

VOLUME 4 | JANUARY 2021

# MTEA

MUSICAL THEATRE  
EDUCATORS' ALLIANCE



# CONTENT

## WELCOME

- 04 Letter from MTEA President Stacy Alley
- 07 Letter from Editor-in-Chief Amelia Rollings Bigler
- 08 Race, Equity, and Inclusion Webinar Summary by Tim Espinosa, Marty Austin Lamar and Gwendolyn Walker, Rufus Bonds, Jr., Leo Yu-Ning Chang, and Kim Varhola

## FEATURES

### THE THREAD

- 20 *Ethical Music Distribution in the Digital Age: The Writer's Perspective* by Jeremiah Downes

### TEACHER'S TOOLKIT

- 26 *Introducing Tools From Michael Chekhov to Expand Your Musical Theatre Performance Pedagogy* by Brianna Lucas Larson and James Stover
- 34 *Twenty Things Transgender Performers Want You to Know* by Gwendolyn Walker

**FRONT COVER PHOTO:**  
THE WILD PARTY | 2020  
ArtsEd  
Direction by Katie Henry  
Music Direction by Zach Fils  
Choreography by Sean Moon  
Set Design by Rebecca Brower  
Costume Design by Adrian Gee  
Lighting Design by Nic Faman  
Sound Design by Adam Fisher  
Photography by Robin Savage



## ARTICLES

- 44 *Considering Color-Conscious Casting* by Brian Manternach
- 54 *The Miseducation of Musical Theatre Majors: Rap Pedagogy for the Stage* by Ian LeRoy
- 70 *Musical Theatre in China: Considerations and Strategies for Teaching in a Global Context* by Tommy Iafrate, Corinne Ness, Tommy Novak, Kati Schwaber, and Xiaomin Zhang
- 86 *A Time for Something Smaller* by Michael E. McKelvey

## WORD OF MOUTH

- 104 *A Conversation with Alexandra Billings* by André Garner

## BOOK REVIEWS

- 114 *Reframing the Musical: Race, Culture and Identity* by Sarah Whitfield
- 117 *Rock in the Musical Theatre: A Guide for Singers* by Joseph Church

## CREDITS

- 120 Subject Area Editors
- 123 MTEA Executive Board
- 126 Submission Guidelines
- 129 Photography Credits



# Considering Color-Conscious Casting

by Brian Manternach

In the spring of 2016, the show selection committee at the University of Utah Department of Theatre (where I am on the voice faculty) announced that it would be producing *Bring It On: The Musical* the following fall. At the time, conversations regarding appropriate racial and ethnic representation in stage productions had been at the forefront in the theatre world, due in no small part to that year's Broadway season, which included *The King and I*, *Allegiance*, *On Your Feet!*, and, most notably, *Hamilton*. Therefore, the question that circulated through our department was: How will we—in Utah, of all places—produce a show that prominently features actors of color?

For those not familiar with the 2011 musical, or the 2000 film on which the musical is loosely based, *Bring It On* is a story of rival high school cheerleading squads from Truman High School and the “hard-knock” Jackson High School. The lead Jackson High characters were all originated by people of color in the musical's premiere in Atlanta, Georgia as well as in its subsequent national tour and Broadway run. Music Theatre International indicates that the cast includes “ethnic roles,” and the character descriptions for both Twig and Cameron from Jackson High include the designation “hip-hop artist.”

Some might argue that *Bring It On* may not be the most logical choice for a theatre program in Utah. Although the United States population is 76.3% White, the state of Utah is 90.6% White (United States Census Bureau, “Quick Facts, Utah”). Salt Lake City, where the University of Utah is located, is 73.1% White (United States Census Bureau, “Quick Facts, Salt Lake City, Utah”), and the University itself has an undergraduate student body that is 67.5% White (College Factual). According to data from 2015, the University of Utah ranks 8th among its Pac-12 peer institutions in the percentage of students from ethnic minorities, and it is tied for last place in the percentage of Black undergraduate students (“Tracking Racial Diversity”). Could our department actually produce *Bring It On* as intended, or would we need to cast White actors in roles originally played by people of color?

