ARTSED RESPONSE COLLECTIVE FINAL REPORT

AUGUST 2020

ingenuity

Introduction and Context

Over the past several months, the ArtsEd Response Collective (ARC) convened stakeholders across the arts education sector to understand the challenges and priority areas that emerged as a result of the COVID-19 pandemic and were compounded by systematic and ongoing violence against Black communities. These challenges have been acutely felt and experienced by the entirety of Chicago's arts education community.

Amidst these challenges, the nation's third-largest school district is preparing to begin the 2020-2021 school year remotely. Schools are delicately balancing factors such as staffing models, capital and/or space considerations, communications, technology infrastructure, and resource flexibility and allocation. Similarly, over 500 arts partners and their teaching artists, staff, and audiences are preparing their programming in this same landscape. Arts partner organizations are balancing factors of diminished staffing and revenues with restarting artistic and arts education programming. The capacity needed to adapt programs, establish health and hygiene practices, prepare staff and teaching artists, navigate CPS operations, and build necessary technology capacity is significant.

The Department of Arts Education and Ingenuity continue to work together alongside schools and partners to support the sector in this difficult time. The release of both this ARC Final Report and the CPS Department of Arts Education's Arts Education Remote Guidance, authored in parallel, provide vision, direction, and tangible recommendations for how to navigate our collective next steps together. To better connect the two documents, ARC's Leading Actions sections include links to specific portions of the CPS Arts Education Remote Guidance Resources that will be most applicable to arts partners' work.

Our Assets

Fortunately, Chicago's schools benefit from arts opportunities and assets that are unprecedented in recent history. These hold promise to sustain the role of the arts inside the public school system despite challenges and change. These assets include:

- A large, established, and well-integrated Department of Arts Education with powerful plans for arts education quality, grade-appropriate standards-based arts instruction, meaningful and strategic partnerships, and plans to fuel the teacher pipeline for those schools that are without certified and endorsed arts instructors;
- Significant arts-supportive policies, backed by leadership, that continue to uphold arts as core to a well-rounded curriculum, protect and promote the position of the arts within the school day, and hold to the benchmarks set by the Master Arts Education Plan established in 2012 – including at least 120 minutes of arts instruction weekly for every elementary student, and robust arts disciplines and depth at the high school level;
- Near full participation in the Creative Schools Certification survey across every type of school in the district – and wide adoption and utilization of Ingenuity supports, resources, and tools;
- Highly arts-supportive Mayoral leadership, with meaningful investments in the Creative Schools Fund (CSF) for the third year in a row, crisis relief for artists and arts organizations through the pandemic, and arts and culture priorities that emphasize arts education as central;
- A culturally-vibrant arts and culture community that provides arts experiences to CPS students both in and outside of the classroom, which has shown great versatility through the recent school closures;
- Responsive, organized, collaborative, and thoughtful philanthropic leadership; and
- Collectively created Values of Quality in arts education that resonate with local and national concerns and priorities across the sector.

Our Call to Action

As the Department of Arts Education and their CPS peers advance critical infrastructure from within the school system, and the Mayor's Office implements arts and culture priorities, it is incumbent on those who work in partnership with those entities to redouble efforts to sustain our shared vision - **arts education equity for every student, in every grade, in every school.** We must sustain this vision within a changing landscape, one which now calls on all of us to 1) embrace new thresholds for flexibility and adaptation, 2) leverage our collective knowledge to respond to emerging needs and assets across the sector, and 3) re-evaluate our role in relation to privilege and power.

While the ArtsEd Response Collaborative (ARC) was formed to address the immediate challenges of COVID-19, the police murders of George Floyd, Breonna Taylor, and Tony McDade and shooting of Jacob Blake amplified disparities rooted in systemic racism that were already apparent through the pandemic. This cumulative national trauma and mobilization to protest injustice are interwoven with the arts sector's collective responsibility to critically examine the role we play in creating or maintaining systems that drive inequity. Thus, in addition to planning for a school year that will undoubtedly require ongoing flexibility through change, and leveraging our collective assets and knowledge to meet students where they are, we must also evaluate our vision in a new light, questioning whether arts equity can be sustained in a world in which racial equity is still out of reach. This interrogation leads us to a new vision - one which expands how arts equity is conducted, evaluated, and achieved.

Our Process

Anticipating the significant impacts of COVID-19 on the arts education sector in Chicago, in addition to acts of social injustice, police brutality against Black people and economic crisis, Ingenuity began to convene a collective response at the end of March 2020 to ensure that none of the hard-fought arts education gains made in CPS were lost. Our goal was aimed at addressing this changing landscape and laying forward a sustainable path for arts education in the future.

Ingenuity first assembled an ARC Advisory Committee composed of representatives and leaders from across the sector to advance initiatives that mitigate the impacts of COVID-19 on our community. Next, Ingenuity hosted a number of virtual convenings with arts partners, CPS teachers, CPS students, CPS principals, CPS Network Chiefs, philanthropic leaders, and others to ensure we proactively heard about challenges on the ground. Participants from across Chicago's arts and education sectors shared their experiences and feedback over the course of virtual convenings to help inform ArtsEd Response Collective strategies. Themes quickly emerged from the conversations. After conversations, working group feedback sessions provided an opportunity to refine identified areas of need and begin to establish priorities for actions. All of this work has led to this report.

ArtsEd Response Collective (ARC) Process Timeline

MARCH 25 - APRIL 9 2020	APRIL 10 2020	APRIL 13 - MAY 8 2020	MAY 11 - JULY 7 2020	AUGUST 2020
PROJECT KICKOFF	**STRATEGY RETREAT**	**COMMUNITY CONVERSATIONS**	**WORKING GROUP FEEDBACK SESSIONS**	**SECTOR-WIDE REPORT**
Formation of initiative and ARC advisory committee	Develop a shared understanding of goals, timeline, and stated challenges to develop a common agenda.	Develop a set of goals aimed at mitigating the impact of the current crisis on CPS students, school communities, teaching artists, and arts organizations.	Create a set of recommendations and action plans.	Synthesize and articulate unified ARC goals and work agenda into a sector-wide report.

ingenuity

GUIDING
VISION

ingenuity

Guiding Vision and Leading Actions

The guiding vision and leading actions in the ARC Final Report articulate how arts organizations, philanthropy, and Ingenuity as a sector service organization must all recommit to our vision, but recontextualize it in a new landscape.

