



Morten Group

Participant Materials

You Are Your Teaching
Artists:
Frame. Train. Retain.

Friday, February 22, 2019, 9 am – 12 pm
Literacenter, 641 W. Lake St., Chicago, IL

Workshop developed by Morten Group,
LLC, for

ingenuity

RESOURCES

Association of Teaching Artists

- Recent research: <https://www.teachingartists.com/recentresearch.htm>
- Studies on teaching artists: <https://www.teachingartists.com/studiesonTA.htm>

Teaching Artists Guild

- Pay calculator: <http://teachingartistsguild.org/pay-rate-calculator/>
- Asset map: <http://teachingartistsguild.org/asset-map/>

Marwen

- An online collective that connects, celebrates and engages with teaching artists: <https://verve.marwen.org>.

Studies Consulted

Anderson, M.E. & Risner, D (2011). A Survey of Teaching Artists in Dance and Theater: Implications for Preparation, Curriculum, and Professional Degree Programs. *Arts Education Policy Review*, 113(1), 1-16. <https://doi.org/10.1080/10632913.2012.626383>.

Association of Teaching Artists (2010). Teaching Artists and Their Work Online Survey. <https://www.teachingartists.com/Association%20of%20Teaching%20Artists%20Survey%20Results.pdf>.

Rabkin, N., Reynolds, M., Hedberg, E. & Shelby, J (2011). Teaching Artists and the Future of Education: A Report on the Teaching Artist Research Project. NORC at the University of Chicago. https://www.teachingartists.com/images/RabkinN_Teach_Artist_Research_2011.pdf.

Saraniero, P. (2009). Training and Preparation of Teaching Artists. *Teaching Artist Journal*, 7(4), 236-243. <https://doi.org/10.1080/15411790903158704>

Snyder, S. & Fiske, T. (2016). A National Survey of Teaching Artists Working in Schools: Background, Preparation, Efficacy and School Experiences. *Journal of Research in Education*, 26(1), 1-30. <https://eric.ed.gov/?id=EJ1118592>.

SCENARIOS

As a group, identify:

- The issue/s in your scenario (on an individual and organizational level).
- The potential challenges/barriers to addressing the issue/s.
- How best to respond to the situation (on an individual and organizational level) within your role at the organization. How could this be anticipated (at the onboarding level)? How could this be responded to in the moment (at the ongoing: train/retain level?)

Scenario 1: You're bringing on a new teaching artist. This person is experienced but will be working in a school community and with an elementary age group that is new to them. Sitting in your office discussing the details before contract signing, the TA asks, "Are there resources for me to attend training on child development for this age group? Can you connect me to other teaching artists that have worked in this setting before? Is there pay for this prep work?"

Scenario 2: A teaching artist with whom you have been working for a long time recently came out as non-binary and has begun using they/them pronouns. At your check-in meeting prior to the beginning of their yearly residency contract, they share with you, "I'm not sure how to introduce myself to the students. Every teacher at the school has to be either Mr. or Ms. I'm teaching my students to express themselves openly, but I'm not sure that I myself can do that safely."

Scenario 3: One of your new drama teaching artists just had their first day in the classroom. You reach out to them to see how it went, and they respond with: "Not the way I was expecting. My whole lesson was planned around walking/standing movement exercises, and I walked in to see that one of the students uses a wheelchair. I tried to adjust my language and exercises on the fly, but I stumbled."

Scenario 4: One of your teaching artists reports to you that she is having difficulty with one of her classroom teachers in the school where she is currently in residence. This teacher is supportive of the work, but constantly uses residency time to catch up on email in the classroom or have conversations with teaching aides during the lesson. During the last class, one student remarked, "Ms. Jenkins doesn't have to pay attention, why should we?"

Scenario 5: A teaching artist reports to you that his students have been more resistant in class lately, less engaged. This past class, he called a time-out for a heart-to-heart, and asked what was going on. One of the students spoke up: “I just don’t get what the point of all this is. Art is for rich white people.”

Scenario 6: One of your best teaching artists has been less communicative recently. You have had a positive relationship in past years, but this year you have to chase them down for responses between sessions more than usual. When you finally catch them for a meeting, they share with you that they are overwhelmed by demands from multiple part-time commitments and they aren’t sure they have enough support from the organization to succeed.