Ultimately, concerns over the proposed production led to a department-wide “town hall” meeting where a handful of students offered input. Monica Goff, then a sophomore acting major, read a prepared statement that provided her personal perspective as the child of a Filipino immigrant mother and a White father. Before *Hamilton*, she had not seen widespread concern in the theatre industry



SPOON RIVER ANTHOLOGY AND BEYOND | October 2020  
Anderson University  
Direction by David Coolidge and Brady Day  
Music Direction by Fritz Robertson  
Choreography by Kenny Shepard  
Costume Design by Michele Mullins  
Sound Design by Bailey McBride  
Photography by Jack Lugar

as to whether or not actors of color were afforded performance opportunities even though she had been having those conversations for some time with culturally like-minded friends (Goff, “Personal Statement”).

She expressed that the student demographics of the department were not the only element that made *Bring It On* a problematic choice for the University season. She was also concerned that if the University cast White actors in roles that were clearly intended to be characters of color, the University would be complicit in a greater system that works against young people of color who need opportunities to both practice their art and prove their abilities as artists. She felt that producing a show like *Bring It On* with a majority of the cast composed of White students “shows young kids like myself that their stories do not deserve to be told by people like them” (Goff, “Personal Statement”).

Goff said she was never fully aware of the role that race played in her life until she moved to Utah from the Bay Area of California; although, looking back, the reminders were everywhere. “I never thought about how my tan skin and large nose set me apart from other people,” she said. “I never thought about how the reason I was uncomfortable at family gatherings was because I didn’t quite fit in—I wasn’t White and I wasn’t Filipino. I never thought about how the reason I hate the way I look is because when I was younger, my family would pinch my nose in an attempt to make it look smaller” (Goff, “Personal Statement”).

She believes that not seeing people who looked like her on TV and in theatre when she was growing up contributed to self-esteem issues that have persisted throughout her life. Had there been more diverse representation on stage during her formative years, she is convinced it would have had a profound impact not only on herself but also on untold numbers of people of color. “More people like me would pursue careers in entertainment,” she said. “More people like me would be *visible* in the entertainment industry. I am pursuing acting because I love the art, but it worries me daily that I will not be afforded opportunities simply because of what I look like” (Goff, “Personal Statement”).

The dearth of minority representation during Goff’s lifetime has been palpable. During the ten years leading up to the *Bring It On* debate during her sophomore year of college, an average of 76.3% of actors appearing on Broadway and in non-profit theatres in New York City were Caucasian, according to the *Ethnic Representation on New York City Stages* report by The Asian American Performers Action Coalition (AAPAC) (8). The highest percentage of Caucasian actors during those years was 85% in 2006-2007 with the lowest percentage still reaching 65% in 2015-2016—a number that represents nearly two-thirds of the actors hired by these theatres. During this same period, the hiring of Asian American actors like Goff never topped single digits, ranging from as low as 1% of hires (2009-2010) to a high of 9% (2014-2015) (The AAPAC, “Ethnic Representation” 8). Similarly, in 2016 (Goff’s sophomore year), 68% of Actors’ Equity Association members were Caucasian and only 2.2% identified as Asian (16% of members chose not to self-identify their race or ethnicity) (Lehrer 9).

Goff also has reason to be concerned about the present. According to The AAPAC’s most recent data from the 2017-2018 season, Broadway actors were 66.4% White and 5% Asian American. Non-profit NYC theatres were marginally more diverse with 60.1% of hired actors being White and 7.6% Asian American (The AAPAC, “The Visibility Report” 26).

Of course, mixed-race actors like Goff are sometimes believed to have an advantage in theatre casting. In an article, titled, “Generation A.E.: Ethnically Ambiguous,” Ron Berger, CEO of the New York-based advertising agency, Euro RSCG MVBMS Partners, describes how ethnic ambiguity is viewed in his industry: “Today what’s ethnically neutral, diverse, or ambiguous has tremendous appeal,” he says. “Both in the mainstream and at the high end of the marketplace, what is perceived as good, desirable, successful is often a face whose heritage is hard to pin down” (qtd. in La Ferla). This trend in advertising has impacted the theatre industry as well by perpetuating a perception that actors who are ethnically ambiguous could be afforded greater opportunities for employment by playing roles across a racial or ethnic spectrum.