Shared Guiding Vision

Every student, in every grade, in every school, has access to the arts as part of a well-rounded education.

Leading Action One

Exercise radical flexibility to build, sustain, and protect arts education access.

The themes shared from sector stakeholders indicated that those who successfully adapted to rapidly changing circumstances - *and prepared for ongoing changes ahead* - were often most poised to maintain relationships, creative partnerships, organizational sustainability, and the core work of arts education through crisis. There is much to suggest that the next 1-2 years will require ongoing adaptation if the work of arts education is to continue in such a rapidly evolving future state:

School Reopening Models: After receiving significant feedback from families and teachers, Chicago Public Schools announced a fully remote first quarter. However, 'surges' and waves of virus spread through the fall and winter may result in ongoing changes to instructional formats throughout the year. Those in the arts education sector will have to engage in contingency planning for a number of schooling models, as well as prepare to act quickly to ongoing shifts in the educational landscape.

Health and Safety Protocols: As the science base around COVID-19 builds, health and safety protocols will also evolve. *How can dance instruction adapt to remote learning platforms? How will theater rehearsals work in the context of mask requirements? What does improv look like in a physically-distancing format? Where will students sing in winter?* These changes will likely be accompanied by changing policies at the district, city, and state levels that will have impacts on students and schools, including in the arts. Creativity and innovation will have to drive how the arts *continue to happen at all* in this new health landscape - and better yet, how they evolve to become something new.

To commit to embracing radical flexibility, we must:

1. Challenge and change our ideas about how things were 'before' - abandon waiting for a return to 'normal.' Understand that any future we will build as a sector is one that is created anew, built by its current participants, and shaped in accordance with the ideals we hold now;
2. Acknowledge that experimentation is now a part of the new operating norms for every industry - as public and private leaders, nonprofit boards, philanthropic supporters, and artists, we have to raise our threshold for risk, support and celebrate failure, share best practices, and commit to a higher degree of potential loss in order to continue important work in an uncertain landscape;
3. Strike a delicate balance between careful planning for many possible scenarios - and quick pivots and creative thinking as those scenarios change;
4. Commit to strategic collaboration to leverage and amplify diminished field-wide assets and find new economies of scale; and
5. Conduct financial planning that prepares for several potential scenarios, and identifies areas of risk due to high reliance on single sources (e.g., earned revenue from arts instruction or performances that can only be delivered in person).

Recommendations by Stakeholder Group

This section of the report provides stakeholder-specific actions and identifies ways in which the sector can track and measure growth and/or progress towards accomplishing the actions. Individual organizations may wish to develop unique measures of growth and progress stemming from these recommended actions as well. Additionally, guiding questions have been added to help each stakeholder group begin to unpack the actions and work in collaboration with their colleagues to explore and discuss.

It's important to note that no organization will be able to do every action all at once, especially given the current capacity challenges of the sector. However, it is recommended that organizations identify the key actions they would like to work towards first, and commit to accomplishing them with intention and discipline.

	Arts Organizations and Teaching Artists	Philanthropy	Ingenuity
Actions	• Adapt, adjust, and rebuild arts programs for multiple scenarios, for preparedness in any school instructional mode • Engage in planning for health and safety and identify creative means to adapt arts programs to ensure arts education, across disciplines, is sustained through the COVID-19 crisis.	• Support existing grantees to adapt their operational, program, and/or financial models as required to adjust to the changing landscape.	• Respond to emergent arts education advocacy and policy opportunities. • Lead actionable campaigns and strategies to address the needs identified through the ARC process.

	Arts Organizations and Teaching Artists	Philanthropy	Ingenuity
Actions *(con't)*	• Exercise flexibility, understanding, and frequent open communication in working with school and district partners to adapt plans and modify approaches for SY 2020-2021 and beyond. • Evaluate financial health across a number of potential scenarios to prepare for potential risk, change, or opportunities.	• Prioritize and seek out new, experimental, untested, and/or not yet proven models that have the potential to move the field forward in a changing landscape or serve the needs of underrepresented populations. • Consider 'rapid response' funds for emergent needs like materials and supplies for arts in schools; technology capacity for virtual connectivity; work to adapt arts education to the new health and safety landscape; health and safety planning for arts organizations; organizational mergers, acquisitions, and business model adaptations; organizational convening and knowledge sharing.	• Implement new internal Creative Schools Fund (CSF) support structures that reinforce new and changing arts landscapes in schools, and reflect the need for more flexible funding.
Metrics - Sector	Change in the **number or percentage** of residencies conducted in schools between pre-COVID-19 *State of the Arts* Report and first post-COVID-19 *State of the Arts* Report.	**Percentage or number** of arts organizations sustained in the sector between pre-COVID-19 *State of the Arts* Report and first post-COVID-19 *State of the Arts* Report.	**Percentage or number** of CSF grants that are successfully implemented during SY 2020-2021.
Questions You Should Explore	**Organizational Practices**: Have you created an internal 'rapid response' team comprising mixed leadership from across the organization to contribute to decision-making and strategy as state, city, and CPS guidance changes and evolves? **Program Planning:** Do you have plans for virtual, in-person, and hybrid program implementation in place? **Program Planning:** Have you assessed existing school partnerships by Creative Schools Certification Rating and determined how your programs might need to be adjusted for each to be successful? **Partnerships:** What potential cross-organizational partnerships can you develop to mitigate individual program costs and amplify student impacts?	**Reduce Bureaucratic Burden:** Have you examined your own structures, norms, and protocols to understand where bureaucratic burden can be eliminated or reduced in order to streamline the user experience and increase responsiveness to constituents? **Community Feedback:** How are you gathering information, listening, and responding to sector needs? How are you ensuring voices are culturally and linguistically representative of the population of Chicago? **Data:** Do you analyze data often, and can you quickly pivot your strategies as appropriate? **Grants:** How are you rethinking your traditional ways of granting, including processes, tools, technology, structure, and decision-making?	**Organizational Practices**: Have you created an internal 'rapid response' team comprising mixed leadership from across the organization to contribute to decision-making and strategy as state, city, and CPS guidance changes and evolves? **Reduce Bureaucratic Burden:** Have you examined your own structures, norms, and protocols to understand where bureaucratic burden can be eliminated or reduced in order to streamline the user experience and increase responsiveness to constituents? **Advocacy:** How are you assessing trade-offs in the old approaches to advocacy versus new approaches?

