impact on the hiring process. Too often, our negative biases impact the chances of otherwise qualified candidates, or our positive biases elevate otherwise mediocre candidates. It is important, then, to be aware of this in the recruitment and hiring process.

Examining our own biases, of course, can be a difficult task. It’s not fun to investigate our biases and why we carry them. But, again, it’s a critical step in designing and creating a more-equitable hiring process. We recommend reframing this exercise. Rather than simply thinking about it as difficult task that might unearth some uncomfortable truths, reframe the exercise of investigating your own biases as one that requires courage, self-awareness, and honesty. Be critical of your biases, and be gentle with yourself in the process. We all carry biases, but those of us who have created the space and taken the time to check and be aware of them will ultimately be better hiring managers.

There are several ways to examine your own biases. We strongly recommend that hiring managers start by reading about unconscious bias (see readings and resources in Section 4 on page 135). Another easy way to start examining your own biases is to take the Implicit Association Test published by Harvard University’s Project Implicit. According to its website, the goal of the test is to measure the “attitudes and beliefs that people may be unwilling or unable to report.”<sup>14</sup> Another implicit bias test is MTV’s Look Different Campaign, which is focused on potential biases around gender, race, and sexual orientation.

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## Establishing a Strong Plan

For the DAP, it was immensely important to take a step back this way. We reviewed The Broad’s goals, and we asked a lot of questions. How did the current art handling and preparations team arrive at its current situation? How often were we relying on referrals? Why do most of our preparators and art handlers have a background in sculpture, and why are so many of them from the Midwest? These were the realities of our prep team at the time. In designing the DAP, it was important for us to be aware of these patterns and understand how biases informed them.

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<sup>14</sup> “Project Implicit,” Project Implicit, accessed November 18, 2020, <https://implicit.harvard.edu/implicit/contact.html>.

After you've given some thought about your current recruitment culture, you can begin to move forward in more-intentional ways.

We established an appropriate recruitment timeline as a next step. Too often in our recruitment process, we rush through timelines. We're incredibly busy juggling what feels like a million projects, and our presence is required at what feels like a million meetings. In this context, it's difficult to squeeze another minute out of the day to deeply think about the steps it takes to bring someone on in an inclusive manner. This type of thinking, it must be noted, will surely not allow for an equitable recruitment and hiring process.

We're here to tell you that a longer recruitment period is ideal. Giving more time to the process provides an opportunity to ensure that more people become aware of the position. Although it might be easy to reach out to existing networks, there is a critical need to expand beyond those spaces if the goal is to create

a larger, more diverse applicant pool. It takes time to reach the people and communities that we have failed to reach in the past. It takes time to start to build trust so that potential applicants can make the decision to apply and see themselves as a valued member of your organization.

As shown in the schedule below, our first full recruitment and hiring cycle for the DAP spanned about four months. We'll share specifics about how we spent that time in different sections later, but we increased our recruitment period in the second DAP cohort to nearly five months. Once we had the necessary recruitment materials and relationships established, we were able to spend more time actually recruiting applicants for the program. We had a full-time staff member dedicated to recruitment and recruitment-related activities. So, although four or five months doesn't seem long, it was four to five months of full-time dedication.

**Here's what the first recruitment timeline for the DAP looked like:**

2018				
February	March	April	May	June
<b>Announcement launch</b> February 19		<b>Application deadline</b> April 18  <b>Initial application review</b> April 18–27  <b>Phone interviews</b> April 30–May 4	<b>In-person interviews and skills tests</b> May 7–18  <b>Employment checks</b> May 18–25  <b>Offer date</b> May 25	<b>Program start date</b> June 11

## Identify Core Skills to Remove Barriers

Now, we'd like to discuss the thinking behind the qualifications for the apprenticeship.

Again, establishing the qualifications for a position is one entry point for bias. Often, those qualifications—deemed as “required”—are not actually needed to perform the essential job duties. In these cases, position descriptions and statements of requirements only work to discourage and eliminate many potential applicants. In an equitable recruitment process, only those qualifications that are absolutely essential to performing the job should be included. All other qualifications should be considered barriers and removed.

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**Job postings for preparator/art handling work often list requirements for level of experience and education. However, such requirements can perpetuate inequitable standards for this type of work.**

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More specifically, across museums and galleries, job postings for preparator/art handling work often list requirements for level of experience and education. However, such requirements can perpetuate inequitable standards for this type of work. Because the DAP's purpose is to make preparator/art handling work and careers available to as many people as possible, and especially to BIPOC who've been shut out of this field, it was imperative to remove certain barriers. We determined that these two qualifications would not be required to participate in the DAP:

- previous preparator/art handling experience
- any specific level of education

These two barriers have often kept BIPOC from entering this field. On a parallel track, we also took a critical look at the job description for on-call art handling positions at The Broad. For this job description, we implemented three changes to expand the pool of potential

applicants: (1) reduced the number of years of experience required from six to two; (2) instead of requiring an applicant to have “experience handling art at a museum,” the requirement was changed to “experience handling art at a museum, gallery, or art handling company”; and (3) eliminated the requirement of a college degree. These small changes to the job description made a huge difference in our applicant pool.

Qualifications for the DAP instead focus on the skills needed to be a successful art handler and build a preparator/art handling career. We identified these skills for an apprentice:

- good hand-eye coordination, manual dexterity, and spatial reasoning
- self-motivated, reliable, and focused
- ability to follow instructions and plan ahead
- work well with supervisors and coworkers
- ability to perform physical tasks, including bending, kneeling, pulling, pushing, walking, standing for long periods of time, and lifting 50 pounds or more

We ultimately tried to boil the position down to the core skills needed to do the work and not include extra requirements that might be nice to have but that are extra barriers.

Along with establishing these core skills, we also can't stress enough the importance of openness in how hiring managers imagine the type of candidate who would work well. When we write job descriptions, we often imagine an “ideal” candidate. But the thing is, an ideal candidate is someone who gets the job done, and there are sometimes several paths to that destination. We've seen it too many times in recruitment: “Ideal” often ends up meaning those folks who fit the team or the culture of the team or whose previous experiences fit the expectations of the role. Of course, that expectation is biased. So, instead, we recommend thinking about what an applicant might add to your team.

How does an applicant's experience, even if it's not in art handling, add to the team? What new perspectives, which might be missing from the makeup of your current team, can an applicant add?

Being open to this requires a shift in thinking. It requires a move away from thinking about recruitment as a method to strictly filter out folks for a position and more toward a way of thinking about recruitment that aims instead to support applicants to present themselves in the best possible light when it comes to the core skills you've identified.

There's considerable research that suggests that women won't apply for a job unless they feel they meet every qualification listed. "Men apply for a job when they meet only 60% of the qualifications," Tara Mohr reminds us, "but women apply only if they meet 100% of them."<sup>15</sup> Making sure we shift our thinking and write job descriptions that reflect only core abilities needed and that encourage applicants to see themselves being able to do the job, then, is critically important.

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## Attention to Every Word

Like the qualifications for a position, the way a job posting is written presents another potential avenue for bias. Language can signal certain exclusions. For example, gendered language in job descriptions may attract an applicant pool of only one gender. A recent *Forbes* article, "How to Take Gender Bias Out of Your Job Ads," offers a relevant example:

[A] few years ago, social scientists at the University of Waterloo and Duke University coded a long list of adjectives and verbs as masculine or feminine then scanned a popular job site to look for those words. They found that job ads in male-dominated fields (like software programming) tended to use masculine-coded words such as "competitive" and "dominate" much more than job ads in female-dominated fields. Follow-up research confirmed such words made those job listings less appealing to women.<sup>16</sup>

In short, the language used in job descriptions affects applicants. With this in mind, we made sure to scrutinize every word as we wrote the DAP job description.

We used Textio, a tool that analyzes text for jargon and gendered language, to write the DAP job description. We copied our text into the Textio editor, and it highlighted phrases that leaned too masculine or too feminine; this helped reduce words that could limit who applies. This tool helped us avoid gender-specific language. Textio has expanded since we first started using it in 2018; it now also offers analysis of text based on age and ability, not just gender.

We also used Hemingway Editor to help us write our job description. This online tool measures the readability of your text. It estimates the lowest level of education required to understand any given piece of writing. Hemingway Editor highlights sentences that are "hard to read" or "very hard to read" and encourages the writer to simplify them. It emphasizes conciseness and discourages jargon. For example, what do we really mean when we say that an applicant should be "entrepreneurial," and would writing "ambitious" accomplish the same thing? Or what about changing "ability to collaborate and exhibit interpersonal skills" to "works well with supervisors and coworkers?" Simplify your language!

Job descriptions often provide vague ideas about the responsibilities of the job. In developing the DAP job description and application, we wanted to provide as much information as possible to applicants. So we assembled an information packet to answer questions that we thought folks might ask when they applied for the position. For example, we answered the question, "What is an art handler?"



For the full apprentice job description and application, see pages 152–56.

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<sup>15</sup> Tara Sophia Mohr, "Why Women Don't Apply for Jobs Unless They're 100% Qualified," *Harvard Business Review*, August 25, 2014, <https://hbr.org/2014/08/why-women-dont-apply-for-jobs-unless-theyre-100-qualified>.

<sup>16</sup> Carmen Nobel, "How to Take Gender Bias Out of Your Job Ads," *Forbes*, December 14, 2016, <https://www.forbes.com/sites/hbsworkingknowledge/2016/12/14/how-to-take-gender-bias-out-of-your-job-ads>.

# Review Your Recruitment Materials

George Luna-Peña

In addition to dedicating thought and time to drafting a solid job description and application, it's important to review all your recruitment materials, like flyers, presentations, social media posts, and website graphics. And ask yourself who your materials are speaking to.

If you want to attract BIPOC applicants, make sure that your recruitment materials represent them. Being Latinx, if I see a flyer for a program that only shows white people, that already tells me that folks like me aren't hired for these jobs. And, frankly, I'm less likely to apply.

An example of one of the DAP flyers:



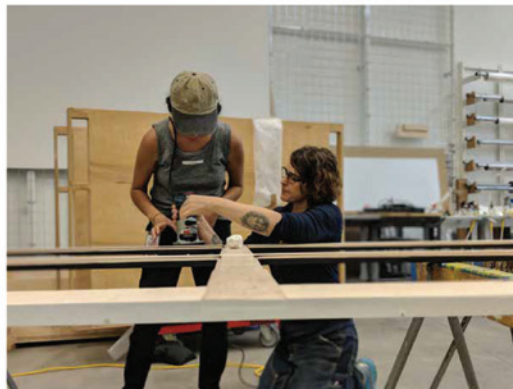
## DIVERSITY APPRENTICESHIP PROGRAM

A 9-month, full-time apprenticeship in art handling

**Deadline to Apply: April 5, 2019**

- No previous experience required
- \$16.00/hour, plus benefits
- Paid training with experienced preparators/art handlers
- Hands on experience with partner museums, galleries, and institutions across Los Angeles
- Personalized support and mentorship in preparing to build a career in the museum and art world
- Networking opportunities
- Career and job preparation workshops
- Field trips to art and cultural institutions

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## Outreach Plan

As we were crafting our job description, application, and recruitment materials, we were also putting together an outreach plan for recruitment.

One of the most effective recruitment methods to diversify a candidate pool, according to research across sectors, is to expand the search beyond the usual recruitment networks—the usual places we lean on to do outreach for jobs. In her article “The Labor of Diversity,” Dr. Nicole Ivy points out that “[m]anagers often hire people who are similar to themselves.”<sup>17</sup>

The goal of the DAP’s recruitment plan is to break out of what Dr. Ivy calls the “replication of sameness.” Your outreach plan is essentially a list of who you’ll reach out to and the various ways you will do so. Although some of the “who” can remain as is in your outreach plan, we encourage you to expand that category to recruit a more diverse pool of applicants. You’re looking to add new networks, new sources, and new pools of potential applicants to your recruitment outreach plan.

<sup>17</sup> Nicole Ivy, “The Labor of Diversity,” *museum*, January–February 2016, <http://www.aam-us.org/docs/default-source/resource-library/the-labor-of-diversity.pdf>.