Tess Nakaishi highlights some of the problems with this way of thinking in an *OnStage Blog* column, titled, “Race & Theatre: Is Being ‘Ethnically Ambiguous’ Really an Advantage?” As a half-Japanese and half-Irish and German actor, Nakaishi believes that because most people are unable to identify her exact ethnicity, she could easily blend into, for instance, a Native American role. However, as she states, “that is not what I am. If it is inappropriate for a Caucasian actor to play that part, is it really any better for me to pretend to be Native American? I do look the part more and perhaps I could bring more awareness of what it means to be non-white, but I still would feel better knowing that a Native American actress had that role” (Nakaishi).

Goff has had similar experiences where theatre professionals expended more energy on who she *looks like* instead of focusing on who she *is*. “I’ve heard the same argument my whole life: ‘Well, she looks Latina,’ or, ‘With a little makeup, she could pass as Asian.’” (Point of fact: The Philippines is, indeed, part of Asia.) Not being Latina, she would not presume to speak to the Latina experience. “But as a woman of color,” she said, “I feel that I can speak to my personal Asian American experience” (Goff, “Personal Statement”).

Goff also acknowledges that in some circles she is considered “White passing,” which allows her to navigate the world, if not the theatre world, in many of the same ways that a White person might. Even so, she said, “I am more than my brown hair and a spray tan. I am more than a White person putting on an accent and winged liner to fake smaller eyes. I am more than that. When you cast a person who is culturally White as a person of color, you are reducing an entire culture to their appearance and not their experience” (Goff, “Personal Statement”).

Nakaishi highlights another problem with the perceived advantage of ethnic ambiguity: “mixed race people are still usually viewed as racial others, and this makes it more challenging to land roles which are traditionally white. And, since characters without a specified race are often assumed to be white, that includes most roles.” If, as she says, characters of *unspecified* race are generally defaulted to be White, then it seems especially crucial that roles of a *specified* race truly be reserved for actors who share the intended racial identity.

This idea goes against the traditional notion of “color-blind casting.” As explained by Kristin Bria Hopkins in the *Harvard Journal of Sports & Entertainment Law*, “Color-blind casting removes race from the casting process, and employs the best actor for the role” (133-34). She points out the glaring ramification of this process when put into practice; that is, minority actors are cast at lower rates than White actors in commercial theatre productions, indicating that, “minorities do not enjoy an equal playing field under the color-blind casting method” (134). Instead, she argues for a “color-conscious”



A CHORUS LINE | March 2020  
Fullerton College  
Direction by Tim Espinosa  
Music Direction by Nicola Dedmon  
Choreography by Allison Eversoll  
Set Design by Kaylee Legbandt Gieser  
Costume Design by Rachael Lorenzetti  
Lighting Design by Victor Amaya  
Sound Design by Andrew Rivasr  
Photography by sphotography54

approach in which race is taken into consideration during casting. As she states, "Color-conscious casting requires casting directors and producers to accept that the country is growing in diversity, and the stage should reflect the changing demographic make-up of the United States" (134).

Back at the department town hall meeting, Goff expressed many of the concerns articulated above and concluded with the following: "To cast a White body in a role meant for a person of color is to be part of an institution that systematically devalues and dehumanizes Black and Brown bodies. It values White beauty more than it values diversity and the inclusion of marginalized groups. It does not value the struggle that actors of color face every day in order to prove that they are worth casting—at least beyond the token sassy best friend of color" (Goff, "Personal Statement").

She further stated that she would not audition for any of the department shows unless she felt assured that those standing for diversity and representation would be acknowledged and respected. "It may seem silly and mundane," she said, "but I cannot morally take part in a system that refuses to view me as a person worthy of representation. Meaningful change cannot be enacted unless we give those in charge a reason to listen to us" (Goff, "Personal Statement").

## WHEN YOU CAST A PERSON WHO IS CULTURALLY WHITE AS A PERSON OF COLOR, YOU ARE REDUCING AN ENTIRE CULTURE TO THEIR APPEARANCE AND NOT THEIR EXPERIENCE.

-MONICA GOFF

That spring, the University of Utah Department of Theatre formed a color- and gender-conscious casting policy, in no small part due to the conversations regarding the selection of *Bring It On*. The policy reads in part, "Because we share the belief that the respectful presentation of underrepresented minorities and stories onstage is important, we will always work diligently to cast actors of the appropriate race, ethnicity, or gender identity when a script requires us to do so. In addition, if we do not have the constituency to cast a show appropriately from our student population, we will open our casting pool to community members of the necessary constituency" (qtd. in Petersen).