	Arts Organizations and Teaching Artists	Philanthropy	Ingenuity
Questions You Should Explore *(con't)*	**Program Planning:** What are the costs of providing virtual, in-person, and hybrid programs? **Health:** What are your safety, sanitization, and protection processes? **Health:** Have you established point people in charge of health and safety planning, communications, and to notify in case of exposure? **Health:** Have you trained your teaching staff in health and safety protocols? **Health:** What are your plans if someone on your team is exposed or becomes ill and/or if local cases spike? **Data:** Do you analyze data often, and can you quickly pivot your strategies as appropriate? **Curriculum:** How are you rethinking your traditional ways of working, processes, products, tools, and technologies?	**Grants**: Have you assessed funding flexibility for 'rapid response' efforts or experimental models? **Grants**: Have you scrubbed your application process and materials to allow for how arts education can be conducted within a changed educational landscape? **Sector Leadership:** How can you identify new strategies with funding peers for sustainability for the arts education sector through the COVID-19 crisis and beyond?	**Community Feedback:** How are you gathering information, listening, and responding to sector needs? How are you ensuring voices are culturally and linguistically representative of the population of Chicago? **Data:** Do you analyze data often, and can you quickly pivot your strategies as appropriate? **Programs:** How are you rethinking your traditional ways of working, processes, products, tools, and technologies?

Related CPS Arts Education Remote Guidance

The CPS Department of Arts Education has released Remote Arts Education Guidance. While primarily a tool for internal CPS teachers and school leaders, there are several sections and areas in which partners may find additional operational information and virtual instruction supports and resources. Linked below are specific areas that align to ARC Leading Action One.

- Remote Arts Partnerships
- Expectations for Remote Learning in the Arts #2: Leverage Arts-Specific Digital Curricular Resources
- Expectations for Remote Learning in the Arts #3: Reimagine Arts-specific Events
- Synchronous Learning in the Arts #1: Establish Norms for Synchronous Learning
- Synchronous Learning in the Arts #2: Establish Student Roles on the Synchronous Learning Environment
- Synchronous Learning in the Arts #3: Establish Effective Synchronous Instruction

Leading Action Two

To respond to emerging needs and assets during a time of great change, prioritize knowledge sharing and professional learning.

Through the crisis, participants in the ARC sessions spoke about long-term relationships between schools and arts organizations that enabled ongoing communities of practice to thrive through the school closures and pandemic, and new models of remote learning to emerge. Yet there was also shared anxiety around how we prepare educators for the needs of students in the coming years, especially as the disparities in the impact of the pandemic on communities across the city came into focus.

Meeting the training needs of this community of educators from a place of connectivity, rather than as "check-boxes," one-and-done conversations, or mere calendar commitments, is key to preparing educators for the work of supporting students through school re-start, further transitions and changes, and expected ongoing effects from COVID-19.

Professional learning and connection can provide valuable, immediate, and actionable resources and tools. But when we get distracted or deprioritize learning opportunities as adults, we subsequently deprioritize the learning of students.

The next 1-2 years will require ongoing knowledge sharing and professional learning if the work of arts education is to be sustained in such a rapidly evolving future state:

- Tailoring and customizing professional learning programs for a changing landscape and changing needs of students, teachers, schools, and organizations.
- Assessment of gaps in sector knowledge and needs.
- Supports and resources for connection, collaboration, and professional learning opportunities.

To commit to knowledge sharing and professional learning, we must:

1. Fully explore the ways in which arts can be a tool for recovery from crisis - whether as a healing practice, an avenue to reconnect after separation, a spark for protest and change, or an antidote to the challenges students, teachers, and schools have faced in the first half of 2020;
2. Universally embrace trauma-informed practice and an equity mindset in our teaching practices and work so we are ready to meet students *where they are today*;
3. Engage in communities of practice that will build a growing, open-source knowledge base around new ways of learning, emerging student assets and needs, and innovative ways to tailor and customize arts education within this new landscape; and
4. Commit to authentic learning practices that will result in true development as professionals, and change our practice:
   a. Be open, honest, and vulnerable in the learning process - only then can we evolve our practice to meet the current moment;
   b. Commit to *actually changing practice* based on our learning through continual reflection, applied learning, and continuous quality improvement; and
   c. Show up for learning - even in a virtual space. We learn from and with each other and need to leverage the collective knowledge of the community in order to build a broader base of understanding and responsiveness.

Recommendations by Stakeholder Group

This section of the report provides stakeholder-specific actions and identifies ways in which the sector can track and measure growth and/or progress towards accomplishing the actions. Individual organizations may wish to develop unique measures of growth and progress stemming from these recommended actions as well. Additionally, guiding questions have been added to help each stakeholder group begin to unpack the actions and work in collaboration with their colleagues to explore and discuss.

It's important to note that no organization will be able to do every action all at once, especially given the current capacity challenges of the sector. However, it is recommended that organizations identify the key actions they would like to work towards first, and commit to accomplishing them with intention and discipline.