SCENARIO NOTES

FIERCE CONVERSATIONS

ACTION PLANNING

APPENDICES

The following are two supplemental activities and resources to support your learning and advocacy on issues related to diversity, equity, and inclusion (relating back to ORG1B: Create a Healthy Organizational Culture: #3 Cultural Inclusion, #4 Advance Equity, and #5 Staff Diversity).

Engaging in DEI Conversations in the Workplace

(Adapted from:

https://www.catalyst.org/system/files/engaging_in_conversations_about_gender_race_and_ethnicity_in_the_workplace.pdf)

Recognize Road Blocks:

Roadblocks are assumptions, attitudes, or experiences that can stifle our ability to talk about our differences. They often have an underlying motivation such as fear, resistance, emotional fatigue, lack of knowledge, or perceived inability to make a difference, reflecting the risks or high stakes involved.

- **“There isn’t a problem.”** (i.e., attitudes about whether issues of diversity, equity, and inclusion warrant concern, or are your responsibility to address).
- **“There’s no benefit to talking.”** (i.e., judgments about whether it’s worth the effort to discuss these issues, doubt or fear about change).
- **“There will be negative consequences to my actions.”** (i.e., experiences and identities that influence whether someone speaks up or remains silent).

Conversation Ground Rules:

As we go through this list place the appropriate symbol next to the rule, a √ if you do the rule, a ↑ if it is something you need to work on, and a ↓ if it is something you do not do or struggle with doing.

√ = I do this well.

↑ = This is something I can work on.

↓ = I don’t currently do this/struggle with this.

1. **Assume Positive Intent:** To truly have constructive conversations across differences, embrace a mindset that something good will happen as a result. This requires assuming positive intent from everyone—you must consciously choose to believe that people act and speak to the best of their ability and for the benefit of

others. By assuming positive intent, we put our own judgments, viewpoints, and biases aside and focus on what the person actually means. This may also mean presuming that others can be responsible for their choices and behaviors, and holding them accountable for assuming positive intent from us and others.

2. **Engage in Dialogue - Not Debate:** Engaging in a debate (back- and-forth exchange with contrasting viewpoints) may be counterproductive for promoting inclusion in the workplace. Debates can quickly turn into arguments and result in negative feelings and stalled progress. Instead, dialogue fuels deep understanding and action. Dialogue is open-ended, where people express and learn from one another's experiences, viewpoints, and perspectives. Shared learning is the goal, and it results in deeper connections with people who may be different from us.
3. **Demonstrate cultural humility— hold yourself and others accountable to do the same:** To foster inclusion, we must commit to ongoing learning, mitigating bias and inequities, and humility, and holding ourselves and others responsible for actions. These are the core elements of cultural humility, and are critical regardless of your position of power or dominant/non-dominant group status.
4. **Be open, transparent, and willing to admit mistakes:** Sharing and deepening understanding of colleagues' experiences at work will help reinforce open and honest communication and cultivate inclusion. Yet, we all can inadvertently make mistakes or say something we regret. We need to have the courage and personal sense of accountability to admit and learn from mistakes.
5. **Embrace the power of humble listening:** Inclusion requires *really* listening rather than only hearing what someone is saying. In this way, listening requires humility and a willingness to pause and put your own ego, assumptions, and viewpoints aside to reflect on and learn from someone else's experiences. Attend to others with empathy by reflecting on what they are experiencing, asking clarifying questions, and gaining a deeper understanding.
6. **Create trusting and safe spaces— where a little bit of discomfort is okay:** Although uncomfortable, engaging in dialogue across and about our differences can accelerate progress—if done correctly. What is deemed safe may look different to an individual with a different cultural background, experiences, and expectations. Sometimes ground rules to “share freely” can mislead individuals to think their viewpoints, opinions, or perspectives will not be challenged.
7. **Commit to having conversations that matter by speaking up to bridge divides:** Each of us has a role to play in creating inclusive work environments. Start with an unwavering commitment to having conversations where people can feel valued and respected for their differences. Be willing to speak up as a champion for inclusion in the face of difficult situations or exclusionary behaviors, bias, and discrimination.