An article in *The Daily Utah Chronicle*, the University's student-run newspaper, highlighted the new casting policy. In the article, professor Sydney Cheek-O'Donnell, who was involved in the policy's formation, stated, "A casting policy like the one we have adopted is intended to force us to remain alert and sensitive to the multiplicity of identities and points of view that exist in our community and to ensure that we do a better job of representing that diversity on our stages respectfully" (qtd. in Tanner).

Due to the passing of the new department policy, Goff decided to audition for the department shows after all. She did, however, opt out of the *Bring It On* auditions, though she was encouraged to see so many talented people of color show up for that audition. Of course, according to the color-conscious casting policy, had there not been sufficient turnout to cast the show appropriately, the production may have been cancelled, which could be a real, perhaps unforeseen consequence of the color-conscious casting policy. If the appropriate actors of color are not available, either at the University or from the immediate community, does that mean the department can only present White-centric stories? This would deprive both students and audiences of opportunities to experience an array of

diverse perspectives. Or, it may mean a greater investment would be needed from the department to find appropriate actors from outside the immediate community in order to present these stories.

In the intervening years, and especially in recent months, the color-conscious casting conversation has continued in the musical theatre industry. In June 2020, the creators of *Hairspray* amended the licensing agreement to require Black roles be cast with Black performers (Peterson). Then, one month later, the release of *Hamilton* on Disney+ showcased Lin-Manuel Miranda's idea to intentionally cast people of color in the retelling of America's beginnings, reaching an even wider audience than the popular show previously enjoyed. The commitment to maintaining a cast of minority actors, even as the show expanded to a national tour and regional and international productions, is what made *Hamilton*, in the estimation of journalist, Eric Kohn, a "color-conscious casting trailblazer." As Kohn says, "the longstanding notion of 'colorblind casting' no longer has legs." Casting agent, Bernie Telsey of Telsey + Company, agrees, explaining that previous non-traditional casting approaches were based on the idea that anyone can do anything. However, he says, "now it's much more about consciously making a choice to do something, being seen for the color you are. *Hamilton* does that" (qtd. in Kohn).

To that end, several casting agencies released racial justice statements including Telsey + Company, which admitted to complicity in "establishing and allowing systems of white supremacy to continue," in part, through biased audition processes. The company committed to creating positive and permanent change by elevating Black, Indigenous, and People of Color (BIPOC) through its hiring practices and its casting. Some of these commitments included:

1. increasing access to audition opportunities for historically underrepresented actors by expanding the ways in which it seeks talent;
2. consistently creating a safe space for actors to share their work by analyzing each step of its casting process; and
3. collaborating with outside organizations and BIPOC members of the community to establish equitable opportunities and paid casting fellowships for BIPOC casting professionals. (Telsey + Company)

A similar statement was made by the casting office of Stewart/Whitley in which the company admitted to having benefited from a culture of White supremacy. Its committed changes included:

1. developing anti-racism policies, which will be verbally stated and physically distributed at the start of every casting process;
2. including a BIPOC Casting Director or BIPOC Casting Associate in the casting process and audition room for any BIPOC productions where the assigned Casting Director is white; and
3. providing annual training in anti-racism/anti-bias from trained professionals for all Stewart/Whitley casting team members, which will focus on both the casting office and audition room environments. (Stewart/Whitley)

Other organizations are working to encourage greater equity in casting as well. The non-profit, Broadway for Racial Justice, was established in 2020 with a mission of "fighting for racial justice and equity by providing immediate resources, assistance, and amplification for BIPOC in the Broadway and Theatrical community at-large." As part of these efforts, the group announced it will host a nine-week BIPOC training program called Casting Directive. This program offers experience and training for people of color so they may begin work as entry-level casting assistants. Besides providing training for people whom the theatre industry has historically disadvantaged, it also "creates opportunities for people of color to be the ones hiring for BIPOC roles" (Meyer).