	Arts Organizations and Teaching Artists	Philanthropy	Ingenuity
Actions	• Dedicate time, space, and resources to the learning, development, knowledge sharing, and connection of each member of the organization - no matter the size of their role. • Seek and contribute learning to a shared community of practice to inform how the sector adapts to the new landscape and meets students, teachers, and schools where they are now.	• Actively create spaces for convening among arts organizations to reduce their burden for knowledge sharing and activate communities of practice within the changing landscape. • Support authentic learning practices - that may not look like traditional professional development - as a standard practice in grant-making to arts education organizations.	• Actively engage across communities by becoming a more representative organization, building and deepening strategic partnerships, and serving as a hub for learning and development. • Evolve data practices to understand new and/or exacerbated gaps and engage with communities of practice to evaluate how that data should be applied to the sector's collective work. • Support the long-term sustainability of arts education by developing and launching an Arts Partner Survey and Certification process.
Metrics - Sector	**Percentage or number** of organization staff and TAs who attend professional learning (Ingenuity and/or other sources). **Percentage or number** of organizations who update their *artlook®* Map partner profile - and have a complete profile - at least once per year. **Percentage or number** of organizations who added content to the Virtual Learning Library.	**Percentage or number** of organizations participating in focused learning communities designated for this purpose.	**Percentage or number** of organizations participating in Arts Partner Survey and Certification in its first year.
Questions You Should Explore	**Training and Development:** Are your staff prepared for delivering adjusted programs? Do you have an articulated process or protocol for tailoring programs to the unique needs and assets of each school or student community? How is this shared or taught to all teaching staff? **Training and Development:** How will you identify gaps in staff knowledge and expertise? How will you close gaps?	**Knowledge Sharing**: Is your process and approach to decision-making collaborative in nature, within your organization, and between organizations? What degree of transparency do you have in grants decision-making, priorities, and key resource drivers? **Grants**: To what extent do your application materials, structure, and process support co-design of strategies among recipients, beneficiaries, and philanthropy?	**Evaluate Constituency:** Have you conducted an analysis of your key constituencies to understand their needs, assets, opportunities and challenges - and identified your own capacity gaps in responding to their concerns? **Communications:** What are the current ways you reach the sector and how can capacity for connection be expanded? **Advocacy:** How can you more strategically use the annual *State of the Arts* report to amplify needs and gaps, and inspire the sector to create action and/or change as a result?

	Arts Organizations and Teaching Artists	Philanthropy	Ingenuity
Questions You Should Explore *(con't)*	**Training and Development:** Are you convening staff frequently to share knowledge with each other and build an ongoing community of support and practice? **Training and Development:** Has your staff been trained in trauma-informed teaching practices? **Training and Development:** Has your staff been trained in Social-Emotional Learning (SEL) teaching practices? **Learning:** Do you have professional learning plans in place for all members of your team? Can you support TAs in attending training? How are you ensuring key organizational decision-makers also participate in training? How do you use supervision structures to link training concepts to ongoing practice and conduct job-embedded professional development? **Sharing:** Have you updated your *artlook®* profile and added your virtual programs to the Virtual Learning Library? How else can you make your program information easier to find virtually? **Sharing:** How are you maintaining communication and connection with schools, teachers, and students? **Sharing:** How are you maintaining communication and connection, and sharing learning and practice with your peers? **Sharing:** How can you gain insight into the excellent work being done by peers, for example, around use of technology or hiring practices focusing on diversity and equity?	**Sector Leadership:** How can you invest in building a culturally and linguistically representative arts education workforce? What incentives, resources, and skills are needed to build teams that reflect, understand, and represent our diverse communities? **Sharing:** How are you maintaining communication and connection, and sharing learning and practice with your peers?	**Collaboration:** How can you work with other collective impact organizations (e.g., INVESTSouth/West, Austin Coming Together, etc.) to develop stronger relationships with schools in those areas of the city?

Related CPS Arts Education Remote Guidance

The CPS Department of Arts Education has released Remote Arts Education Guidance. While primarily a tool for internal CPS teachers and school leaders, there are several sections and areas in which partners may find additional operational information and virtual instruction supports and resources. Linked below are specific areas that align to ARC Leading Action Two.

- Instructional Priorities in Dance
- Instructional Priorities in Media Arts
- Instructional Priorities in Music
- Instructional Priorities in Theatre
- Instructional Priorities in Visual Arts

Leading Action Three

Deepen and broaden our commitment to equity to more explicitly include racial justice, economic parity, and human dignity.

It will take all of us to fix the societal failures preventing racial equity. We must all do the collective work of holding ourselves accountable for thoughtfully pursuing policies and implementing programs that are designed to achieve those ends. Each organization must examine and change internal operations and policies, programs, and outward-facing activities if our arts education community is to be truly equitable and anti-racist.

Reminding ourselves of the 'equity equation,' **Access + Quality = Equity**, provides us a chance to recommit ourselves to understanding and making explicit how this formula can help all organizations pursue racial equity, economic parity, and human dignity. It remains a useful framework for all stakeholders in the sector to play a role within their sphere of influence in driving changes in equity through improvements in quality.

The events of 2020 laid bare the ways in which former strategies to advance equity have fallen short - and disproportionately left Black and Brown people behind. 2020 has asked us to consider - *if the progress we made was truly equitable, then how is it so easily undone? Can we build a more equitable future that is also sustainable?*

We believe that we can build a more equitable and sustainable future if we commit to a definition of equitable arts access that explicitly broadens how we view our work:

- Equity cannot be considered accomplished unless it is accomplished in the broadest sense of the term - arts education access must be paired with racial equity, economic parity, and human dignity.

- *This means more than evaluating the extent to which arts education access has been achieved through demographic analyses.* It means that the movements for racial justice, economic parity, and human dignity must be **bound together** with the work of the arts and of arts education. The impact of these movements on the students of Chicago Public Schools intersects profoundly with the work of arts education and artistic expression and must not be viewed as separate. Conducting the work of arts education with an explicit understanding of these intersections must become the 'new normal' if we are to advance our vision with integrity.