Action Planning for Diversity, Equity, and Inclusion

<p>1. Think about <u>who you are</u> (all aspects of your identity).</p> <ul style="list-style-type: none">- Where/how do you hold privilege?- Where/how do you experience oppression?
<p>2. With your identities in mind, what is <u>your role in interrupting oppression</u> and working toward diversity, equity, and inclusion?</p> <ul style="list-style-type: none">- What can you do differently?- What can you create, interrupt, change?- What do you need to learn more about?
<p>3. What are some <u>opportunities to contribute to diversity, equity and inclusion</u>:</p> <ul style="list-style-type: none">o Personally (for yourself, in your own life)?o Interpersonally (in your relationships)?o Professionally (through your work)?o Structurally (in your community and beyond)?
<p>4. What is <u>one thing (big or small) that you will commit to doing</u> to begin, or continue your work toward achieving DEI?</p>

BUILD CAPACITY FOR QUALITY

Integrate Educational and Artistic Practices

Training and Development: Does the organization have a clear, transparent outline of the capabilities Teaching Artists, program, administrative, and executive staff should embody in order to fulfill the work of the organization?

Teaching Practice: Has the organization developed clear expectations on the teaching practices and capacities Teaching Artists bring to the organization?

Artistic Practice: Does the organization offer consistent opportunities for Teaching Artists and organizational staff to engage in artistic discussions and reflective practices?

Create a Healthy Organizational Culture

Onboard Teaching Artists: Does the organization share clear and transparent pay, hours, and job descriptions/roles with Teaching Artists as part of the onboarding process?

Retain Teaching Artists: Does the organization maintain regular communication with Teaching Artists and connect them to learning opportunities?

Cultural Inclusion: Does the organization have a clearly established definition of Cultural Inclusion as it relates to its own organizational culture?

Advance Equity: Does the organization have an articulated vision for how it advances equitable distribution of the arts in a diverse city? For example, does the organization use data on access to arts education when it selects partners and sites?

Staff Diversity: Does the organization have clearly established and transparent diversity goals at every level of the organization?

NO

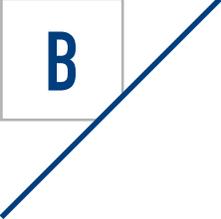
DEVELOPING

YES

ORGANIZATIONAL FRAMEWORK DIAGNOSTIC TOOL

08

TOTAL



B

CREATE A HEALTHY ORGANIZATIONAL CULTURE

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

Onboard Teaching Artists

As part of the employment negotiation, organizations clearly articulate position and role, pay, hours, requisite relationships, and programming expectations.

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.

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.

Effective Teaching Artists have strong instincts regarding, but also development in:

- Culturally-inclusive teaching practices and cultural relevance
- How to create safe spaces within the classroom
- Sensitivity to potential abuses of power within the youth development space

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.

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.

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

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Characteristics of Practice *(continued)*

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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	<ul style="list-style-type: none"> • What is your role in advocating for Teaching Artists in the organization (pay, benefits, working arrangements, etc.)? • What does it take to onboard Teaching Artists? What processes and content need to be in place? • How are Teaching Artists integrated into the larger organizational culture, especially those who are primarily in the field? • How do you find new Teaching Artists? • How do you determine and communicate mutual expectations leading up to a Teaching Artist hire? • Do Teaching Artists expect to be paid for participating in professional development? What is the organizational policy on this matter? • 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	<ul style="list-style-type: none"> • Are there budgeting implications to fully supporting teaching artists beyond training and development opportunities? • Are there collaboration opportunities with other organizations for shared teaching and learning? • From a distance, how do you empower Teaching Artists to build relationships in schools and with students, teachers, and administrators? • How much and to what extent can you support teaching artists in building community in and around the site of service delivery? • What is your role in advocating for and retaining Teaching Artists in the organization (pay, benefits, working arrangements, etc.)? • 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? • What does it take to retain Teaching Artists? • When is it time to dismiss a Teaching Artist? • How do you know when it is time to expand or reduce your staff headcount? • How do you determine Teaching Artist workload? Schedule availability? Location? Merit? Seniority? • Who supervises Teaching Artists? How does he/she establish credibility with his/her staff?
Cultural Inclusion	<ul style="list-style-type: none"> • How do we define inclusivity? • How is our organization perceived in the community? • Is our presence welcomed by all? Most? Some? Have we asked why or why not? • Does our organization serve children and families authentically and effectively? • How are we educating ourselves about the community in which we work? Where are we finding these resources? • How are we challenging our assumptions about the community in which we work? • 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? • How do we evaluate Teaching Artist's ability and experience in demonstrating culturally inclusive teaching practices?



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 pay 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.