In addition to casting issues related to BIPOC roles, the data reveal that BIPOC artists are also far from achieving equal consideration for roles that are not racially specific. Once again, according to The AAPAC's most recent numbers from 2017-2018, only 20% of non-racially specific roles that season

were filled by BIPOC actors (22.4% at NYC non-profit theatres and 16.2% on Broadway) (“The Visibility Report” 14-15). As the authors of the report state, “Although 20% is the highest marker in the 12 years for which we have data, it demonstrates a continued low rate of acceptance of BIPOC actors in non-racially specific roles” (15).

Five years removed from *Bring It On* at the University of Utah, Goff is now living in New York City having completed her BFA studies in the spring of 2018. She is currently pursuing professional theatre opportunities and additional performance training and continues to use her voice to advocate for the underrepresented.

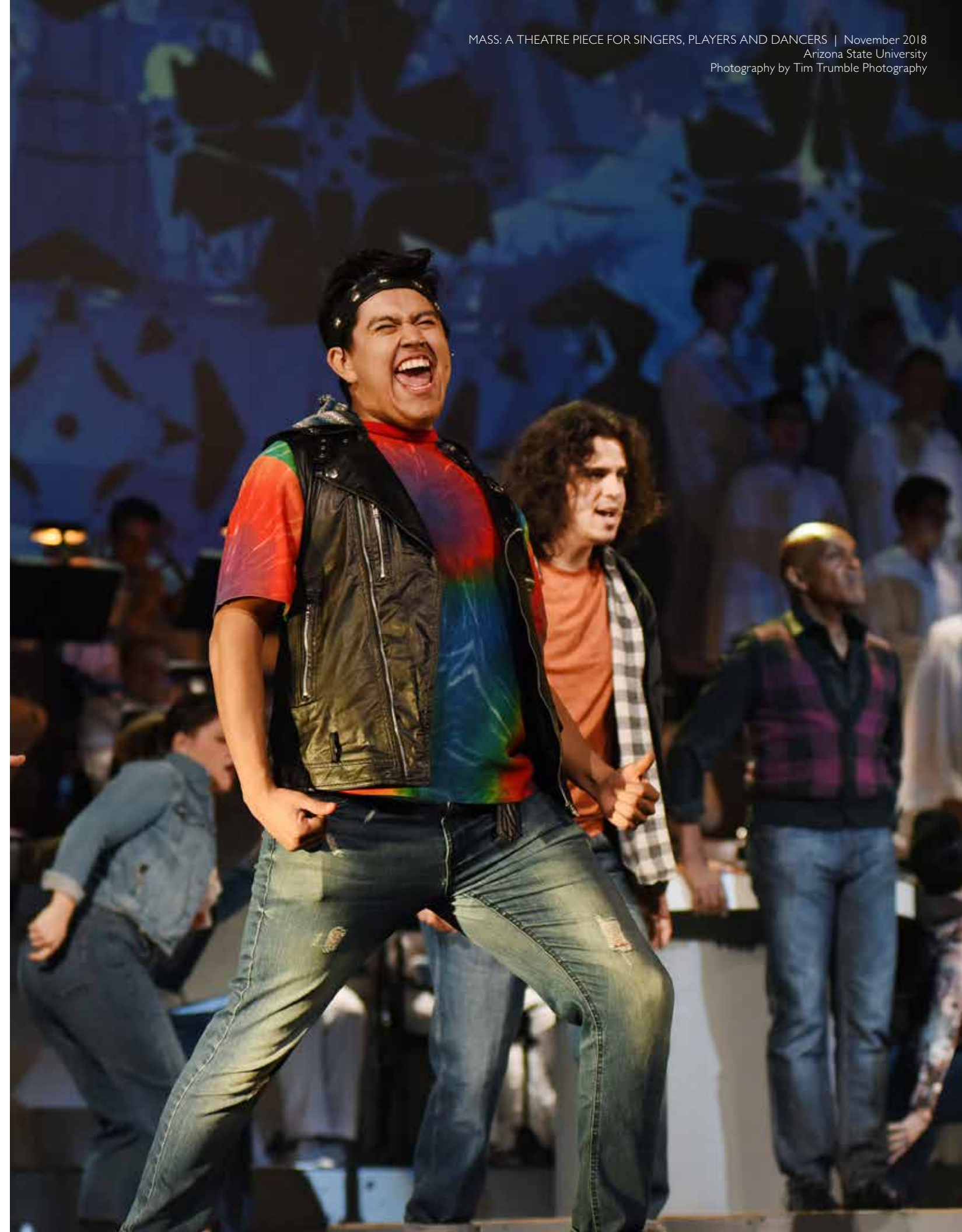
While working a retail job about a year ago, Goff learned that a customer she was serving was a theatre professor. When Goff mentioned that she had earned a theatre degree from the University of Utah, the professor reached into her bag and pulled out a copy of the University’s casting policy, which she had come across independently and planned to use in class discussion the next day. “I was so thrilled to see that people were talking about it!” said Goff (2020).