It also means that we must deepen our commitment to equity as a work-in-progress for ourselves and the institutions we lead, serve, and create:

- Building an equitable future requires us to closely examine the individuals, institutions, and systems that make up our sector - and hold ourselves and each other accountable to a more *actively* just future.
- We must engage in the difficult work of *dismantling injustice* in our organizations, institutions, and systems.
- We must dismantle the structures within us that fail to recognize how our systems and institutions benefit some at the expense of others - and confuse privileges with earned rights in our thoughts, words, and deeds.

To commit to racial justice, economic parity, and human dignity, we must:

1. Understand exactly where we stand in the work of eliminating racism, within our organizations, schools, and districts - and outside of them, in order to effectively partner in the work of arts education equity;
2. Commit to economic parity in our organizational structures, human infrastructure and policies, and teaching practices;
3. Join together in the movement for human dignity, prioritizing student agency, powering student-led change, and placing student voice as an important and key driver of our work;
4. Interrogate our own capacity to meaningfully meet the needs of the communities with which we work; evaluate how we enter into community partnership, what we can authentically do, in a high-quality way, and with whom - and identify anything that falls outside of those parameters as needing different models, partners, or capabilities from us;
5. Actively leverage data to drive decision-making, including how resources are allocated, partnerships are formed, and equity is achieved - eliminating bias as a factor and relying on continuous-objective data sources to shape understanding; and
6. Continue to close the gap on access to arts education for every student in every grade - but to do so with an explicit understanding of the intersections with racial justice, economic parity, and human dignity.

Recommendations by Stakeholder Group

This section of the report provides stakeholder-specific actions and identifies ways in which the sector can track and measure growth and/or progress towards accomplishing the actions. Individual organizations may wish to develop unique measures of growth and progress stemming from these recommended actions as well. Additionally, guiding questions have been added to help each stakeholder group begin to unpack the actions and work in collaboration with their colleagues to explore and discuss.

It's important to note that no organization will be able to do every action all at once, especially given the current capacity challenges of the sector. However, it is recommended that organizations identify the key actions they would like to work towards first, and commit to accomplishing them with intention and discipline.

	Arts Organizations and Teaching Artists	Philanthropy	Ingenuity
Actions	• Identify students/schools in accordance with multiple asset and needs-based lenses; conduct outreach and partnerships with an equity mindset. Commit to tailoring programs and resources to student and teachers' unique desires, goals, conditions, environments, and contexts. • Address equity, racial justice, economic parity, and human dignity both internally and externally.	• Consider the capacity of organizations to demonstrate cultural and linguistic relevance at *all* levels (teaching artists to education directors, to leadership and board). • Encourage grantees to identify students/schools in accordance with multiple asset and needs-based lenses, and conduct their outreach and establish partnerships with an equity mindset. Prioritize those that tailor programs and resources to student and teachers' unique desires, goals, conditions, environments, and contexts. • Address equity, racial justice, economic parity, and human dignity both internally and externally.	• Support philanthropy and arts organizations to evaluate schools and students in accordance with multiple asset and needs-based lenses, including across arts access, racial equity, and economic parity domains, among others. • Address equity, racial justice, economic parity, and human dignity both internally and externally.
Metrics - Sector	**Percentage or number** of Creative Schools Certification Category 3 and 4 schools in arts organizations' program portfolios, on average, by arts organization size. **Percentage or number** of staff members and teaching artists culturally and linguistically representative of the populations served (metric in development on *artlook*® Map).	**Percentage or number** of organizations led by Black, Indigenous and people of color (BIPOC) leaders sustained year over year.	**Percentage or number** of organizations engaged in racial equity learning practices hosted or convened by Ingenuity and/or others. **Percentage or number** of CSF grants explicitly engaged in work that aligns with these principles.

	Arts Organizations and Teaching Artists	Philanthropy	Ingenuity
Questions You Should Explore	**Data:** What data do you need to help you identify schools across multiple asset and needs-based lenses? **Curriculum:** Does your program content decenter whiteness and is it culturally responsive? How do you demonstrate it? Is your curriculum rated 'culturally aware' or 'culturally responsive?' How do you know? **Curriculum:** Do your programs explicitly support social-emotional learning? How do you demonstrate it? **Organizational Practices**: Are you committed to undoing racism and economic disparities in programs, policies, communications, and operations? What steps are being taken to ensure progress? How will the organization continually check for disparate impact and work to hold itself accountable to operating in ways that support human dignity for all? How can you invest in BIPOC leaders at all levels of the organization? **Organizational Practices**: Do you intentionally source a diverse teaching artist roster? How does your organization commit to economic parity through its employment of and structural support for teaching artists? **Community Feedback:** How are you gathering info, listening, and responding to school, teacher, and student needs? **Partnership Practices:** Are you strategic about building school relationships in Category 3 and 4 schools? **Communications:** Are you strategically using the available contact information from *artlook*® Map or are you sending 'blast' emails to Arts Liaisons hoping to make a connection?	**Organizational Practices:** Are your funding guidelines and practices aimed at removing barriers or prioritizing funds for BIPOC organizations? **Organizational Practices**: Is your foundation/organization committed to undoing racism and economic disparities in programs, policies, communications, and operations? What steps are being taken to ensure progress? How will the foundation/organization continually check for disparate impact and work to hold itself accountable to operating in ways that support human dignity for all? **Organizational Practices**: How do you eliminate implicit bias in decision-making, examining grants allocation for economic parity, supporting BIPOC program officers, and staff members? **Organizational Practices**: How do you examine the structures of philanthropy and its origins critically as you create grant-making practices? **Organizational Practices**: How does your foundation/organization address economic parity through its programs? **Community Feedback:** How are you gathering info, listening, and responding to grantee needs? **Student Voice:** Do you include student voice as a factor in determining grant decisions? **Sector Leadership:** How can you support BIPOC leaders even if their work doesn't always align with your priorities and strategies? How can you invest in BIPOC leaders at all levels of an organization?	**Data:** What data do you need to help you identify schools and arts partners with the highest need? **Programs:** Do your programs decenter whiteness and are they culturally responsive? **Programs:** Do your programs explicitly support BIPOC organizations and arts education administrators? How do you demonstrate it? **Organizational Practices**: Are you committed to undoing racism and economic disparities in programs, policies, communications, and operations? What steps are being taken to ensure progress? How will the organization continually check for disparate impact and work to hold itself accountable? **Organizational Practices**: How do you eliminate implicit bias in decision-making, examining practices for economic parity and supporting BIPOC staff members? **Organizational Practices**: How do you address economic parity through your program approaches, external communications, and practices? **Community Feedback:** How are you gathering info, listening, and responding to sector needs? **Student Voice:** Do you include student voice as a factor in determining CSF grant decisions? **Learning:** Do you have professional learning plans in place for all members of your team? How are you ensuring key organizational decision-makers also participate in training? How do you use supervision structures to link training concepts to ongoing practice and conduct job-embedded professional development?

