## 01B

### FOCUS AREA 1: BUILD CAPACITY FOR QUALITY INSTRUCTION
### Component 1B: Create a Healthy Organizational Culture

**COMPONENT GOAL:** Organizations build an intentional culture that supports quality teaching and learning.

## Characteristics of Practice

| ELEMENTS | CHARACTERISTICS OF PRACTICE |
|---|---|
| **Onboard Teaching Artists** | As part of the employment negotiation, organizations clearly articulate position and role, pay, hours, requisite relationships, and programming expectations.<br><br>Teaching Artists are respected in the organization as highly qualified artists and educators. They are able to demonstrate strong skills in building a positive classroom culture, engage in personal and artistic self-awareness, and represent the organization professionally in the community and with partners. |
| **Retain Teaching Artists** | Organizations work to retain quality Teaching Artists and reduce turnover.<br><br>Organizational staff members are accessible and maintain regular communication with Teaching Artists, connecting them to city and discipline-specific opportunities, supporting their resource needs, and connecting Teaching Artists to each other to reduce isolation and encourage peer-to-peer learning. |
| **Cultural Inclusion** | Organizations support Teaching Artists by training them in inclusive practices and culturally-relevant program approaches. When possible, Teaching Artists possess knowledge and understanding of the community at hand.<br><br>Effective Teaching Artists have strong instincts regarding, but also development in:<br>• Culturally-inclusive teaching practices and cultural relevance<br>• how to create safe spaces within the classroom<br>• sensitivity to potential abuses of power within the youth development space<br><br>Inclusivity is defined by the organization in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated. |

## Characteristics of Practice *(continued)*

| ELEMENTS | CHARACTERISTICS OF PRACTICE |
|---|---|
| **Cultural Inclusion** | When necessary, organizations facilitate professional development and training for the Teaching Artist to ensure a strong knowledge base relevant to the cultural context of each community. |
| **Advance Equity** | Equitable distribution of the arts in a diverse city is advanced by increasing access to programs that meet high-quality standards as outlined in this framework. Organizations explore how they can play a role in providing equitable distribution of the arts to students. They also remove barriers to equity within their own programs. |
| **Staff Diversity** | Organizations build and sustain a plan to meet diversity goals for staff at every level of the organization. |

## Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

| ELEMENTS | GUIDING QUESTIONS |
|---|---|
| **Onboard Teaching Artists** | • What is your role in advocating for Teaching Artists in the organization (pay, benefits, working arrangements, etc.)?<br>• What does it take to onboard Teaching Artists? What processes and content need to be in place?<br>• How are Teaching Artists integrated into the larger organizational culture, especially those who are primarily in the field?<br>• How do you find new Teaching Artists?<br>• How do you determine and communicate mutual expectations leading up to a Teaching Artist hire?<br>• Do Teaching Artists expect to be paid for participating in professional development? What is the organizational policy on this matter?<br>• How do you match Teaching Artists with program sites in a way that builds a good foundation for establishing community (e.g. placing a Spanish-speaking Teaching Artist in a community of predominantly native Spanish speakers)? |

## Improving Practice in this Component *(continued)*

| ELEMENTS | GUIDING QUESTIONS |
| --- | --- |
| **Retain Teaching Artists** | • Are there budgeting implications to fully supporting teaching artists beyond training and development opportunities?<br>• Are there collaboration opportunities with other organizations for shared teaching and learning?<br>• From a distance, how do you empower Teaching Artists to build relationships in schools and with students, teachers, and administrators?<br>• How much and to what extent can you support teaching artists in building community in and around the site of service delivery?<br>• What is your role in advocating for and retaining Teaching Artists in the organization (pay, benefits, working arrangements, etc.)?<br>• How do you create a professional learning community and support system within the organization for all Teaching Artists, no matter how full time their work with you?<br>• What does it take to retain Teaching Artists?<br>• When is it time to dismiss a Teaching Artist?<br>• How do you know when it is time to expand or reduce your staff headcount?<br>• How do you determine Teaching Artist workload? Schedule availability? Location? Merit? Seniority?<br>• Who supervises Teaching Artists? How does he/she establish credibility with his/her staff? |
| **Cultural Inclusion** | • How do we define inclusivity?<br>• How is our organization perceived in the community?<br>• Is our presence welcomed by all? Most? Some? Have we asked why or why not?<br>• Does our organization serve children and families authentically and effectively?<br>• How are we educating ourselves about the community in which we work? Where are we finding these resources?<br>• How are we challenging our assumptions about the community in which we work?<br>• Have we committed to addressing implicit and explicit biases across the organization and are we, as individuals and as a collective, working to eliminate them?<br>• How do we evaluate Teaching Artist's ability and experience in demonstrating culturally inclusive teaching practices? |

## Improving Practice in this Component *(continued)*

| ELEMENTS | GUIDING QUESTIONS |
|---|---|
| **Advance Equity** | • How does the organization define equity?<br>• How is the extent to which we have fulfilled our own definition of equity evaluated?<br>• What tools, supports and resources can we leverage to better understand our reach and impact across the city?<br>• What goals do we have for our ability to advance equity through our work? Are there aspirational or reach goals we should adopt to move the needle even farther?<br>• How does our organization understand its influence on advancing equity in the arts education ecosystem of the city?<br>• What is the balance between how many students we reach versus how many hours we will spend with each one? As we balance depth and breadth of service delivery, are we certain we are reaching as many students as we can while still achieving the outcomes we have set forth? |
| **Staff Diversity** | • How does the organization define diversity?<br>• How, when, and by whom is the extent to which we have fulfilled our own definition of staff diversity evaluated?<br>• What training or resources are available to help the organization better understand and address issues of diversity and inclusion?<br>• Has our staff engaged in training on anti-racism, cultural inclusion, gender equity/ neutrality, sexual harassment? As a result, has the organization created a plan and action steps for addressing issues surfaced through training and dialogue?<br>• How do our hiring practices impact the diversity of our staff?<br>• Is it important that our Teaching Artists "look like their students?" Why or why not?<br>• Are our job descriptions accessible to minority, underserved, and/or underrepresented populations? Is there a reasonable point of entry to our organization for populations we hope to engage? |

## Demonstrating Growth in this Component

**SUPPORTING DOCUMENTS:** Organizations have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to *artlook*,® or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how organizations can showcase their practice.

• Teaching Artist handbook or manual of practice specific to the organization
• Culturally inclusive job descriptions for all levels of the organization
• Consistent Teaching Artist orientation training
• Transparent say structures for Teaching Artists
• Teaching Artist job descriptions
• Teaching Artist communication logs
• Data and information about the neighborhoods and schools
• Established definitions of cultural inclusion, diversity, and safe spaces
• Published commitments or articulated values regarding diversity, equity, inclusion, and workplace excellence
• Organizational profile reports from *artlook*® Map
• Established organizational diversity goals

## Implications for Field Trips

If a field trip experience is directly connected to residency work, provide specific Teaching Artist training on how to make the connection meaningful to participants. Define the role of Teaching Artists in field trips. Make sure Teaching Artists understand their obligations before, during and after the field trip.

Determine how expectations are different if the field trip is part of a residency, or a stand-alone experience.

Consider, in planning field trips for the year, whether there are equity goals that can be advanced with each choice. Can the organization reach under-represented populations or geographies using field trips as a point of entry to the work?

When deciding on works of art to absorb and/or performances to offer for students and families, ensure that programming is culturally inclusive and relevant.