In recent years, a number of universities have implemented similar changes to their own casting policies. Institutions like Bowling Green State University in Ohio (“Casting Statement”), Southern Connecticut State University (Skinner), West Virginia University (“Casting Policy”), and Florida Atlantic University (The Theatre Lab Team), to name a few, have statements committing to color-conscious casting. Earlham College in Indiana even cites the University of Utah’s policy on its website as it describes the expansion of its own color-conscious casting policy to include gender consciousness (“Earlham Theatre”). However, in lieu of a uniform industry standard, the language and level of detail in the statements from these colleges and universities varies. For instance, West Virginia University simply states, “The School of Theatre & Dance is committed to color-conscious and gender-conscious casting with respect to all persons and to the plays we present” (“Casting Policy”), while Florida Atlantic University presents sixteen specific points of action, including, “we commit to consistently re-evaluating our practices and identifying ways in which we can completely eliminate systemic racism from our organization and our industry” (The Theatre Lab Team).

Students have also led movements at colleges and universities across North America to seek policy changes. In the last year, for example, students at Northwestern University in Illinois (Wang), Humboldt State University in California (Fero), Texas Tech University (Charney), and Queen’s University in Kingston, Ontario (Jeyamoorthy), among others, have called for color-conscious casting at their institutions in an effort to provide equal opportunities to BIPOC students.

In response to a “Call to Action” issued by students and alumni of the Texas Tech University School of Theatre and Dance, School Director, Mark Charney released a statement outlining a multifaceted path forward. First, he committed to “Listen and reflect on whether we have upheld the values we say we cherish” and to “Listen and reflect on the structural work we need to do to make our School a place where our entire community can thrive.” Second, he acknowledged that his administration “must rise to the work that is before us,” as he addressed previous shortcomings. Third, he implemented tangible plans, including the formation of an Anti-Racism Working Group as well as putting into effect specific “steps toward progress.” Finally, he promised to periodically update the community on progress made (Charney). Other universities should consider a similar approach that acknowledges past failures, vows to listen to aggrieved parties, commits to specific actions, and initiates steps that ensure future accountability.

Although theatre has always been a living, evolving art form, it now seems to be shifting at the speed of light—ironically, when there is little live theatre occurring. Due to the Black Lives Matter movement and other efforts, more and more Americans are being forced to confront the realities of what it



means to be a person of color in this country. As theatres reopen in a post-pandemic world, business as usual will simply not cut it. If theatre is to remain relevant, it must intentionally present stories in which BIPOC artists are at the center, rather than relegated to the periphery or, even worse, excluded entirely. If this is to happen, casting policies in many theatres—professional, community, school, and university—need to be revamped. Dramatically.

Bring it on.