Related CPS Arts Education Remote Guidance

The CPS Department of Arts Education has released Remote Arts Education Guidance. While primarily a tool for internal CPS teachers and school leaders, there are several sections and areas in which partners may find additional operational information and virtual instruction supports and resources. Linked below are specific areas that align to ARC Leading Action Three.

- Expectations for Remote Learning in the Arts #1: Consider Equitable Access to Arts Supplies and Equipment
- Instructional Priority #4 in Dance: Increase the relevance of instruction
- Instructional Priority #4 in Media Arts: Increase the relevance of instruction
- Instructional Priority #4 in Music: Increase the relevance of instruction
- Instructional Priority #4 in Theatre: Increase the relevance of instruction
- Instructional Priority #4 in Visual Arts: Increase the relevance of instruction

Next Steps

Ingenuity will continue to convene the arts education sector throughout the next school year, especially as continued uncertainty is expected. We are already hard at work in implementing several of the recommendations through development of new metrics on *artlook*® Map to help arts organizations, philanthropy, and CPS track our progress. Additionally, Ingenuity is creating professional learning offerings, identifying advocacy opportunities, and targeting new supports to ensure our guiding vision is realized. Please continue to visit our ArtsEd Response Collective webpage for updates, and follow Ingenuity on Facebook and Twitter where we frequently share important in-the-moment announcements.

The work of the ArtsEd Response Collaborative is far from over. Together, we must hold each other accountable for implementing and demonstrating progress on the leading actions of this plan: 1) embracing new thresholds for flexibility and adaptation; 2) leveraging our collective knowledge to respond to emerging needs and assets across the sector; and 3) re-evaluating our role in relation to privilege and power to ensure **arts education equity for every student, in every grade, in every school**.

Resources for Arts Organizations

12 Steps Towards Organization-Wide Equity at Your Nonprofit, *Tricia Snell for Americans for the Arts*, 12 Steps Towards Organization-Wide Equity at Your Nonprofit

52 Free Development Opportunities for Nonprofit Staff, *Bridgestar*, 52 Free Development Opportunities for Nonprofit Staff

A Trauma-Informed Approach to Teaching Through Coronavirus, *Teaching Tolerance*, A Trauma-Informed Approach to Teaching Through Coronavirus

artlook® Map, *Ingenuity*, Increasing Arts Education in Chicago Public Schools

Brief Introduction to Communities of Practice, *Wenger-Trayner*, https://wenger-trayner.com/wp-content/uploads/2015/04/07-Brief-introduction-to-communities-of-practice.pdf

Confronting the Nonprofit Racial Leadership Gap, *Race to Lead*, Confronting the Nonprofit Racial Leadership Gap

Coronavirus Response Center, *City of Chicago*, https://www.chicago.gov/city/en/sites/covid-19/home.html

COVID-19 Freelance Artists Resource, https://www.freelanceartistresource.com/

COVID-19 Resources for Teaching Artists, *Teaching Artists Guild*, https://teachingartistsguild.org/covid-19-resources/

COVID-19 Strategic Planning Toolkit for Education & Nonprofit Leaders, *Bellwether Education Partners*, COVID-19 Strategic Planning Toolkit for Education & Nonprofit Leaders

Culturally Responsive Curriculum Scorecard, *NYU Steinhardt, The Metropolitan Center for Research on Equity and the Transformation of Schools*, Culturally Responsive Curriculum Scorecard

Decolonizing and Diversifying Performing Arts - Resources and Databases, *Momentum Stage, Inc.*, https://www.momentumstage.org/decolonize

Decolonizing the Music Room, https://decolonizingthemusicroom.com/

Forefront, https://myforefront.org/

IL Social Emotional Learning Standards, *Illinois State Board of Education (ISBE)*, Social/Emotional Learning Standards

Inclusive Language Guide, *National Assembly of State Arts Agencies*, Inclusive Language Guide - NASAA

Ingenuity Professional Learning Plan/Quiz, *Ingenuity*, Take the Quiz – Ingenuity

Ingenuity Programs and Services, *Ingenuity*, Engage & Learn

Involving Youth in Nonprofit Arts Organizations: A Call to Action, *The William and Flora Hewlett Foundation*, https://hewlett.org/wp-content/uploads/2016/08/InvolvingYouthNonprofitArtsOrgs.pdf

Laying New Ground: Uprooting White Privilege and Planting Seeds of Equity and Inclusivity, *Crystal U. Davis*, Full article: Laying New Ground

Mergers as a Strategy for Success, *Metropolitan Chicago Nonprofit Merger Research Project, Mission + Strategy Consulting*, https://chicagonpmergerstudy.org/

Prepare for Quality Instruction, Seek Understanding, **Arts Partner Standards of Practice (APSP)**, *Ingenuity*, https://www.ingenuity-inc.org/wp-content/uploads/2019/07/APSP-Organizational-Framework-p.-4-2A-Seek-understanding.pdf