### An example of the DAP outreach plan:

RECRUITMENT SOURCE	DETAIL
<b>Teams/departments at The Broad</b>	<ul style="list-style-type: none"> <li>Share DAP information with various team leads internally: Retail, Facilities, Security, Visitor Services, Parking/Garage.</li> <li>Host informational sessions for all teams.</li> <li>Set up times to meet individually with potential internal applicants.</li> <li>Post flyers and information in break rooms and other common spaces.</li> <li>Engage current preparators to uncover available applicants of color they may be familiar with.</li> </ul>
<b>Nonprofit organizations</b>	<ul style="list-style-type: none"> <li>Create recruitment sources document specifically focused on nonprofit organizations (track contact information and contact with organization).</li> <li>Create connections with community organizations in communities of color, especially in East and South L.A.</li> <li>Reach out specifically to organizations that work with underrepresented populations: women, immigrants, people of color, Indigenous or Native peoples, returning citizens or people who were formerly incarcerated, and people in the LGBTQIA+ communities.</li> <li>Reach out to organizations that focus on job skills training, transition, and reintegration for people who were formerly incarcerated.</li> </ul>
<b>Partner organizations</b>	<ul style="list-style-type: none"> <li>Engage partner organizations to get contact information of potential applicants from within their organizations (security, facilities, retail, visitor services).</li> <li>Engage partner organizations and provide them with DAP information to share with their networks.</li> </ul>
<b>Adult and career education programs</b>	<ul style="list-style-type: none"> <li>Advertise the DAP at adult and career education programs (11 campuses in Los Angeles); these include skills training programs, GED, and night classes.</li> <li>Reach out to teachers and administrators at these campuses across the city.</li> <li>Make information readily available to campuses.</li> <li>Make presentations and offer to meet with groups of participants at campuses.</li> </ul>

<b>Economic and Workforce Development Department (EWDD) (Los Angeles)</b>	<ul style="list-style-type: none"> <li>Reach out to employer services staff at EWDD to inquire about potential ways to advertise the DAP.</li> <li>Attend job fairs sponsored by EWDD throughout the city of Los Angeles, especially those hosted in communities of color.</li> </ul>
<b>Preparation, Art Handling, Collections Care Information Network (PACCIN)</b>	<ul style="list-style-type: none"> <li>Engage current local art handlers and preparators through PACCIN to announce DAP opportunities and request that they share them with their networks.</li> <li>Ask current PACCIN members if they have names and contact information of potential applicants; reach out to those people.</li> </ul>
<b>Colleges and universities</b>	<ul style="list-style-type: none"> <li>Do outreach with on-campus ethnic centers and clubs at various community colleges and universities.</li> <li>Reach out to administrators in art departments and vocational departments.</li> <li>Inquire about posting flyers in student union areas on campuses.</li> </ul>
<b>Local museums, museum staff, and artists</b>	<ul style="list-style-type: none"> <li>Reach out to galleries and museums that cater directly to BIPOC audiences (e.g., Self Help Graphics &amp; Art, Chinese American Museum, Japanese American National Museum). Make information available about the DAP and request contact information of potential applicants (e.g., interns, volunteers, part-time staff).</li> <li>Reach out to current museum staff of color across the city and make information available about the DAP.</li> <li>Reach out to BIPOC artists in Los Angeles and make information available. Request names and contacts of potential applicants (e.g., interns, studio assistants).</li> </ul>
<b>Community job fairs</b>	<ul style="list-style-type: none"> <li>Attend community job fairs to advertise DAP opportunities.</li> <li>Focus on East and South L.A. communities, but identify job fairs in other communities of color.</li> </ul>
<b>Community centers and events</b>	<ul style="list-style-type: none"> <li>Conduct outreach with community centers, especially those in East and South L.A. and those focused on LGBTQIA+ communities.</li> <li>Make information available to community centers.</li> <li>Attend events.</li> </ul>
<b>Neighborhood councils</b>	<ul style="list-style-type: none"> <li>Reach out to neighborhood councils, especially in East and South L.A.</li> <li>Make information available.</li> <li>Offer to attend meetings to present information.</li> </ul>
<b>Online and social media</b>	<ul style="list-style-type: none"> <li>List the opportunity on The Broad website.</li> <li>Use The Broad’s social media following and advertise the DAP opportunity (Twitter, Facebook, Instagram, email list).</li> <li>List on job sites: JobsLA.org, Craigslist.</li> </ul>

Having a broad recruitment outreach plan like this will ensure that you’re breaking out of your typical recruitment sources. The more expansive your outreach during recruitment, the more you’ll start to shift your recruitment status quo. Be ambitious when putting together your outreach plan, and be specific.

..... Spend some time really researching and mapping your community. What organizations serve the communities you want to reach? What institutions already serve as touch points for the community? Include these in your outreach plan!

## Creating Community Connections

Although the plan just presented lists many recruitment sources (e.g., partner organizations, internal teams, community colleges, work source centers), we want to spend a bit of time and space to focus on what turned out to be the one of the most important recruitment lessons for us: establishing relationships and connections with community-based organizations that are already serving the populations from which we'd like to recruit.

“ I like that the DAP branched out to different events throughout Los Angeles to reach a broad scope of ‘communities.’

The event I found the DAP at was the Trans Job Fair . . . I am grateful that they were there. ”

—Apprentice (second cohort)

I can't stress enough how important it is to build relationships with community-based organizations. If your organization is ultimately trying to better reflect the community it serves, one critical way to do so is to establish strong ties and mutually beneficial relationships with those groups that have already built important trust in that community.

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But this relationship can't be one-sided. As just mentioned, it has to be mutually beneficial. It requires sincerity and gratitude. Sure, you might be able to show up to an organization and share recruitment materials, and they might pass those along to members of their community. And during the DAP recruitment, we made a lot of those types of connections.

George Luna-Peña

But a true connection built on trust requires you to go beyond that.

You ultimately want to establish a relationship in which folks at the organization you're engaging with will go to bat for you—they will not only share your materials but will do so enthusiastically. They invite you into their space to speak to their program participants or members and trust you enough to ask you to come to events to support their effort. Such a relationship begins with trust and is based on trust. But, of course, trust is a two-way street. Trust is reciprocal, as we've already talked about. This, again, requires sincerity and gratitude. And, of course, it requires time.

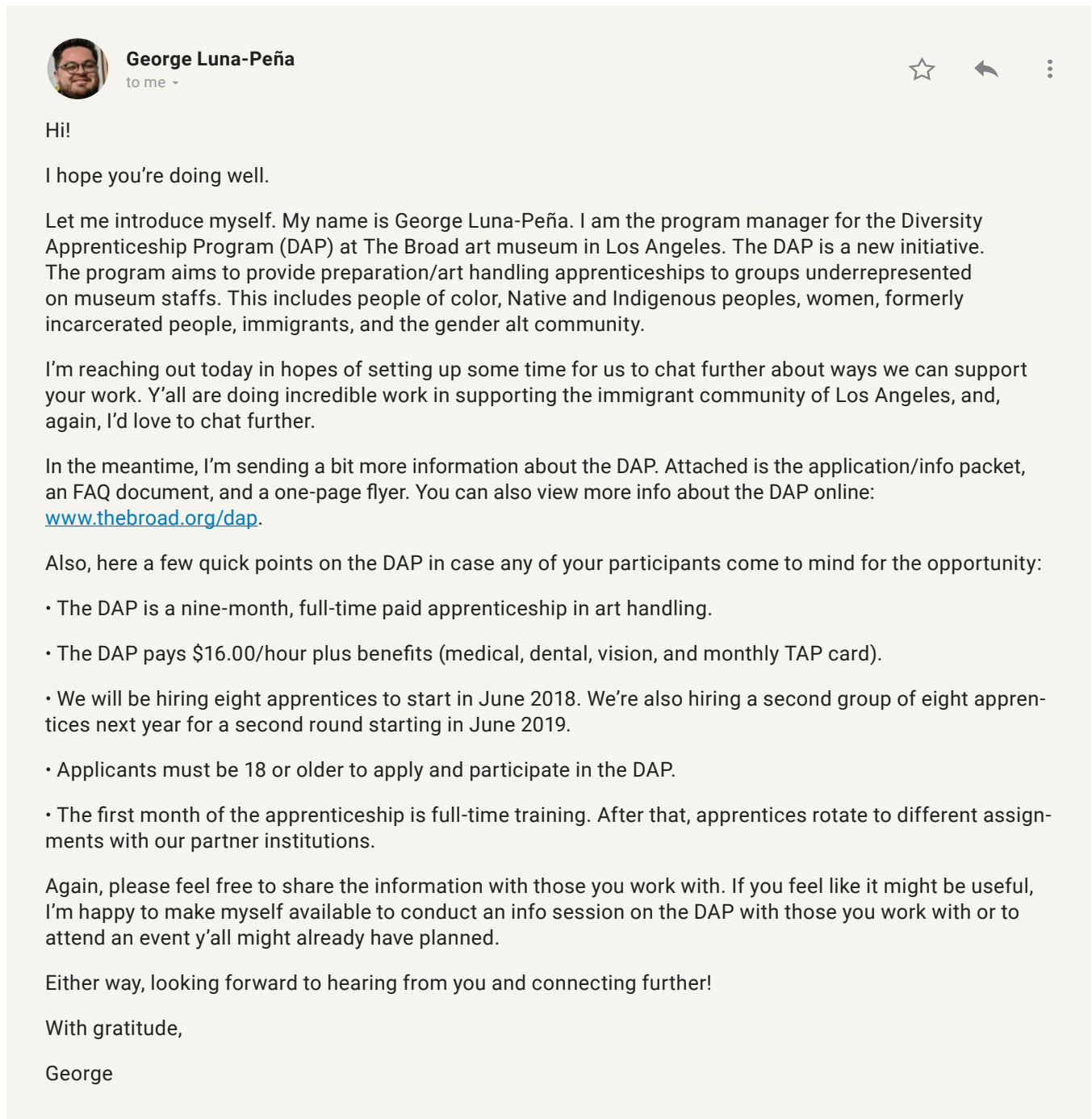
During the DAP recruitment cycles, we made connections with more than 100 community-based organizations in the L.A. area. In the two years of recruitment, I attended events and made more than 80 presentations across the city. I was invited to block parties, hiring fairs, information sessions, private meetings, and churches. I was out and about nearly every day during those recruitment months. I drove more than 2,500 miles locally and passed out thousands of flyers and business cards.



To get a sense of the type of time commitment I'm talking about, check out the DAP recruitment calendar on pages 148–51. It gives you a feel for the many events I attended during this period.

Now, not every one of those connections with a community organization resulted in a deep relationship. Many were more surface-level linkages that gave me an inroad to share information about the DAP opportunity.

Here's a draft email I would send to folks at the organization for this type of outreach:



Again, establishing deeper relationships ultimately made DAP recruitment outreach a success. Part of establishing these deeper relationships requires centering the needs of those you're wanting to build the relationship with. When I connected with community-based organizations, one of the first questions I asked is, "How can I help you?" Starting this way signals that I'm committed to a deep

relationship. And follow up! If you commit to calling back at a certain hour, call back at that hour. If you commit to dropping off materials, show up and drop off those materials. If you commit to sharing information about an upcoming event that the organization is hosting, send it out to your network of folks. Following up is a crucial ingredient in building these relationships.

## Building Trust on an Individual Level

Since we've discussed the concept of trust, we want to address the importance of building trust with individuals during the recruitment process.

To put a finer point on the importance of trust, I'd like to share the story how we recruited one of our apprentices, Rô/Si Võ. I met Rô/Si at the Trans Job Fair at Los Angeles Trade Tech College (LATTC). This was the first annual Trans Job Fair, and it was hosted by St. John's Well Child and Family Center and Trans Can Work. Two colleagues and I attended the event and met hundreds of people that day. We set up our table with flyers and information about opportunities at The Broad—the DAP being one of them.

Rô/Si approached our table with curiosity. We had a good conversation. They shared that they had just completed the sign-painting program at LATTC. They also asked great questions about art handling. I shared a flyer, the application, and some thoughts about how the first cohort had gone, both challenges and successes. I was honest about the experience, which prompted Rô/Si to ask more questions.