## WORKS CITED

---

- The Asian American Performers Action Coalition. "Ethnic Representation on New York City Stages, 2016/2017." Mar. 2019, [www.aapacnyc.org/uploads/1/1/9/4/11949532/aapac\\_2016-2017\\_report.pdf](http://www.aapacnyc.org/uploads/1/1/9/4/11949532/aapac_2016-2017_report.pdf). Accessed 11 Nov. 2020.
- The Asian American Performers Action Coalition. "The Visibility Report: Racial Representation on NYC Stages, 2017/2018." 30 Sept. 2020, [www.aapacnyc.org/uploads/1/1/9/4/11949532/aapac\\_report\\_2017-2018\\_single.pdf](http://www.aapacnyc.org/uploads/1/1/9/4/11949532/aapac_report_2017-2018_single.pdf). Accessed 11 Nov. 2020.
- Broadway for Racial Justice. "The Mission." [www.bfrj.org/missionteam](http://www.bfrj.org/missionteam). Accessed 27 Nov. 2020.
- "Casting Policy." *School of Theatre & Dance*, West Virginia University, [theatre.wvu.edu/student-resources/casting](http://theatre.wvu.edu/student-resources/casting). Accessed 11 Nov. 2020.
- "Casting Statement/Audition Info." *Department of Theatre and Film*, Bowling Green State University, [www.bgsu.edu/arts-and-sciences/theatre-and-film/CastingStatement.html](http://www.bgsu.edu/arts-and-sciences/theatre-and-film/CastingStatement.html). Accessed 11 Nov. 2020.
- Charney, Mark. "A Need for Change." *School of Theatre and Dance*, 1 Sept. 2020, Texas Tech University, [www.depts.ttu.edu/theatreanddance/news/posts/2020/09/chatting.php](http://www.depts.ttu.edu/theatreanddance/news/posts/2020/09/chatting.php). Accessed 14 Nov. 2020.
- College Factual. "University of Utah Undergraduate Ethnic Diversity Breakdown." [www.collegefactual.com/colleges/university-of-utah/student-life/diversity/chart-ethnic-diversity.html](http://www.collegefactual.com/colleges/university-of-utah/student-life/diversity/chart-ethnic-diversity.html). Accessed 11 July 2020.
- "Earlham Theatre Arts Conscious Casting Policy." *Theatre Arts*, Earlham College, [earlhamtheatrearts.wordpress.com/casting-policy/](http://earlhamtheatrearts.wordpress.com/casting-policy/). Accessed 11 Nov. 2020.
- Fero, Elise. "Humboldt State Students Voice Concerns Over Racial Casting." *The Lumberjack*, 10 Sept. 2020, [thelumberjack.org/2020/09/10/humboldt-state-students-voice-concerns-over-racial-casting/](http://thelumberjack.org/2020/09/10/humboldt-state-students-voice-concerns-over-racial-casting/). Accessed 12 Nov. 2020.
- Goff, Monica. "Personal Statement on Color-Conscious Casting." Department of Theatre Town Hall Meeting, Mar. 2016, University of Utah, Salt Lake City, UT. Personal Statement.
- . "Re: article?" Received by Brian Manternach, 18 Mar. 2020.
- Hopkins, Kristin Bria. "There's No Business Like Show Business: Abandoning Color-Blind Casting and Embracing Color-Conscious Casting in American Theatre." *Harvard Journal of Sports & Entertainment Law*, vol. 9, no. 2, 2018, pp. 133-34.
- Jeyamoorthy, Vishmayaa. "The Case for Colour Conscious Casting." *The Journal* [Kingston, Ontario], 4 Oct. 2017, [www.queensjournal.ca/story/2017-10-04/arts/the-case-for-colour-concious-casting/](http://www.queensjournal.ca/story/2017-10-04/arts/the-case-for-colour-concious-casting/). Accessed 11 Nov. 2020.
- Kohn, Eric. "How 'Hamilton' Became a Color-Conscious Casting Trailblazer, Before It Was Cool." *Indie Wire*, 4 July 2020, [www.indiewire.com/2020/07/hamilton-cast-casting-directors-diversity-1234571127/](http://www.indiewire.com/2020/07/hamilton-cast-casting-directors-diversity-1234571127/). Accessed 11 July 2020.
- La Ferla, Ruth. "Generation A.E.: Ethnically Ambiguous." *Models for Writers: Short Essays for Composition*, edited by Alfred Rosa and Paul Eschholz, Bedford/St. Martin's, 2012, p. 603.
- Lehrer, Russell. "Looking at Hiring Biases by the Numbers." *Equity News*, vol. 102, no. 2, 2017, [actorsequity.org/news/EquityNews/Spring2017/en\\_02\\_2017.pdf](http://actorsequity.org/news/EquityNews/Spring2017/en_02_2017.pdf). Accessed 23 Nov. 2020.