Racial Equity Resource Guide, *W.K. Kellogg Foundation*, https://www.racialequitytools.org/resourcefiles/Racial_Equity_Resource_Guide.pdf

Racial Equity Tools, Welcome to Racial Equity Tools • Racial Equity Tools

Resources for Agitators, *Abolitionist Teaching Network*, Resources for Agitators

Scenario Planning for Nonprofits Amid COVID-19, *The Bridgespan Group*, Scenario Planning for Nonprofits Amid COVID-19

School Reopening Framework, *Chicago Public Schools*, Final Reopening Framework: Successfully Learning at Home This Fall

Strategies for Cultivating an Organizational Learning Culture, *Urban Institute*, Strategies for Cultivating an Organizational Learning Culture

Tools for Educators to Listen to and Learn from Families During COVID-19 School Closures, *NYU Steinhardt*, Tools for Educators to Listen to and Learn from Families During COVID-19 School Closures

What Functional Leaders Should Know About Scenario Planning, *Gartner*, What Functional Leaders Should Know About Scenario Planning

Resources for Philanthropy

A Call for Building Deep Resilience in Arts Funding: The future of our field post-coronavirus, *Eddie Torres, Grantmakers in the Arts*, A Call for Building Deep Resilience in Arts Funding: The future of our field post-coronavirus

Four Criteria for More Justice in COVID-19 Response Funds, *Critical Philanthropy*, http://hillombo.net/blog/4-criteria-for-more-justice-in-corona-response-funds/

Invest in Equity Inside the Nonprofit Workforce, *Fund the People*, Invest in Equity Inside the Nonprofit Workforce – Fund the People Toolkit

Leadership in Difficult Times: Guidance for Donors and Giving Families Responding to the Emerging COVID-19 and Economic Crises, *National Center for Family Philanthropy*, Leadership in Difficult Times: Guidance for Donors and Giving Families

Nonprofit Collaboration Is Essential Now—How Funders Can Play a Role, *Exponent Philanthropy*, Nonprofit Collaboration Is Essential Now—How Funders Can Play a Role

Protocol for Culturally Responsive Organizations, *Center to Advance Racial Equity*, Protocol for Culturally Responsive Organizations

Racial Equity and Philanthropy, Disparities in Funding for Leaders of Color Leave Impact on the Table, *Bridgespan*, Racial Equity and Philanthropy: Disparities in Funding Leaders of Color Leave Impact on the Table

Racial Equity Tools, Welcome to Racial Equity Tools • Racial Equity Tools

Resources for Sector-Wide Support

52 Free Development Opportunities for Nonprofit Staff, *Bridgestar*, 52 Free Development Opportunities for Nonprofit Staff

Brief Introduction to Communities of Practice, *Wenger-Trayner*, https://wenger-trayner.com/wp-content/uploads/2015/04/07-Brief-introduction-to-communities-of-practice.pdf

Coronavirus Response Center, *City of Chicago*, https://www.chicago.gov/city/en/sites/covid-19/home.html

COVID-19 Strategic Planning Toolkit for Education & Nonprofit Leaders, *Bellwether Education Partners*, COVID-19 Strategic Planning Toolkit for Education & Nonprofit Leaders

Racial Equity Tools, Welcome to Racial Equity Tools • Racial Equity Tools

Scenario Planning for Nonprofits Amid COVID-19, *The Bridgespan Group*, Scenario Planning for Nonprofits Amid COVID-19

School Reopening Framework, *Chicago Public Schools*, Final Reopening Framework: Successfully Learning at Home This Fall

Strategies for Cultivating an Organizational Learning Culture, *Urban Institute*, Strategies for Cultivating an Organizational Learning Culture

ARC Advisory Committee

Thank you to the members of the ARC Advisory Committee, who have come together from across the arts and education sectors to advance initiatives that mitigate the impacts of COVID-19 on our community.

JC AEVALIOTIS
Program Officer
Polk Bros. Foundation

SARAH ALVAREZ
Director of School Programs
The Art Institute of Chicago

QUENNA BARRETT
Associate Director of Education
Goodman Theatre

MARY BECK
Principal
Nicholas Senn High School

JENNIFER BENOIT-BRYAN
Vice-President & Co-Director of Research
Slover Linett Audience Research

SHERLY CHAVARRIA
Chief of Teaching and Learning
Chicago Public Schools

ELIZABETH COLE
Director of the Creative Schools Fund
Ingenuity

JULIA DEBETTENCOURT
Director
CPS Department of Arts Education

ERIC DELLI BOVI
President & CEO
Urban Gateways

AMINA DICKERSON
President
Dickerson Global Advisors

WILLIAM ESTRADA
Independent Teaching Artist

AYRIOLE FROST
Executive Director
Shift Englewood: Youth Orchestra

SABRINA GREIG
Arts Program Officer
Lloyd A. Fry Foundation

AKILAH HALLEY
Executive Director
Marwen

ERIN HARKEY
Deputy Commissioner
Chicago Department of Cultural Affairs and Special Events (DCASE)

PAUL KASSEL
Dean
School of Theatre and Dance
Northern Illinois University

SUSAN LEE
Director of Dance
Northwestern University

KATE LORENZ
Executive Director
Hyde Park Art Center

SHEMEKA NASH
Fine Arts Department Chair & Band Director
Morgan Park High School

CLAIRE RICE
Executive Director
Arts Alliance Illinois

SYDNEY SIDWELL
Senior Program Officer
Lloyd A. Fry Foundation

LAUREN SIVAK
Executive Director
Second Story

GINA SPEARS
Dance Teacher
Portage Park Elementary School

PAUL SZNEWAJS
Executive Director
Ingenuity

NICOLE UPTON
Director of Partnerships and Professional Learning
Ingenuity

JEFF WARAKSA
Arts Education Manager
CPS Department of Arts Education

JON WEBER
Director of School and Family Programs
Chicago Symphony Orchestra

Ingenuity Board of Directors

KARIM AHAMED
Board Treasurer
Partner
Cerity Partners

EULER K. BROPLEH
Founder and Managing Director
VestedWorld

KELLY V. CARTER
Managing Director
CIBC US

KIMBERLY DOWDELL
Principal
HOK

DARCY L. EVON
Chief Executive Officer
The Village Chicago

DAVID GORDON
Partner
Sidley Austin LLP

DEEPA GUPTA
Founder and Principal
Blue Lotus Advisors

FRANCIA E. HARRINGTON
Board Chair
Civic Leader

THOMAS HODGES
Chief Investment Officer (Retired)
NorthShore University HealthSystem