We chatted for a few more minutes, and I approached our conversation in the same way I approached others: with genuine curiosity about the person I was speaking with. For me, even at those early stages, it was about building a relationship with Rô/Si. We exchanged contact information and, when I returned to the museum, I followed up with more details.

To me, that follow-up and follow-through were key aspects of continuing to build trust. I met so many people that day and shared a lot of information. It was, overall, a successful recruitment event in terms of sharing the opportunity with as many people as possible. And it would have been easy to simply leave it at that. But, again, the follow-through is the important next step that we too often forget or don't consider, and yet it's that follow-up that continues to cement the foundation of trust.

George Luna-Peña

Rô/Si also reached out. A few times, they had questions and called me on the phone. In those phone conversations, I was honest in answering their questions. And those times when I didn't pick up because I was out recruiting, I called them back. Again, that follow-up was key.

When it came time to apply for the program, they actually decided to deliver a hard copy of the application in person, rather than filling it out online. For me, this step on their part validated that they felt comfortable; it meant that a certain level of trust had been established, and I appreciated that Rô/Si took that step.

Throughout the rest of the hiring process—phone interview, in-person interview, and skills tests—they didn't hesitate to reach out with questions or ask for clarification. During the process, Rô/Si stood out as an exceptional applicant, always deeply thoughtful and honest in their responses, true to themselves, and incredibly adept and skilled. Rô/Si is brilliant in that way, but I also like to think that the small trust we had built by that point helped them feel a bit more comfortable. When they accepted our apprenticeship offer, I couldn't have been happier!

As previously shared, time is key to an equitable recruitment process. Now, with two recruitment cycles behind us and a third coming up soon, I can absolutely affirm that the investment of time is worth it. Recruitment results ultimately reflect the time, effort, energy, and sincerity you pour into the process. Invest the time!

## Conversation About Recruitment between Julia Latané and George Luna-Peña

**JL:** I remember you talking about the way you present yourself when going to a community or to an event to recruit applicants. Can you share your thoughts on this?

**GLP:** You know a bit of my background, Julia, with regard to my organizing work. And I think it started there for me. A big part of building relationships is to be able to relate to folks on a deeper level. It's about making a sincere connection with folks. That's how you start to build that trust. So, for me, keeping in mind how I am perceived at an event or on the other side of the recruitment table is always at the forefront. I want folks to feel comfortable, to be able to relate to me, to see themselves a bit in me, to know that I'm being myself, and that I'm being honest. So, yes, I wear my Jordan 5s, and I do that intentionally, and I speak in a sincere way, the way I would with my cousins or family. I present a true version of myself, and because I'm a person of color, other folks of color relate to me.

**JL:** This reminds me of a conversation I had with Alicia [art preparator at the Los Angeles County Museum of Art, former apprentice at The Broad] recently, about breaking down barriers for Black people to work in museums. She mentioned how formal museums are and pointed out that the way I dress even conveys a sense of formality. This really struck me, because I have been told for years how important it is to dress for the position you want, not the one you have. I remember my first job as head preparator at the Autry, the HR director told me I should dress business casual, and I was shocked because I'm an art handler, and I'd never come to work in anything other than jeans and a T-shirt before that. I think there is a huge disconnect between the formality we adhere to in museum offices and our communities, and we should be thinking about this all the time.

**GLP:** She's totally right about the formality of museums. But don't get me wrong, Julia, I can be formal too if I need to be. The issue for me is the idea that there's one specific way to be, to dress, and to act if you're part of the museum workforce. There is a narrowness in that type of thinking, and frankly, it's an idea based on white expectations and assumptions. For me, it's important that, when I'm attending an event or doing recruitment in the community, folks see a more expanded view of what a person who works at a museum is. So, I make those choices, of how to present myself, very intentionally. I mean, just the fact that I'm there, a Latinx dude from East L.A.—that says a lot. My presence alone disrupts the false assumptions around whiteness. And I want other folks to see that and feel that and know that.

**JL:** So, it seems you are saying it is important to be of the community or at least to be able to relate in a personal way to the community you are trying to reach, no?

**GLP:** Oh, I think it absolutely makes a difference. Museums are not typically welcoming spaces for BIPOC, so there's already an almost inherent distrust because of that history. Being someone from the community makes a difference in building that relationship, in building that trust. Museums would be very wise to hire more folks from the communities they want to serve, no doubt.

## Hiring Process

After recruitment, of course, comes the review of the applications, interviews, skills tests, and hiring. This section outlines the hiring process for the DAP.

## Application

The DAP application is an important aspect of the hiring process. A completed application represents an individual officially expressing interest and becoming a candidate for the position.

### About Résumés

Before moving on to the components of the application, a note on résumés. Because the DAP does not require previous education or art handling experience, the DAP application does not require a résumé. We understand that some applicants may bring experiences and capacities that aren't traditionally reflected in a résumé. For this reason, we've instead designed the hiring process to allow applicants other ways to elaborate on previous experiences. You'll read more about this in the coming pages.

The DAP application was available to complete both online and in paper form. Although online-only applications are typical these days, we were intentional about providing a paper application for applicants who might not have regular access to a computer or the internet. This required more work on the back end for us (we had to add a paper application to our online rubric system), however, the work was worth it to make the process more accessible. Having a paper application was especially useful at job fairs aimed at populations experiencing homelessness. Often, these applicants would take a paper application with them and drop it off later in person or call me to set up a time to pick it up.

Although online-only applications are typical these days, we were intentional about providing a paper application for applicants who might not have regular access to a computer or the internet.

The four main components of the DAP application are:

1. **Personal/contact information** (name, phone, email, etc.).
2. **Three references** (a combination of professional and personal references). Although professional references are preferred, there may be applicants who—for various reasons—can't provide three professional references. In these cases, personal references (outside family) were accepted.
3. **Written statements.** Written statements are a critical aspect of the application. DAP participants should be committed to the goals of the apprenticeship, and written statements allowed us to gauge this.
4. **Demographic survey.** Demographic questions focus on gender identity, level of education, and race and ethnicity. The application explicitly states that demographic information is completely optional. An applicant's chances of employment would not be adversely impacted if they chose not to provide this information.

## Initial Evaluation of Applicants

In the first year, applications were initially evaluated by program staff, and, in the second, partner staff were added to the process. A total of 12 reviewers participated. To eliminate as many entry points for bias as possible, the application review was a structured process, and **each application was scored on the same set of three specified criteria:**

1. **Career goals.** We attempted to understand a candidate's career aspirations, potential barriers they may have faced, and their commitment and/or desire to build a career in the museum field specifically or the arts more generally.
2. **Relevant physical skills.** We tried to get a sense of the physical skills a candidate already possesses. Art handling is a physical job and requires someone who enjoys and thrives in hands-on work. We want to set people up to succeed, and if someone is clumsy, they probably won't be a great art handler. We also looked for clues that a candidate is sensitive to, or innately aware of, the properties of and differences between materials and enjoys this aspect of the work. Although some candidates might have previous art handling experience, it's not required.
3. **Commitment to equity and diversity.** We looked for candidates who possess a strong commitment to the values and goals of the program: equity and diversity. In this area, we asked for specific examples from candidates. Although candidates might express a theoretical commitment to the values of equity and diversity, we were most interested in those who could show how they've acted to advance these values. This could, of course, be demonstrated in many ways or take different forms. For the first two cohorts of the DAP, we strongly felt that this was an especially important characteristic for a potential apprentice to have. A commitment to equity and diversity was essential to identifying challenges during their apprenticeship and speaking up about that experience. This feedback created an environment to potentially push partner and host organizations into uncomfortable spaces where change can happen. We also wanted apprentices to carry the message forward and to spread the word about the DAP at conferences and future job sites.

We shared these guidelines with each application reviewer to provide more details about each of the above criteria, as well as how

to score the application. It was important to have a shared rubric to score applicants through every step of the interview process, providing an objective starting point and making the process more equitable.



To view the application review guidelines, see pages 157–62 in Section 4.

## Phone Interviews

Applicants who advanced from the initial application review were invited to short phone interviews (no longer than 30 minutes) with one of us. For each application cycle, we conducted about 50–60 phone interviews.

### The goals of these phone calls were to

1. get to know the applicant a bit more;
2. share more about the DAP (e.g., purpose, what to expect) and allow the applicant to ask questions about the DAP; and
3. gauge the applicant's motivation and enthusiasm for participating in the DAP.

The phone interview was structured as follows: (1) introductions at the beginning of the call, (2) sharing information about the DAP with each applicant, and (3) conversational interview as we walked through each of the questions. Our phone interview questions aligned with the criteria we used to make determinations about applicants, and we used the same questions for every applicant. The phone interviews also gave the applicant an opportunity to ask questions about the program (e.g., design, structure, timeline).



For the phone interview questions and rubric form, see page 163 in Section 4.



## In-Person Interviews

A recent *Harvard Business Review* article, “How to Take the Bias Out of Interviews,” discusses the ineffectiveness of unstructured interviews.<sup>18</sup> “These interviews should not be your evaluation tool of choice; they are fraught with bias and irrelevant information,” said the author. To minimize as much bias as possible, the DAP in-person interviews, like the full application review process, was highly structured. This is a key point that I want to spend another sentence underscoring. Structuring a hiring interview process—by way of asking the same questions of all the applicants, preparing guidelines for anyone who will participate in the process, and creating rubrics to score applicants—is absolutely critical to creating an equitable hiring process. If there are several entry points for bias in the hiring process, the structure you design for the process will help minimize that bias as much as possible.

DAP in-person interviews were conducted by a panel of three to four interviewers. Depending on the availability of staff at partner DAP institutions, we included two to three partners in the interview panel. It was important that the composition of the interview panels

George Luna-Peña

themselves was diverse. Diversity of thought on interview panels will ultimately create a better evaluation of the candidate. More important, having people on the interview panel who the applicant can relate to might help ease the candidate's anxiety about the process. Ideally, all candidates came before an interview panel made up of the same members. For in-person interviews, just like phone interviews, each applicant was asked the same set of questions in the same order and by the same interviewer. Again, this was intentionally done to minimize bias.

### We followed this basic process for each interview:

- We started by welcoming the applicant. This included congratulating them for making it to this stage of the hiring process and sharing a bit about the number of applicants for the DAP to contextualize their accomplishment.
- Each interviewer then introduced themselves in the same manner to each applicant, every time.

<sup>18</sup> Iris Bohnet, “How to Take the Bias Out of Interviews,” *Harvard Business Review*, April 18, 2016, <https://hbr.org/2016/04/how-to-take-the-bias-out-of-interviews>.



Desirée Monique Thurber and Anna Nelson at the Craft Contemporary during the installation of the exhibit *The Body, The Object, The Other* (photograph by Kya Williamson).

- We then informed the applicant that we were asking all candidates the same questions in the same order to make the process as equitable as possible, we had seven questions for them, and there would be an opportunity for them to ask questions at the end; we would be taking notes during the interview; and after the interview, we'd move over to the skills tests portion (more on skills tests later).
- We then began the interview by asking the first question, and panelists alternated asking questions in the same order for each interview.
- After the interview and skills assessments were conducted, we would walk the applicant out and immediately score the interview before discussing with one another.
- We would then have a short discussion about the applicant. This was an important opportunity for the interview panel to share any potential biases that might have arisen during the process, whether negative or positive. For example, I recall interviewing someone who was from my same neighborhood in East L.A. I shared this with the rest of the interview panel, because it might have impacted the way I scored the applicant. Of course, each of the interview panelists were asked to be cognizant of these potential biases as they were happening, but it was important for us to put them on the table after the interview in the event that they impacted our scoring. Frankly, despite the structured approach, there are always so many entry points for bias, so it is difficult to eliminate them all. But being cognizant of them and, more important, creating space to acknowledge and speak out loud on them, was critical to our process.

“As an interviewer, I was asked to discuss my own biases [during the interview process]. The result was a very transparent and open environment that **built trust, accessibility, and inclusion.**”

—DAP partner



For the DAP in-person interview guidelines that were shared with each panelist, see page 166 in Section 4.

Again, for in-person interviews, the questions aligned with the criteria and skills we identified. And, as with every step of the application process, a rubric was used to score each applicant.



For the in-person interview questions and rubric form, see pages 164–65.