- Meyer, Dan. "Broadway for Racial Justice Launches 9-Week BIPOC Casting Training Program." *Playbill*, 14 Sept. 2020, [www.playbill.com/article/broadway-for-racial-justice-launches-9-week-bipoc-casting-training-program](http://www.playbill.com/article/broadway-for-racial-justice-launches-9-week-bipoc-casting-training-program). Accessed 11 Nov. 2020.
- Music Theatre International. "Bring It On The Musical." <https://www.mtishows.com/bring-it-on-the-musical>. Accessed 6 Dec. 2020.
- Nakaishi, Tess. "Race & Theatre: Is Being 'Ethnically Ambiguous' Really An Advantage?" *OnStage Blog*, 13 Nov. 2016, [www.onstageblog.com/columns/2016/11/13/is-being-ethnically-ambiguous-really-an-advantage](http://www.onstageblog.com/columns/2016/11/13/is-being-ethnically-ambiguous-really-an-advantage). Accessed 11 July 2020.
- Petersen, Josh. "Color Conscious: From the U to Broadway." *The Daily Utah Chronicle*, 13 Feb. 2018, [dailyutahchronicle.com/2018/02/13/color-conscious-u-broadway/](http://dailyutahchronicle.com/2018/02/13/color-conscious-u-broadway/). Accessed 11 July 2020.
- Peterson, Chris. "'Hairspray' Creators will Require Characters to be Cast as Written." *OnStage Blog*, 3 June 2020, [www.onstageblog.com/onstage-blog-news/2020/6/3/hairspray-creators-to-require-characters-be-cast-as-written](http://www.onstageblog.com/onstage-blog-news/2020/6/3/hairspray-creators-to-require-characters-be-cast-as-written). Accessed 11 July 2020.
- Skinner, Michael. "Diversity & Inclusion Statement." *Theatre*. Southern Connecticut State University, inside. [southernct.edu/theatre](http://southernct.edu/theatre). Accessed 14 Nov. 2020.
- Stewart/Whitley. "To the We See You White American Theatre Organizers and the BIPOC Theatre Community." [www.stewartwhitley.com/wherewestand](http://www.stewartwhitley.com/wherewestand). Accessed 11 Nov. 2020.
- Tanner, Courtney L. "Theatre Department Changes Casting Policy to Encourage Diversity." *The Daily Utah Chronicle*, 25 Apr. 2016, [dailyutahchronicle.com/2016/04/25/theatre-department-changes-casting-policy-to-encourage-diversity/](http://dailyutahchronicle.com/2016/04/25/theatre-department-changes-casting-policy-to-encourage-diversity/). Accessed 11 July 2020.
- Telsey + Company. "Our Racial Justice Statement." [www.telseyandco.com/test](http://www.telseyandco.com/test). Accessed 11 Nov. 2020.
- The Theatre Lab Team. "Our Plan and Promise." *Dorothy F. Schmidt College of Arts and Letters*. Florida Atlantic University, [www.fau.edu/artsandletters/theatrelab/blm/](http://www.fau.edu/artsandletters/theatrelab/blm/). Accessed 12 Nov. 2020.
- "Tracking Racial Diversity in Universities of the Pacific Athletic Conference." *The Journal of Blacks in Higher Education*, 23 June 2015, [www.jbhe.com/2015/06/tracking-racial-diversity-in-universities-of-the-pacific-athletic-conference/](http://www.jbhe.com/2015/06/tracking-racial-diversity-in-universities-of-the-pacific-athletic-conference/). Accessed 11 July 2020.
- United States Census Bureau. "Quick Facts, Salt Lake City, Utah." [www.census.gov/quickfacts/saltlakecitycityutah](http://www.census.gov/quickfacts/saltlakecitycityutah). Accessed 11 July 2020.
- . "Quick Facts, Utah." [www.census.gov/quickfacts/UT](http://www.census.gov/quickfacts/UT). Accessed 11 July 2020.
- Wang, Aaron. "Students Call for Color-Conscious Casting at Northwestern." *The Daily Northwestern* [Evanston, Illinois], 15 Jan. 2020, [dailynorthwestern.com/2020/01/15/ae/students-call-for-color-conscious-casting-at-northwestern/](http://dailynorthwestern.com/2020/01/15/ae/students-call-for-color-conscious-casting-at-northwestern/). Accessed 11 Nov. 2020.

**Brian Manternach**, DM, is an assistant professor (clinical) at the University of Utah Department of Theatre and a research associate for the National Center for Voice and Speech. His current and former students have been cast in national and international Broadway tours and in regional Equity theatres.

MTEEA

MUSICAL THEATRE  
EDUCATORS' ALLIANCE

[www.musicaltheatreeducators.org](http://www.musicaltheatreeducators.org)