ANNE KELLY, PH.D
Project Consultant

ANDREW MEANS
Senior Director of Global Impact Data Strategy
Salesforce.org

DESIREE F. MOORE
Board Secretary
Partner
K&L Gates LLP

SAVI PAI
Senior Vice President, Private Wealth Advisor
Capital Group

CHRIS STEADLEY
Managing Partner
Gartner

ELAINE TINBERG
Board Vice Chair
Civic Leader

DAVID VITALE
Former Chairman
Urban Partnership Bank

Funders

Ingenuity expresses our deepest gratitude to The Crown Family and the Lloyd A. Fry Foundation for their generous support of the ArtsEd Response Collective, and for their continued confidence and investment in our work. Ingenuity is also grateful to our donors for their generous support of our work:

Amer S. Abdullah
Amanda Acevedo
Dr. Payal Adhikari
Rutu Bole and Sulabh Agarwal
Karim Ahamed
Allstate
AmazonSmile Foundation
Paul M. Angell Family Foundation
Anonymous (2)
Apple
Lucy and Peter Ascoli
Maya and Karim Beydoun
Anjali and Rishi Bhatia
Bloomberg Philanthropies
Euler K. Bropleh
Caerus Foundation, Inc.
The Capital Group Companies
    Charitable Foundation
Carlos R. Cardenas
Kelly V. Carter
Ellen and Timothy Castellini
Chicago Bulls Charities
Kenneth Cibelli
Jennifer and Vincent Cicco
The Crown Family
Nancy Dehmlow
Cortney and Anthony DiNello
Kimberly Dowdell
Katheryn and Steven Eidt
Jennifer and Eric Lee Enloe
Bethany and Michael Evon
Darcy L. Evon
Fifth Third Foundation
Finnegan Family Foundation
Lloyd A. Fry Foundation
K&L Gates LLP
Josephine Terlato Giannoulias
Samantha and David Gordon
Alison Bloomfield and John Graettinger
Luiz O. Greca
Nanette and Irvin Greif, Jr.
James P. and Brenda S. Grusecki
    Family Foundation

Deepa Gupta
Gregory R. Handrahan
Francia E. Harrington
Harris Family Foundation
Alison and David Heyman
Andy Hill
David D. Hiller
Gail and Tom Hodges
Christina and Glenn Hollister
Hunter Family Foundation
Illinois Arts Council Agency
Mary Ittelson
Aditya Jain
Johanna and Kenton Jenkins
Xin Jin
JPMorgan Chase & Co.
Anne L. Kaplan
Paul Kassel
Shana Coabi Kastan and Joshua Kastan
Anne and Vincent Kelly
Kiphart Family Foundation
Megan and Aaron Kulick
Sarah and Ian Laing
LaunchPad Lab
Richard Lee
Brenda and Kenneth Lehman
Lincoln Park Preschool & Kindergarten
Louis Brian Lipman
Kwan-Kit Lui
Kasey and Thomas Macha
Hugh J. Mallaney
Anisha and Jeffrey Martin
MasterCard
Chauncey and Marion D. McCormick
    Family Foundation
Ashley and Matthew McKee
Andrew Means
Beth Kronfeld and Matt Means
McKenzie Kay Maher and Michael Mertz
Desiree F. Moore
Emily A. Nash
Sangeetha Somayajula and
    Pradeep Natarajan

National Endowment for the Arts
Syvia Neil and Dan Fischel
Amy and Christopher Orzel
Savi Pai and Howard Randell
Melanie P. Palmerin
Chloe Patton
Michael A. Pease
The Pelino Family
Maya and Matthew Perone
Kathleen Wren Phelan, MD and
    Brian Phelan
Polk Bros. Foundation
Regina Rathnau
Jason Rebacz
Kristen Seeger
Shruti Patel and Vikas Shah
Anita and Nikhil Shastri
Steven Shewfelt
Sidley Austin LLP
The Siragusa Family Foundation
Sydney Sidwell
Douglas B. Simon
Kelly and Michael Stack
Kendra Stead
Chris Steadley
Kimberly Kaplan and Ian Streicher
Sarah Weiss and William M. Strom
Mary Pat and Andy Studdert
Anna Garina and Andrius Talandzevicius
Roxana Bargoz and Douglas Tedeschi
Charlotte and Jevon Thoresen
Elaine and Richard Tinberg
Tone Products, Inc.
United Airlines
Tracy and Ryan Van Grack
Marilyn and David Vitale
Alex Volkov
Jamie and Daniel Wallenberg
Chenchen Wang
Emma and Curtis Weiss

The list above reflects donors from July 1, 2019 to June 30, 2020.

Ingenuity Staff

CHRISTOPHER CHANTSON
Director of Development

EMILY CIBELLI, PH.D
Senior Data Analyst

COURTNEY CINTRÓN
Partner Engagement Specialist

ELIZABETH COLE
Director of the Creative Schools Fund

OLA FALETI
Creative Schools Fund Manager

TASHIA FOUCH
Office Coordinator

BREANA HERNANDEZ
Development Manager

LILIAN HUANG
Data Analyst

PATRICK PAYNE
Senior Manager of Data & Products

JACKIE RODGERS
Director of Communications

STEVE SHEWFELT, PH.D
Director of Data & Research

PAUL SZNEWAJS
Executive Director

NICOLE UPTON
Director of Partnerships & Professional Learning

LOUISA WYATT
Communications Specialist