Some final thoughts on the in-person interview: First, it was critically important to the panel and the review process that applicants were not compared with one another. Conversations about applicants, for the most part, focused solely on individuals and their answers to our questions. In the very rare event that we did compare, that comparison was based solely on a question-by-question basis. In other words, we would compare their responses and scores for a specific question only.

It's important to note that an applicant's score on the phone interview was not shared with interview panelists. We wanted in-person interviewers to have an independent—as close to unbiased—determination based solely on the in-person interview they participated in. Knowing whether or not an applicant scored highly on a phone interview, for example, might create expectations for how they should perform in the in-person interview, and we wanted to avoid this.

## Skills Tests

Skills tests are designed to show what a candidate can actually do and how they approach problem-solving. Those who are best at talking about what they are capable of are not necessarily the ones who are most capable. Because we were trying to identify people who might be successful as art handlers but who did not have previous art handling experience, we needed to design skills tests that could demonstrate things like

sensitivity to materials, spatial reasoning skills, and physical awareness of surroundings.

As we were designing the pilot program, we realized how much our traditional hiring practices favored those who preferred to communicate verbally and people whose confidence made them feel comfortable entering a business environment and speaking about themselves, most often with one or more white people present.

For the DAP, we wanted to make sure people who prefer written, visual, or other communication styles; are not comfortable speaking about themselves; and/or are not comfortable in business environments or around white people have a chance to show what they can do. Each component of a candidate's application was weighed equally.

So, for example, the written application carried as much weight as the phone and in-person interviews, and the combined skills tests were also weighted to the same level.

There is still room for bias in the scoring of some of the skills tests. The jars tests, for instance, are fairly subjective. We realized during the hiring process for the first cohort that the same person should do the scoring for all candidates. Also, because we were looking for evidence about candidates' awareness of materials and their ability to be really careful with delicate things, it was important that the person scoring that test also had those qualities.



For the DAP skills tests documents and instructions, see pages 167–78 in Section 4.

### Here's how we weighted the different components of the application:

<p><b>Application review (30 points)</b> Four questions, scored 1–5. Scores are summed, then multiplied by 1.5 (multiplying helped us weigh each component evenly).</p>	
<p><b>Phone interview (30 points)</b> Six questions, scored 1–5. Scores are summed.</p>	
<p><b>In-person interview (30 points)</b> Eight questions, scored 1–5. Scores are summed, then multiplied by 0.75. Individual interviewer scores are then averaged for the final score for this section.</p>	
<p><b>Math and spatial reasoning test (10 points)</b> Ten questions, each worth one point.</p>	
<p><b>Skills tests (20 points)</b> Test 1: Opaque jars, scored 1–10, then divided by 2 for total score for this test. Test 2: Clear jars, scored 1–10, then divided by 2 for total score for this test. Test 3: Block assembly, scored 1–5. Test 4: Obstacle course, scored 1–5. Total scores from each test are summed for the total score for this section.</p>	
<p><b>References (15 points)</b> Six questions, scored 1–5. Scores are summed, then multiplied by 0.5. Individual reference check scores are averaged for this section.</p>	
<p><b>Total score: 135 points</b></p>	

## Applicant Demographic Breakdown

**1,420**  
total applicants

**86%**  
of applicants identified  
as BIPOC

**52%**  
of applicants reported  
their household income  
as less than \$20,000



*Goziè Ojini at The Broad (photograph by Rikki Wright).*

# STARTING STRONG: ORIENTATION AND TRAINING

George Luna-Peña

Once the eight apprentices are hired, the work of welcoming them to the apprenticeship program begins. I want to spend some time sharing how we approached one of the all-important components of the program: the DAP orientation. I say all-important because orientation is the first real impression that apprentices receive once they've made the commitment to the DAP, and we want that impression to be a positive one.

A standard orientation process, however, wasn't going to cut it. The DAP orientation was more than a logistical event, it was a continued step in the relationship and trust-building process. It was an opportunity to share, create community, minimize anxiety, and establish a safe space.

**The DAP orientation was more than a logistical event, it was a continued step in the relationship and trust-building process.**

All the standard elements of an orientation or initial onboarding still applied—introducing apprentices to staff at The Broad, giving apprentices tours of the space so they get situated, setting them up with their employee IDs and filling out hiring paperwork, and reviewing schedules. But I don't want to use this space to focus on those aspects of an orientation.

Instead, I want to focus on the part of the DAP orientation process that makes a big difference

In sharing the DAP with colleagues across the country, I consistently stress—as we have throughout this section—that this type of work requires a significant investment of time. Time, of course, seems to be one of the rare commodities in the museum field. But we argue that our thinking around the concept and rituals of time is flawed, and, like so many other foundational aspects of museum work, the concept of time and those rituals based on it are also products of white supremacy. In *Dismantling Racism: A Workbook for Social Change Groups*, Kenneth Jones and Tema Okun highlight a “sense of urgency” as a main characteristic of white supremacy. This “continued sense of urgency,” they write, “makes it difficult to take time to be inclusive, encourage democratic and/or thoughtful decision-making, to think long-term, to consider consequences.”<sup>19</sup> For us, reflecting on this sense of urgency in the museum field specifically brings to mind rushed deadlines or processes that don't prioritize the time to involve the voices of those most impacted.

Jones and Okun identified some “antidotes” to this type of thinking: “realistic work plans, leadership which understands that things take longer than anyone expects, discuss and plan for what it means to set goals of inclusivity and diversity, particularly in terms of time, learn from past experience how long things take, write realistic funding proposals with realistic time frames, be clear about how you will make good decisions in an atmosphere of urgency.”<sup>20</sup> To this, we'd add a critical question that we should all ask ourselves in this work: How much time are you both making and protecting in your work to build relationships and trust?

<sup>19</sup> Kenneth Jones and Tema Okun, *Dismantling Racism: A Workbook for Social Change Groups*, dRWorksBook, last updated April 2021, <https://www.dismantlingracism.org>.

<sup>20</sup> Jones and Okun, last updated April 2021.

and that takes center stage: getting to know one another as people, heart to heart, human to human, my story and your story. We urge all folks who aim to build a diversity initiative to include this component of the orientation in their process.

Crafting an orientation experience that incorporates this framework means that you'll need to invest more time in this process. You can't fast forward through building trust and creating community. This type of work requires more than two hours or even half a day. It just takes time. For the DAP orientation, we dedicated two full workdays to the process and activities, although we've learned in two cohorts that this might not be enough. For the next iteration of the program, we'll be expanding orientation to include at least a third day.

Let's dive into some of the specifics of the DAP orientation, keeping in mind that every decision sets and reinforces a certain tone.

The first thing I thought about was the space in which the orientation took place and how to create a welcoming environment. I tried to create a sense of sitting around a dinner table. The goal was for the group to be able to see one another well.

I wore a name tag with my full name and pronouns. Sharing my pronouns on my name tag was a simple way to both establish and hold space to be more gender inclusive.

Once folks were situated, I introduced myself:

“ **My name is George Luna-Peña.** My pronouns are he/him/his, and I'm the program manager for the Diversity Apprenticeship Program at The Broad. Welcome!”

We went around the table, and I asked folks to introduce themselves briefly and encouraged them to also share their pronouns.



A table set up for orientation.

After these brief introductions, I continued to set the tone for the day by sharing something a bit more personal. During the first cohort orientation, I shared a quote from Dr. Lonnie G. Bunch III, the current Secretary of the Smithsonian Institution and the first African American and historian to be its head, which had resonated with me:

**“ The museum field, the profession I love, has to make the commitment to change. It is not a choice, it is an obligation. . . . We should live up to our stated ideals. If we truly believe that we are a better profession when we embrace diversity, then let that diversity permeate and shape the staff throughout our museums . . . It is in our power to change this profession—if we have the courage, the creativity, and the will. ”**<sup>21</sup>

With the second cohort, I shared a poem by Nikki Giovanni, “A Journey.” Reading poetry has been a calming exercise in my life, and Giovanni’s work has often affected me. I shared her poem because I think it reflects the sense of community within the physical space of the

orientation. I did it as a way to continue to set the tone for the day and for the program.

From the beginning, I wanted each apprentice to feel supported and to know that I valued their presence, who they are, where they’re from, and where they’re going. I wanted each person to know that we were embarking on a journey together, and that they would be supported throughout. In retrospect, although I wanted to share the Giovanni poem with the first cohort of apprentices, I was reluctant. Being so new in this field at the first orientation, I hesitated to share because I was intimidated about showing vulnerability. That’s just not something you do in the art museum world, I thought. But I changed my mind about this and realized that it felt appropriate to me. So I will continue to share the poem, and I let apprentices know why it resonates with me and why I share it.

Although Julia was not able to join us for the orientation, she welcomed the apprentices with a short video. Again, this was done to help the apprentices feel supported and valued.

<sup>21</sup> Dr. Lonnie G. Bunch, “Flies in the Buttermilk: Museums, Diversity, and the Will to Change,” American Alliance of Museums, May 29, 2019, <https://www.aam-us.org/2019/05/29/flies-in-the-buttermilk-museums-diversity-and-the-will-to-change>.

## A Journey by Nikki Giovanni

It’s a journey . . . that I propose . . . I am not the guide . . . nor technical assistant . . . I will be your fellow passenger . . .

[ . . . ]

It’s a journey . . . and I want . . . to go . . .

Read the entire poem at <https://poets.org/poem/journey>.

## Two-Day Orientation Schedule

Day 1	
9:00 a.m.	Welcome!
9:30 a.m.	Human Resources: Forms, Benefits, Badges
10:15 a.m.	Break
10:30 a.m.	Introductions: Our Stories
12:30 p.m.	Group Lunch
1:00 p.m.	About The Broad and the DAP
2:00 p.m.	Evaluation Process
3:00 p.m.	Break
3:15 p.m.	Team-Building Activity
4:00 p.m.	Tour and Introductions to Staff
5:00 p.m.	Questions, Reflections, and Tomorrow's Schedule

Day 2	
9:00 a.m.	Welcome and Reflections on First Day
9:30 a.m.	Gallery Walk: Our Experiences in Museums
11:00 a.m.	Break
11:15 a.m.	DAP: The Details
Noon	Lunch
1:00 p.m.	Mentee Orientation
1:30 p.m.	Meet the Mentors
3:15 p.m.	Break
3:30 p.m.	Team-Building Activity
4:30 p.m.	Questions, Reflections, and Training Schedule

As I mentioned earlier, much of the two-day orientation schedule was logistical. But I want to elaborate on two incredibly important activities that we devoted significant time to in orientation. The first is called "Introductions: Our Stories," which took place on Day 1. The second is called "Gallery Walk: Our Experiences in Museums," on Day 2. Both activities were designed with the goals of getting to know one another and building trust and community.

After the initial welcome, brief introductions, and some HR/logistical time, we transitioned to "Introductions: Our Stories." The goal of the activity is for the group to get to know one another, both in the moment as they work on the activity and through exchanging and sharing their stories.

I let the group know that we were going to make some art. I then brought out a plastic bin filled with arts and craft supplies: paper, small canvases, watercolors, markers, clay, crayons, pencils, pens, paint, stickers, wooden sticks, pom poms, felt, beads, plastic jewels, googly eyes, string, glue, sequins, scissors, and much more. This was not, I'm sure, what they were expecting. I sometimes saw confused looks, but they turned into smiles as soon as I shared more.

I let the apprentices know that, on a piece of paper or canvas, they should make art that reflected their story and that they would be comfortable sharing with the group. The work could show something quite literal, like a map of their lives depicting major journey points



or something more abstract. The goal was to share our stories, histories, and journeys with one another and the things and people in our lives that have impacted us the most and that have brought us to this point. This activity gave us an opportunity to share more than we would have in a typical introduction. I let the apprentices know to only share what they felt comfortable with.

I then emptied the contents of the bin across the length of the table and let the group know that they had an hour to create their art. I encouraged them to chat among themselves as they made their art.

I put some music on for background noise, and the conversation started a bit slowly. But as folks shared that they needed a certain marker or pair of scissors, asking each other to pass tools down the table, they started to warm up and converse. During this time, I asked the group very basic questions about themselves, which folks answered as they worked. We spent the hour making art and chatting, laughing, and getting to know one another.

Once the group finished making their art, we transitioned to sharing our stories. I understand that sharing stories about yourself can be a difficult thing for some folks, especially in a room full of strangers. So I volunteered myself to go first as a way to set the tone for the hour of sharing.

My art is typically very literal. I drew the major signposts of my journey. I talked about my upbringing. I shared stories about people in my life who made a major impact on me, like my mom. I talked about Hazard and Wellington Heights, the neighborhoods I grew up in East L.A. I shared a bit about my culture and its importance to me. I mentioned how I've lived in other places and how those places have impacted me. All in all, I shared for a little under 10 minutes. Each person who followed me did the same and shared their stories and journeys with the group. Again, these introductions were meant to be deeper explorations of who we are as people.



Lance Bad Heart Bull shares during the "Our Stories" activity (photograph by George Luna-Peña).



Annamarie León participates in the “Gallery Walk” activity (photograph by George Luna-Peña).

It’s a slow activity in some senses, taking about two hours to complete. But it was time well spent, and it was beautiful to fill the space with our stories. At some moments, it was emotional. At others, we laughed hard. We got to share in a way that we typically don’t get to, especially in a work setting. We heard ways in which someone’s story was similar to ours, and we started to build appreciation for what makes each person who they are. Again, we got to know one another while we built trust.

The second activity, “Gallery Walk: Our Experiences with Museums,” took place on Day 2, after everyone got acquainted and spent a full workday together.

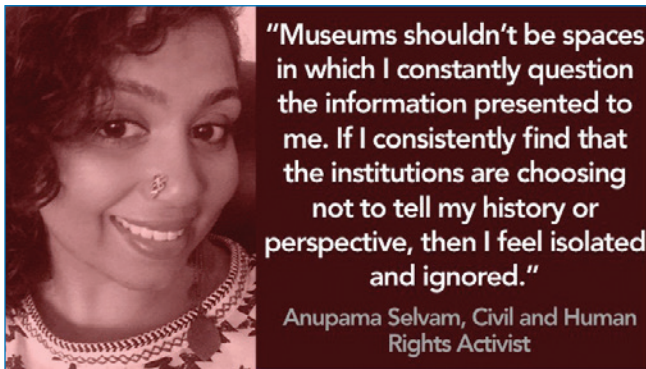
The activity is a version of the well-known “gallery walk” teaching strategy. I was inspired to customize this activity to the museum field by *Visitors of Color*, a collaborative project by Porchia Moore and nikhil trivedi. Moore is a critical race museum theorist and an assistant

professor of museum studies at the University of Florida. trivedi is the director of engineering at a Chicago museum, as well as a facilitator, educator, and community builder. *Visitors of Color* is a Tumblr blog that collects and shares the stories and perspectives of marginalized people. Every blog post is a personal story, in which the person featured shares their perspective on some aspect of the museum world and how it has impacted them. Each post is accompanied with an image, some information about the person, and a quote from the story.

For our gallery walk, I used images from the blog to prompt reflection and conversation among the group.

I printed the images and placed them throughout our space to create a “gallery” of quotes and stories. I instructed the group to walk around the gallery area and read and reflect on each quote.

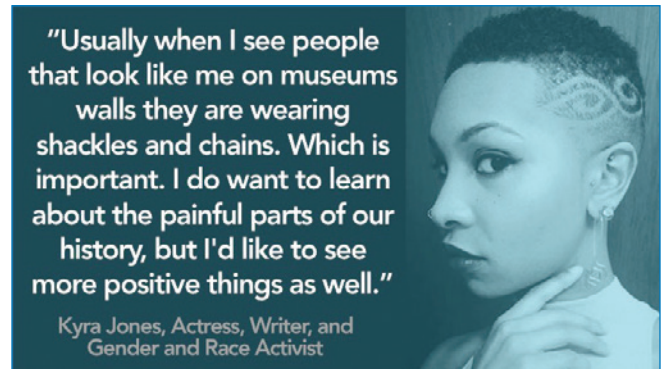
Here are a couple of examples:



Courtesy of Visitors of Color (<https://visitorsofcolor.tumblr.com>).

I gave the group about 20 minutes to walk around the space. Some carried a notebook, and I saw them writing as they reflected on the quotes. Once everyone had a chance to read each quote, I started our facilitated conversation by asking the group to point out one quote that resonated with them and to share why it did.

We went around the room, and each person shared their selection. I asked follow-up questions based on the experience they shared, encouraging the group to ask questions as well. Although I was prepared to facilitate a conversation, the goal was to have the discussion flow more organically from the connections made in the group based on personal experiences. We spent about 90 minutes on this activity, and it was the first of many conversations about racism in museums, microaggressions, and the violent and colonial legacy of museums.



The group was also encouraged to share positive moments and experiences they've had in museums, and everyone connected with one another through these as well.

Ultimately, both activities allowed us get to know one another and to build trust by sharing our stories, experiences, and perspectives. This process, established during this orientation, stretched throughout the apprenticeship period.

“ I like the welcoming environment, meeting the staff/fellow cohorts, and the organization of the program. The structure of having the next four weeks clearly presented to me was very helpful in knowing **what to expect and what resources I would have access to** during that time.”

—Apprentice (second cohort)

Apprentices will likely have a lot of questions on their first day. We make sure to build time into the different sections of the orientation agenda for their questions. But it's important to understand that questions will not always arise and folks may not always feel comfortable asking questions. In anticipation of their queries, we put together a binder of helpful information for each apprentice. The binder includes a welcome letter, an agenda for the orientation, a list of DAP partners at each institution, an overview of the DAP training curriculum, a detailed calendar and master training timeline for their first 30 days, an employee handbook, information about the evaluation of the program, and a suggested reading list with articles about equity issues in the museum field.

## Curriculum and Schedule for One-Month Training

The curriculum was designed using a blended learning approach with training strategies proven to be most effective for knowledge and skills retention. A 2014 U.S. Department of Labor report found that “those with multiple barriers to employment benefit from coordinated strategies across systems, and flexible, innovative training strategies that integrate the education, training, and support services they need to prepare for and succeed in the workplace.”<sup>22</sup> The curriculum design considered input from brainstorming sessions with pilot program apprentices and experienced art handlers from diverse backgrounds. The curriculum combined online training with staff-led demonstrations and hands-on practice. Researchers have found that “the advantage over face-to-face classes was significant in those studies contrasting blended learning with traditional face-to-face instruction.”<sup>23, 24</sup>

Consultants helped us develop and compile materials from our partners, organizing them into a training program covering all major components of a preparator’s daily tasks, including installation, packing, storage, and transportation and movement of artifacts. Over the course of a month, apprentices received training online and via video, texts, PowerPoint presentations, and quizzes, as well as staff-led demonstrations and hands-on practice. Online training materials were uploaded to The Broad’s learning management system, Litmos (LMS), which allowed for rapid development and prototyping of training materials throughout the apprenticeship. After the first cohort, evaluation feedback led us to further edit the online training to give more time to staff-led demonstrations and hands-on practice. We also included a library of additional online resources for those who enjoyed visual learning and processed written information faster; it was optional for those who wanted to access and consume it.

Searching for free entry-level training materials on PACCIN and other open-source websites made us realize how having a comprehensive training manual of current best practices in art handling procedures would impact our field

nationwide. Such a resource could help upskill workers from traditionally underrepresented communities to prepare them for jobs as preparators (whether as new staff or training those who are already working in another department at the museum) so museums can better reflect the communities they serve. A training manual could also provide updated museum standards to organizations lacking the resources to discover or create them.

While working on this toolbox, the idea of a training manual evolved to include “A Brief Guide to Handling Art” (Section 3), which should be seen as a companion and introduction to the DAP training modules. The DAP training materials referenced below are the online learning modules that will continue to evolve and be updated as we receive feedback from future cohorts of apprentices and partner organizations. You can create a complete training manual for art handling by printing Section 3 and all the training modules and assembling them into a single binder, book, or PDF.



See the online learning modules and DAP training materials at [www.thebroad.org/dap/toolbox](http://www.thebroad.org/dap/toolbox).



For the training schedule, see page 191 in Section 4.

“ I really enjoy the hands-on training that the DAP has provided for us. Going into our first rotations with those skills more solidified **really helped with feeling more comfortable and confident** in the museum job setting. ”

—Apprentice (first cohort)

<sup>22</sup> U.S. Department of Labor, U.S. Department of Commerce, U.S. Department of Education, and U.S. Department of Health and Human Services, *What Works in Job Training: A Synthesis of the Evidence* (Washington, DC: U.S. Department of Labor, July 22, 2014), 4.

<sup>23</sup> Barbara Means, Yukie Toyama, Robert Murphy, and Marianne Baki, “The Effectiveness of Online and Blended Learning: A Meta-Analysis of the Empirical Literature,” *Teachers College Record* 115 (March 2013): 2.

<sup>24</sup> Julia Latané: In my experience as an art handler and a head preparator, I find many people in this field are visual learners, and many have learning disabilities like dyslexia. We wanted to provide the same information in various ways—through written articles, images and videos, and in-person demonstrations, always reinforced with apprentices learning by doing.

# CONTINUED SUPPORT: MENTORSHIP AND PLACEMENTS

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This section focuses on mentoring, apprentice placements, and professional development opportunities during the apprenticeship period. The goal here is to share the types of continuing support that apprentices receive after the initial orientation and training. Continued support, layered in different ways, is a key aspect of building a strong program. We'll also touch on some of the challenges that apprentices faced during their experience.

We'll start with mentorship. Each apprentice is matched with a mentor for a one-on-one relationship for the duration of their apprenticeship. Mentors are professionals in the field, and many have decades of experience as art handlers and preparators.

Mentors serve as an extra layer of support—as someone whom apprentices can lean on for myriad challenges, changes, new ideas, opportunities, and twists and turns in their path to becoming art handlers. Mentors provide support on career advice, technical skills, worksite issues, personal concerns, and more. In short, mentors serve as coaches, facilitators, advocates, and cheerleaders.

“ **Serving as a mentor was a really transformative relationship.** It was much more reciprocal than I had intended. The mindset shifting. . . I don't know that I thought of prep work as something that was really mission driven before this, a way to be transformative in itself. ”

—DAP mentor

An important component of the mentoring experience is to set up expectations and requirements for the mentors. Mentors are art handlers and preparators from our partner

organizations, so they're familiar with the DAP. Because mentors volunteer their time to work with apprentices, we've tried to define straightforward and less demanding mentor expectations and requirements. We outline the DAP mentor requirements and expectations below.

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## Mentor Requirements

- Commit to a nine-month relationship with one or two apprentices. Expect to give three to four hours of time each month per apprentice.
- Conduct monthly check-in meetings with apprentices and debrief with DAP staff.
- Participate in quarterly program evaluations and an end-of-year evaluation.
- Assist mentee in solving job-related and other problems that may interfere with their success in the program.
- Communicate any issues to DAP staff.
- If needed, travel with mentee to rotation sites to assist with work challenges.
- Attend ongoing mentor training and support sessions as needed, including online training and support sessions.

## Mentor Expectations

- Establish a relationship based on equal responsibility, respect, and caring.
- Respect those with different educational, economic, or cultural or racial backgrounds.
- Have a sincere desire to be personally involved with an apprentice to help them achieve personal and career goals.
- Possess strong listening skills, practical problem-solving skills, and the ability to suggest options and alternatives.

To assist mentors, we created an online orientation that they could take at their own pace. This orientation provides a quick reintroduction to the program, an overview of the requirements and expectations, and tips and best practices for program mentors.

**The list of the mentor orientation modules is as follows:**

- Module 1: About the Diversity Apprenticeship Program
- Module 2: Mentorship Overview
- Module 3: Mentor Requirements and Expectations
- Module 4: Mentorship Best Practices
- Module 5: Documenting Apprentice Progress
- Module 6: Your Role as a Mentor
- Module 7: Key Dates
- Module 8: Key Issues to Keep in Mind
- Module 9: What Not to Do
- Module 10: Getting Started
- Module 11: Mentorship Support and Contact
- Module 12: Additional Tips and Resources
- Module 13: Frequently Asked Questions



For the full mentorship orientation, see pages 180–87 in Section 4.

The apprentice and mentor-matching process is critically important. Establishing a good match between a mentor and an apprentice is the first step in creating a strong and supportive relationship. Mentors and apprentices meet each other very early in the apprenticeship. On the second day of orientation, we bring apprentices and mentors together for introductions, setting aside about 90 minutes that day for in-person meetings. We ask each mentor to prepare to introduce themselves to the group by sharing a bit about who they are, where they are from, their career journeys as art handlers and preparators, and why they're volunteering to serve as mentors or what they hope to gain from the experience. Apprentices are also invited to introduce themselves in this setting.



Cecilia Sweet-Coll at Building Bridges Art Exchange during the de-installation of Core of Life: Tadashi Hayakawa (photograph by Kya Williamson).

After introductions, we spend time in a speed-meeting activity so mentors and apprentices can get to know each other better.

Temporarily paired-up mentors and apprentices spend three to four minutes chatting and learning more about each other one-on-one. After a few minutes, we ring a bell, and folks rotate. Although the meeting is brief, each apprentice has the opportunity to meet each mentor and talk to them directly. Ideally, we'd spend more time with each other, but the speed-meeting activity also adds a layer of fun to the experience.

We say goodbye to mentors, and apprentices then take about a week to think about the mentors they got to know, who they found something in common with, and who they started to build rapport with.

After the activity, we ask each apprentice to provide us with their top three choices of mentors. We make matches based on the stated preferences. Although the mentor is responsible for starting the relationship-building process, we still want each apprentice to feel invested in the relationship. Giving apprentices the opportunity to identify the mentors they'd like to be matched with empowers them in the relationship.

Mentors also help apprentices set specific goals during their apprenticeship time. These goals range from attaining a specific skill to building confidence overall in the field. In support of this effort, apprentices and mentors attend a facilitated goal-setting workshop. We've designed a goal worksheet using the SMART goal criteria (**S**pecific, **M**easurable, **A**chievable, **R**elevant, **T**imely). In this workshop, apprentices are asked to set goals and consider the importance of the goal, benefits of achieving the goal, network of support they can lean on to achieve the goal, and potential obstacles they may encounter.



For the apprentice goals worksheet, see page 190 in Section 4.

“ I think that the [mentoring] relationship has the potential to be very important, but it needs to be fostered and developed. **Here's the thing about mentorship—there is a power dynamic there.** It's the responsibility of the mentor to develop it. The mentor needs to be the initiator, because otherwise this dynamic of the apprentice having to be the initiator is a strange position to put the new learner into. ”

—Apprentice (first cohort)

Although the apprentices are placed at specific sites, mentors are expected to check in with them at least once a month about their progress. Mentors are encouraged, however, to reach out to apprentices (via text, phone, or email) more regularly. To facilitate the check-in process, we designed a monthly check-in form for mentors to fill out so they can report to DAP staff about successes and challenges that apprentices faced.



For the mentor monthly check-in form, see pages 188–89 in Section 4.

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**One important lesson we learned about the mentorship component of the program was that we needed to create more structure and points of contact between mentors and apprentices.**

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One important lesson we learned about the mentorship component of the program was that we needed to create more structure and points of contact between mentors and apprentices. Some apprentices and mentors built strong relationships independently. One apprentice, for example, reported the following: “[My mentor] is the best. Honestly, I cannot recommend her enough as a mentor. I feel seen and understood by her. Deeply. Genuinely.” And although this type of experience is the goal, it must be noted that it takes time and effort to build this kind of relationship. For some apprentices, the rapport

wasn't always there during the nine-month apprenticeship. One apprentice shared: "I wished my mentor and I talked more." Along those lines, another apprentice suggested: "[It] might be better to just set meetings way in advance. I kind of forget about him because he doesn't reach out to me, and we both aren't good at scheduling. I like [my mentor], but we don't talk much."

The lesson learned was that we needed to provide more structure and points of contact. For the second cohort, to create more points of contact, we intentionally placed apprentices, when possible, at the organization where their mentors worked. This strategy worked well, however, a more-structured approach to the mentoring relationship was still needed. Mentors were expected to conduct a once-a-month check-in with their mentee to encourage dialogue in a way that did not take too much of their time. But to pull the thread about the importance of time in this work: Strong mentoring relationships take time and require more touch points.

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## Placing Apprentices at Sites

After establishing mentor relationships and completing the initial month of training, apprentices are placed at their first site to begin hands-on work.

Our goal with placements is for each apprentice to have an opportunity to work at three or more different partner sites. This give apprentices firsthand experience with different sizes and types of organizations and allows them to establish relationships with more people, which leads to more chances of getting job offers and informal mentorships. And although moving, storing, or exhibiting artwork takes place at each site, there is a range of unique experiences that each placement can provide for an apprentice—receiving and unpacking artwork, installing and de-installing exhibitions, rehousing collections artifacts, maintaining galleries, building exhibition elements, and other activities. As we determine placements, we ensure that each apprentice has a variety of experiences during their apprenticeship.

An apprentice who is placed and works at a larger institution like the Los Angeles County Museum of Art on a team of 16 full-time art handlers might also have an opportunity to experience working in a smaller gallery environment like Building Bridges Art Exchange. This gives the apprentice an opportunity to explore the type of environment that best suits them. Apprentices begin to grow their own knowledge by being involved in the program and using its supports. This arrangement allows the DAP to support more apprentices in each cohort and ensure that they have meaningful work experiences. There simply isn't enough work to do in one institution to support eight apprentices full-time. A single museum or organization can adapt the apprenticeship model and keep it in-house with one or two apprentices at a time.

The length of each placement varies depending on the capacity of the partner organization. On average, a placement will range from one to three months, although apprentices have also done much shorter placements because of a specific partner site's exhibition changeout schedule. For example, we've also had apprentices do placements of one to three weeks with some of our smaller partners.

Placements are primarily selected based on the capacity and schedule of partner sites. However, we also want to empower apprentices to feel ownership over their placements. We do this by asking each apprentice for their top four placement preferences, and we do our best to place them in those locations. They do this after they've had a chance to learn a bit about some of the upcoming exhibition change-outs, experiences that previous apprentices have had, the size of the team at each location, and other details. During the initial month of training, we visit as many partner sites as possible, giving apprentices more exposure to different institutions and teams. Each apprentice is ensured placement in at least two of their preferred sites. So far, we've been able to honor 60 percent of placements.

Each partner that hosts an apprentice commits to providing them with hands-on learning and work opportunities. Ideally, there is a specific



plan in place for what the apprentice will work on and with whom during their placement, with room for adaptation as the work at the partner site potentially changes or evolves.

In the first DAP cycle, we asked partner sites to provide a broad sense of the projects that apprentices would be working on during their placements. We encouraged partners to communicate with all their team members that an apprentice will join the group and what the addition might mean. Beyond this, however, a certain level of flexibility was allowed at each partner site. And although granting flexibility was well-intentioned, one of the lessons we learned was that we needed to provide more structure to the placement process.

At times, apprentices in the first cohort let us know that they came across staff at their placement sites who didn't understand the

difference between an apprentice and an intern. The apprentices would sometimes tell us that team members at their placement sites often did not know how to best approach working with an apprentice. As one apprentice put it: "Some of them treated me as less qualified than a new hire and restricted my responsibilities because they didn't know what my abilities were. However, they didn't necessarily have any plan for finding out what level I was at and helping me to grow from there."

This was not the case at each placement site, of course. We certainly had partners who were well-prepared and gave apprentices optimal hands-on learning experiences. These varied experiences of apprentice placements revealed to us that partner sites that were prepared with a plan to integrate an apprentice into their workplace in a way that centered the

### First Cohort (2018)

8

apprentices

41

placements

53

exhibitions installed

### Second Cohort (2019)

8

apprentices

39

placements

62

exhibitions installed

### Experience

Apprentices completed more than

2,560

person-hours of training (each apprentice logged more than 160 hours)

Apprentices accumulated a total of

20,480

person-hours of experience (each apprentice logged more than 1,280 hours)

Partners spent more than

12,000

hours with apprentices over two years

apprentice's learning and that communicated this with the organization's staff often provided a better experience.

With these lessons in mind, with the second cohort, we implemented placement plans. Each site supervisor was required to submit these plans in advance of the placement. The plan needed to have basic information about the site (location, hours, contact information), specific information about what the apprentice would be working on during their placement, and details about the specific skills that the apprentices would be using in this work.

**We identified a total of 23 different skills for apprentices to work on and build during their apprenticeship period:**

- handling 2D objects and/or artwork
- handling 3D objects and/or artwork
- handling fragile or delicate objects and/or artwork
- using proper lifting technique
- using carts to transport works (i.e., object carts, painting carts, A-frame carts, flatbed carts)
- stacking framed works in front of each other
- using proper packing methods
- understanding differences between packing materials and when it is appropriate to use each
- using lifts, such as scissor/personnel lifts and material lifts
- using a ladder properly
- using a Johnson bar (J-bar) and/or using an extension on a J-bar
- using a four-wheel dolly
- using a pallet jack
- cavity-packing objects
- transporting objects safely
- identifying proper installation and hanging hardware

- understanding the difference between installation and hanging hardware
- placing art on a wall
- reading and using a tape measure
- crate handling, packing, and unpacking
- using tools (e.g., hammer, level, drill, screwdrivers)
- understanding environmental factors that can cause damage to objects or works
- having knowledge about museum career paths

Again, for each apprentice placement, we asked that site supervisors identify the skills apprentices would be building.



See two examples of placement plans on pages 198–204 in Section 4.

Although the placement plans helped mitigate certain challenges about the placement model, other challenges also arose. We will outline key take-aways, successes, and challenges in the evaluation section.



Jasmine Tibayan and Jose Hernandez during training at Crozier Fine Arts (photograph by Kya Williamson).

# PROFESSIONAL DEVELOPMENT FOR APPRENTICES

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In addition to placing apprentices with partner sites, we also focused on providing each cohort with professional development opportunities. These opportunities provided deeper dives into the field of art handling or built skills and knowledge to prepare apprentices to apply for jobs in the field.

We brought apprentices together for these opportunities every six to eight weeks. These gatherings were an occasion for the apprentices to check in with one another in person and share a bit about their respective placement experiences. But the gathering typically focused on professional development opportunities. This was done in various ways:

- **Career chats**, held either in person or virtually, feature conversations with art handling and preparations professionals. The event starts with a round of introductions, and then the invited guest provides an introduction that goes deeper into their career journey. They share how they got involved in the field, different positions and responsibilities they've had, and some favorite projects. The conversations are often informal. Because each guest spends about 60–90 minutes at a career chat, apprentices can have lengthier discussions with an established professional in the field. Guests share stories about their successes and challenges in the field, and apprentices typically ask questions that create a more in-depth exchange. Career chats have taken place in person, but, through the power of virtual meetings, they've also connected folks in San Francisco, New York City, and other locations.
- **Panel conversations** are like career chats, but instead of a guest or two, three or four visitors (who may not already know or work

directly with one another) participate. They also generally take place in person. Panel conversations allow each guest to share a bit about themselves, and each guest answers questions from apprentices, who cite their own experiences. Guests are selected to represent myriad experiences to expose apprentices to different ways of thinking through issues or to provide different perspectives in their answers to questions. These conversations may include an on-call prep, someone who holds a permanent position, and possibly even a museum professional outside the art handling world.

- **Workshops** are specific knowledge or skill-building opportunities. These are geared toward ensuring that apprentices are prepared to apply for and attain employment after the program. Museum professionals share best practices for résumés and provide one-on-one feedback on apprentices' materials in résumé workshops. Apprentices also attend cover letter and mock interview or interview prep workshops. Future workshop topics may also include financial literacy and communications.
- **Networking visits** are cohort visits to organizations or institutions to meet professionals in the field and tour their work areas and spaces. These networking opportunities allow apprentices connect with others in the field and expand their network of contacts. Half a dozen people usually participate in one of these visits, and business cards are distributed among the apprentices for follow-up purposes. Because apprentices are already building their network through the DAP and especially through their placements, these networking visits aim to supplement the list of program

partners with organizations or institutions that apprentices may not already be familiar with. Apprentices have visited several art handling and shipping companies, museums and galleries, an international art freight forwarder, and an art conservation studio.

Again, the goal is to give apprentices additional professional development opportunities during their time in the program. Although the DAP helps them build the skills they need to find employment in the field, we also want to ensure that they have a network of contacts and the skills to apply for jobs.

Bringing the apprentices together like this also provides other added benefits, such as the opportunity to share a bit about their experiences at placements and exchange notes on exhibition changeouts they're working

on and people they're encountering. Although we understood that these opportunities for collective connection were important for each apprentice, both cohorts made clear to us that they would have appreciated even more opportunities to get together—instead of every six weeks, a monthly apprentice gathering might be worth exploring. In general, more touch points (between apprentices, with mentors, or with partners) should be considered a best practice and something to aim for.

With regard to the entire slate of partners, we didn't provide enough touch points for apprentices. Apprentices often shared that they felt a bit disconnected from other placement sites and supervisors. Again, this is an opportunity for additional contact (between apprentices and all partners) that will only help build more trust and more community.

### A Note About the DAP Graduation and Celebration

The DAP is a nine-month program. When it wraps up, we hope that the apprentices have built enough confidence, skills, and connections to start a career in the field. But before they move on, we dedicate time to reflect and celebrate at a graduation event. Apprentices are encouraged to invite friends and family, and all partners and mentors attend as well. We create space for apprentices, partners, and mentors to share memories and reflections. We look back on where apprentices started and how they've progressed. It's an important moment. Not only does it mark the end of their time as apprentices, it's also an opportunity to be in gratitude for the experience as a group. It's a celebration of the apprentices. The DAP is far from a perfect experience, of course, and the nine months are often punctuated with challenges of different stripes. But the graduation and celebration event is, as much as anything, a moment for apprentices to look back and be proud of themselves as individuals and as a group.



*Rô/Si Vỗ and Desirée Monique Thurber at the second cohort DAP graduation and celebration (photograph by Pablo Simental).*

# APPRENTICE EMPLOYMENT

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One of the DAP's key markers of success is whether apprentices are able to secure work after their apprenticeship. We're often asked about such outcomes when colleagues at other museums inquire about the program.

We provide training, networking, mentorship, and career development opportunities with the hope of preparing apprentices to step into careers at museums and other arts organizations. But, unlike traditional apprenticeships, we don't provide a guarantee of employment. That said, and as the figures below show, we know that we prepare apprentices to be strong candidates for jobs in the field.

Understanding that we were launching a new program with many unknowns, our original goal was to have a 50 percent employment rate for apprentices after their apprenticeship. We're happy to share that we've met that goal, and below we share some data to provide more context. Rather than simply provide a general employment figure about the program, we've broken the information down by cohort, type of work, and time after graduation to provide more nuance and transparency.

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**At the writing of this toolbox,  
we acknowledge the reality of an  
uncertain future for museums  
and museum jobs.**

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For context, note that apprentices in the second cohort graduated the program in early March 2020, one week before many museums, galleries, and other organizations closed because of COVID-19 county and statewide stay-at-home orders. This event impacted apprentices' opportunities, especially in circumstances of what can already be considered unpredictable on-call and part-time

work in the field. Many of these jobs completely disappeared or were pushed back.

At the writing of this toolbox, we acknowledge the reality of an uncertain future for museums and museum jobs. This pandemic has hit art handlers especially hard. According to a survey by *Art Handler* magazine, 39 percent of art handlers have lost 75 percent of their household income during this pandemic.<sup>25</sup> And we still don't have clarity about what's next or what's happening. We are hopeful, however, that these opportunities will come back—and soon.

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<sup>25</sup> Art Handler (@arthandlermag), "Here's a closer look at the results from our survey—a downloadable version can be found here: <http://art-handler.com/covid-19.jpg> · If you haven't already, please fill out our survey as we have it reopened · link in bio," Instagram photo, April 2, 2020, <https://www.instagram.com/p/B-fHKa1p3qj>.

	First Cohort (2018)	Second Cohort (2019)
Apprentices who graduated the program	8 of 8	8 of 8
Apprentices who secured work by graduation	7 of 8	1 of 8
Apprentices who secured work within six months of graduation	8 of 8	6 of 8
Apprentices who secured full-time, permanent work	5 of 8	3 of 8
Apprentices who secured part-time or on-call work	3 of 8	4 of 8*
Apprentices who've worked outside of the field since graduation	1 of 8	5 of 8

\* Three former apprentices were hired for on-call positions or put on rosters at museums but did not have work because of COVID-19.

# EVALUATION: IDENTIFYING SUCCESSES, CHALLENGES, AND AREAS FOR IMPROVEMENT

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Our commitment to the DAP as an iterative process is perhaps best reflected in the evaluation of the program. Evaluation is one of those components of program design that is too often undervalued, sometimes overlooked completely, or perhaps thought of only as post-script to the program. In fact, a program design is best served by incorporating evaluation as a key component of the budget, establishing an evaluation plan at the very early stages, and executing that plan throughout.

We've already mentioned the pilot version of the apprenticeship program in this narrative, and here's where the seed of evaluation was planted. Although not a formal evaluation, we hosted a focus group of pilot apprenticeship participants and applicants to gather feedback about what worked well in the process and what they would, ideally, like to see included in a more structured apprenticeship program.

In designing the DAP, we knew a more formal evaluation would be important. A critical review is imperative to the future success of the program and our ability to determine if the choices we made were ultimately effective and impactful.

On paper, we felt that we designed a compelling program, but the evaluation provided us with information that made us confident that the program was also effective and that we were meeting our goals. In many ways, the evaluation is the story of the program. It gave us key insights into (1) what has happened as the program unfolded at every stage, (2) why those things happened and how they help us understand the program's impact, and (3) what we do next or how we respond.

The most important evaluation decision we made for the DAP was choosing to partner with Kate Livingston, principal at ExposeYourMuseum LLC. We can't stress enough the significance of having an external evaluator work with your project. In Kate, we found someone who met (and really exceeded) all our criteria for an outside evaluator.

## We prioritized the following in our search for an evaluator:

- someone with experience, specifically in the museum world
- someone who used a variety of evaluation and assessment tools and who would customize those tools for the DAP
- someone whose commitments to equity and anti-racism were clear and at the forefront of their work

Once Kate was on board, our first step was to gather all program stakeholders—program staff, partners, and mentors at the time—for a facilitated logic-model workshop.

The logic-model (also called "theory of change") workshop is a highly participatory 90-minute working meeting that not only introduces (and demystifies) the role of evaluations and key evaluation vocabulary (e.g., inputs, outputs, outcomes, impacts) but also establishes a roadmap for evaluation. This workshop ensures that key stakeholders have an opportunity to voice their priorities for the evaluation and establishes concrete, specific, and measurable objectives to be assessed. This is also an opportunity to intentionally embed specific performance metrics into the evaluation plans.

## Here's an excerpt from the first-year Evaluation Report:

The DAP logic model—created during a workshop with DAP leadership and advisers on April 24, 2018 (facilitated by Kate Livingston of ExposeYourMuseum LLC)—defines desired short-, medium-, and long-term outcomes for the project.

### Short-term outcomes center around thoughts, awareness, skills, attitudes, motivations, aspirations, and knowledge:

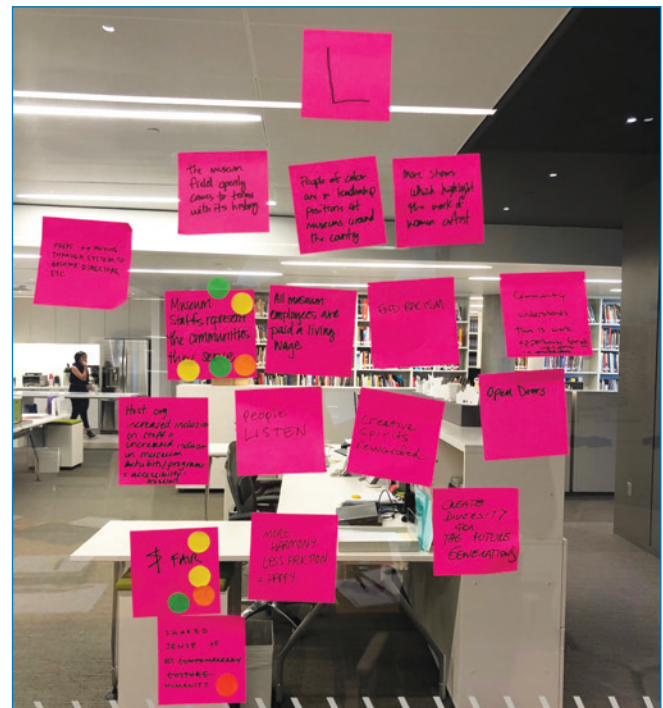
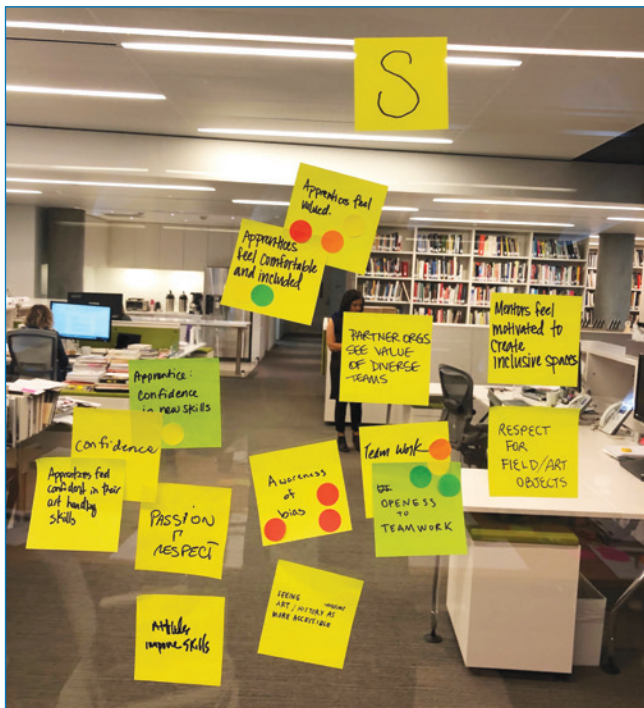
- Apprentices feel valued and supported, comfortable and included.
- Apprentices' confidence—in their own skills and to apply for jobs—grows.
- Apprentices gain art handling knowledge and skills.
- Partner organizations and mentors increase their own knowledge, skills, and awareness in the realms of bias, diversity, and inclusion.
- Partners, mentors, and apprentices trust and respect one another and are open to teamwork.
- The DAP inspires passion among partners, mentors, and apprentices.
- The DAP becomes known and recognized in the Los Angeles community.

### Medium-term outcomes focus on actions, policies, decision-making, behaviors, and practice:

- Apprentices find new career opportunities open to them; they become employed as art handlers.
- Partners, mentors, and apprentices work together as a team.
- Apprentices inspire and motivate others; they share their stories with larger audiences.
- Advisers and partner organizations change practices, policies, and decision-making processes to become more inclusive and equitable.
- Apprentices engage in proper art handling.
- The visibility of art handling and preparations increases.
- The DAP is promoted and recognized.

### Long-term outcomes include big condition shifts in social, political, status, economic, and environmental realms:

- Museums specifically and the art world generally become inclusive, equitable spaces; museum staffs represent the communities they serve and compensate all workers with fair pay.
- A shared sense of humanity emerges through ending oppression.



Images from logic-model workshop held on April 24, 2018 (photograph by Kate Livingston).





For the full logic model, see pages 205–7 in Section 4.

The logic-model workshop not only provided us with a solid roadmap of goals, but it was also perhaps most important because it involved all stakeholders in the process. With this in mind, we then worked with Kate to craft the evaluation tools to gather information.

Although there were some adjustments made between the first cohort evaluation and the second cohort evaluation, the primary methods of evaluation included the following:

- **Apprentice surveys:** Apprentices completed online surveys throughout the program. The survey schedule for the first cohort looked like this: survey #1: June 2018; survey #2: September 2018; survey #3: November 2018; and survey #4: February 2019.
- **Adviser, partner, and mentor surveys:** Surveys were also designed to capture the perspectives of partners, advisers, and mentors. These surveys were not as frequent as apprentice surveys. Our goal was to have one survey conducted midway through the apprenticeship and a second at the conclusion of the apprenticeship.
- **Ongoing placement feedback surveys:** Apprentices had the option of providing feedback throughout the program at individual site placements.
- **Apprentice interviews and journey-mapping exercises:** Apprentices participated in phone or video call interviews about a month after the program's completion. The format for this followed a journey-map exercise.
- **Adviser, partner, and mentor interviews and journey-mapping exercises:** Like apprentice interviews, adviser, partner, and mentor interviews and journey-mapping exercises occurred about a month after the conclusion of each apprenticeship.

Both apprentice and partner and mentor surveys were completed online. Apprentices were compensated for the time they took to complete each survey. We used the Typeform survey software.

The first survey for apprentices was typically completed in person during the orientation as a way to capture baseline information. Subsequent surveys were completed on their own time (e.g., at their placements, at home). Surveys #2, #3, and #4 were slightly different, because some items no longer applied further into the apprenticeship and/or additional questions were added to reflect the arc of the program. But most questions remained the same for comparative purposes. For partners and mentors, all surveys were completed on their own time.

Following each survey round, we held a call with Kate to go over preliminary findings and discuss implications. This allowed us to respond in real time, as much as possible, to challenges that were identified. Unlike most summative evaluations, which occur at the end of a program and summarize what happened, the DAP evaluation was dynamic and allowed us to respond sooner. Following these meetings, we would present evaluation findings to partners and mentors at committee meetings to discuss and come up with ways to respond.

All responses were anonymized before they were shared with DAP staff or program partners and mentors to encourage honesty in the responses. Only the evaluator had access to identifying information to track progress throughout the apprenticeship.

At the end of each program year, a more formal analysis was conducted and a report was produced. The final report featured detailed data, as well as other information, such as interviews.



See examples of the evaluation surveys at [www.thebroad.org/dap/toolbox](http://www.thebroad.org/dap/toolbox).

## Key Takeaways and Challenges

There are countless important lessons from the first two cohorts of the DAP, and we share the full evaluation reports with you online at [www.thebroad.org/dap/toolbox](http://www.thebroad.org/dap/toolbox). In those reports, you will see every single takeaway, with quotes from partners, mentors, and apprentices. In this section, we want to highlight some of the major takeaways or lessons that emerged from the evaluation work, both in terms of challenges and successes.

- Vet partner and placement sites more carefully before bringing them on board.
- Layers of support ultimately help increase confidence and skill for apprentices.
- Communicate with staff at partner and placement sites about the apprentice's role.
- Work toward educating staff at partner and placement sites about equity, unconscious bias, discrimination, microaggressions, trauma, and justice.

## More-Careful Vetting of Partner and Placement Sites

Placement experiences for apprentices varied—sometimes they were great and sometimes there were very disappointing—and both cohorts made clear through the evaluation that more-careful vetting of partners was necessary to create more positive experiences across the board.

Vetting is important not only to ensure that participating organizations are aligned with the DAP's mission and goals but also to explore how prepared an organization might be to host an apprentice. There should be buy-in at each level of the organization, not just with a potential apprentice's supervisor. There should be a commitment to each step of the placement/hosting process, from onboarding to regular check-ins. Expectations should be communicated with all staff at the partner organization, so folks can be familiar with the apprentice and how to best support them. And there should be a willingness to do the personal work required to be more



Eduardo Camacho at The Broad (photograph by Kya Williamson).

intentionally inclusive of an apprentice. The vetting process then becomes the mechanism through which you're able to explore these beliefs and requirements from a potential partner or from current partners. The varied experiences of apprentices at placement sites speak to the fact that a more thorough vetting of partners needed to take place before placing apprentices.

In the second year of the DAP, we added additional partners to the mix. We did so in more intentional ways, however, requiring in-person meetings and several conversations with multiple members of a team. We also created the Partner Site Visit Questionnaire, which we distributed at these meetings so partners could demonstrate how prepared they were to provide good experiences to apprentices.



See the questionnaire at [www.thebroad.org/dap/toolbox](http://www.thebroad.org/dap/toolbox).

We implemented this only with new partners and are now working to adapt it for existing partners. Partner sites themselves made notes of this important lesson. They recognized the variability in apprentice experiences and partner commitment and asked for more-careful vetting.

**“ I get nervous for my placements at times, hoping they truly understand why they are a part of this program and that they do that work alongside us. Allowing us the ability to learn and grow together. I notice it's hard to get proper training/work experience if people just see you as laborers and not apprentices. ”**

—Apprentice (second cohort)

## Support Creates Confidence and Enhances Skills

The DAP has been successful in instilling confidence in apprentices and enhancing their skills in art handling and preparations. For those who had no prior experience in the museum world or in the field of art handling, the improvement in confidence and skills was especially pronounced. Apprentices also recognized the support and mentorship they received in the program as a key element of their growth. One apprentice put it this way:

**“ Before this program, I allowed the world around me to convince me that my skills were distracting hobbies that weren't as important as 'real work.' . . . I've become way more confident in my skills and also more likely to volunteer for a challenge. Since I've been able to gain so many new skills during this short program, now I believe I can probably learn anything I want to. Being around so many mentors and people who chose to devote their lives to their curiosity or their love of building and materials has made me more secure in my life choices. ”**

—Apprentice (second cohort)

Being witness to this type of growth has been one of most rewarding aspects of working with apprentices. Although the apprentices might have felt timid and hesitant at the beginning of the program, many made it to graduation day with the kind of confidence that made them key members of the teams at different partner sites. Apprentices reported feeling more independent as the program progressed, being more assertive about speaking up about projects they wanted to work on or specific skills they wanted to improve, and taking on more active and vocal roles within their teams.

In regard to technical skills, apprentices self-reported growth in each of the 23 skills that we identified as important.

## More Communication to Partner Staff About the DAP

Another key takeaway was the need to provide additional information and briefings about the program to all partner organization staff. Apprentices mentioned in the evaluation that there were moments when staff at partner sites didn't understand their role as apprentices. As a result, they would often be treated (and sometimes introduced) as interns. This created situations in which apprentices weren't fully included in the work or partner staff were not clear on apprentices' level of skill and training. For some apprentices, this led to a feeling of being underused and underappreciated.

More briefings with partner staff would increase understanding and help set expectations more concretely. In the second year, we created informational materials for supervisors at partner sites to share with their staff, but seeing this concern raised during both cohorts of the apprenticeship made it clear that we needed to do more.

In-person touch points between DAP staff and staff who would be working with apprentices at partner sites were needed. This requires more time, of course, but it is worth the investment to create clarity and understanding about the apprenticeship and apprentices' roles and how partner sites plan to incorporate them into the work so they don't feel undervalued or underused.

“ **Some of them treated me as less qualified than a new hire and restricted my responsibilities** because they didn't know what my abilities were. However, they didn't necessarily have any plan for finding out what level I was at and helping me to grow from there. At these sites, I realized that other preps on staff were being asked to 'babysit' me, and they would assign me to repetitive tasks like painting pedestals because they didn't know what to do with me. There was no schedule for advancing me beyond a basic level. ”

—Apprentice (second cohort)

## Bias, Discrimination, and Microaggressions

George Luna-Peña

For all the good that came out of the evaluations, we also saw a fair amount of disappointment in the evaluations around issues of diversity, equity, inclusion, and access (DEIA). Like the other key takeaways, both apprentices and partner sites expressed this sentiment. There was a mutual recognition that more needs to be done in the DEIA realm, specifically to reduce bias, discrimination, and microaggressions.

“ **There is a need for structured training about diversity, equity, and inclusion at the partner museums. If we're going to continue this program or if it's going to be replicated, we really need to be stressing that there needs to be more done to create welcoming environments for people who are not typically on museum staffs. I think that's the biggest change that needs to be made.** ”

—DAP partner

“ **The majority of the discrimination is subtle** in a way that makes me constantly question my own judgment and messes with my self-esteem. ”

—Apprentice (second cohort)

Apprentices experienced myriad challenges around these issues; some subtle and some very direct. A woman apprentice placed on a team of all-male art handlers experienced bias from her team because of the assumptions they made about her physical abilities. Some apprentices were misgendered consistently at their placement sites. Assumptions were made about other apprentices because of their race, physical appearance, backgrounds, or abilities. These testimonies showed that this fact remains: Like most diversity initiatives, the DAP is placing BIPOC apprentices into predominantly white spaces. Many of these spaces are still not welcoming and inclusive and, at worst, might be outright toxic.

Although we created space for apprentices to talk among themselves and support one another, more could be done to provide them with tangible tools to navigate predominantly white institutions.

“ I’ve learned that, when I suspect that people are underestimating me because of my gender and appearance, I am usually right. . . . **The weight of change has fallen on me to ‘lean in’ and be ‘tougher,’** in order to fit in with the guys, and nothing has been asked of them to ‘sit back and listen.’ I have no interest in upholding a culture like this. ”

—Apprentice (second cohort)

Although partners observed the need for increased conversations and training around these issues, apprentices often felt a responsibility to advocate for equity and inclusion at placement sites and push those conversations forward. This, of course, is an unfair expectation for an apprentice to carry in a new environment, and, frankly, we did not fully equip them to deal with this. We are committed to providing apprentices with more tools and resources for engaging in these conversations, however, it is important to understand and make clear to all involved that the weight of that responsibility should never be on an apprentice. It is on the institution that is hosting them. More needs to be done by institutions, and those in positions of power at institutions, to create inclusive environments. More needs to be done to ensure that apprentices can bring their full selves into work at partner sites. And more needs to be done to combat the racism and bias that apprentices have experienced.

“ **I’ve had a few experiences with staff members at my partner sites that questioned the validity of my presence there.** A few occasions were: being eyed up and down in the elevator and asked if I worked there after I had met the individual on numerous occasions, being the only person stopped to check badges by security when a crowd of other staff are there, etc.

**This was a new experience for me, and I still don’t know how to feel about it. ”**

—Apprentice (second cohort)

As a person of color, it’s disappointing to know that we have placed apprentices in spaces where they didn’t always feel safe. I’ve always believed that as a person of color at a predominantly white institution, it’s also my job to hold the door open for more folks like me to enter these spaces. But if those institutions aren’t ready to welcome an apprentice when they walk through that door, then more work needs to happen to make sure they are. In response to this important feedback, we are currently working on a training program for both apprentices and partners. For partners, our message around this training program has been simple: We want these trainings to provide you with tangible tools that you can use to improve an apprentice’s experience and to better support them when challenges arise. For apprentices, we hope this training provides concrete strategies to navigate those moments when they arise.

“ **It has opened my eyes to a lot of different ways this field can make people feel excluded.** Just hearing from apprentices and the experiences that they have. Whether it’s this moment in our nation, though I had already started to hear this in recent years. The expectation of a new generation of individuals who want to contribute to organizations in meaningful ways and appropriately honor and care for themselves—and to be appropriately honored and cared for. ”

—Stacy Lieberman, DAP leadership team

All of this is to say that true inclusion does not mean simply inviting BIPOC into spaces that have long been occupied by white people. This version of inclusion is not whole or just because it is predicated on the expectation that BIPOC should be able to nimbly navigate a context that has been built by and for white people. Including BIPOC in white spaces, while not requiring that the space or its occupants

accommodate the needs of BIPOC, will not create a just environment. Inclusion should not be seen as a tool to fulfill a business objective or model, rather, it should be regarded as a moral pursuit to further a workplace that strives toward justice.

Although the DAP does not have expectations to cure museums of all instances of mistreatment of BIPOC, the program does aim to install a model, albeit finite in the beginning, that can be adopted and adapted by other departments and eventually become a guiding philosophy behind staffing at museums, at all levels. Although diversity initiatives like the DAP are critical, these initiatives need to be coupled with efforts to hire and retain BIPOC staff at all levels at museums.

“ In light of recent events, I feel like the program can **provide more concrete ways of dismantling institutional racism in the art world.** There were many times I navigated spaces that were not meant for me, that, in retrospect, I could’ve handled better or stood up against microaggressions. ”

–Apprentice (first cohort)



Anna Nelson and Desirée Monique Thurber during training at Crozier Fine Arts (photographs by Pablo Simental).