ARTS
PARTNER

STANDARDS
OF PRACTICE

GUIDE

VERSION 1.0—MARCH 2018

ingenuity

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OVERVIEW

THE QUALITY INITIATIVE

Ingenuity's mission is to ensure that every Chicago Public School (CPS) student, in every grade, in every school has access to the arts as part of a well-rounded education. Together, we have made great strides in expanding arts access within CPS, thanks to collaborative efforts among CPS, the arts and arts education sectors, Ingenuity, philanthropic and cultural leaders, and the public at large. Now that access efforts are well under way, it is time to turn to quality—to understand what quality is, what it requires, and what it will take to make sure all students have access not just to arts education but to *quality* arts education.

The product of a two-year effort engaging more than 400 arts education stakeholders under the Quality Initiative, Ingenuity published the Arts Partner Standards of Practice to be used by the more than 1,100 arts organizations and Teaching Artists who work with CPS schools. The Standards of Practice include tools and processes to help arts organizations improve arts program outcomes. The Standards also serve to establish consensus values about how program managers define, assess, evaluate, and improve the quality of Teaching Artist instruction.

Specifically, tools were created to help organizations build a common language and improve the quality of practice in two areas:

- ORGANIZATIONAL QUALITY
- INSTRUCTIONAL QUALITY

INTRODUCTION TO THE ARTS PARTNER STANDARDS OF PRACTICE

Arts Partner Standards of Practice

- Organizational Framework
- Quality Toolkit
- Arts Partner Standards of Practice Guide

ORGANIZATIONAL QUALITY

INSTRUCTIONAL QUALITY

- Instructional Framework
- Arts Partner Standards of Practice Guide

Arts Partner Standards of Practice
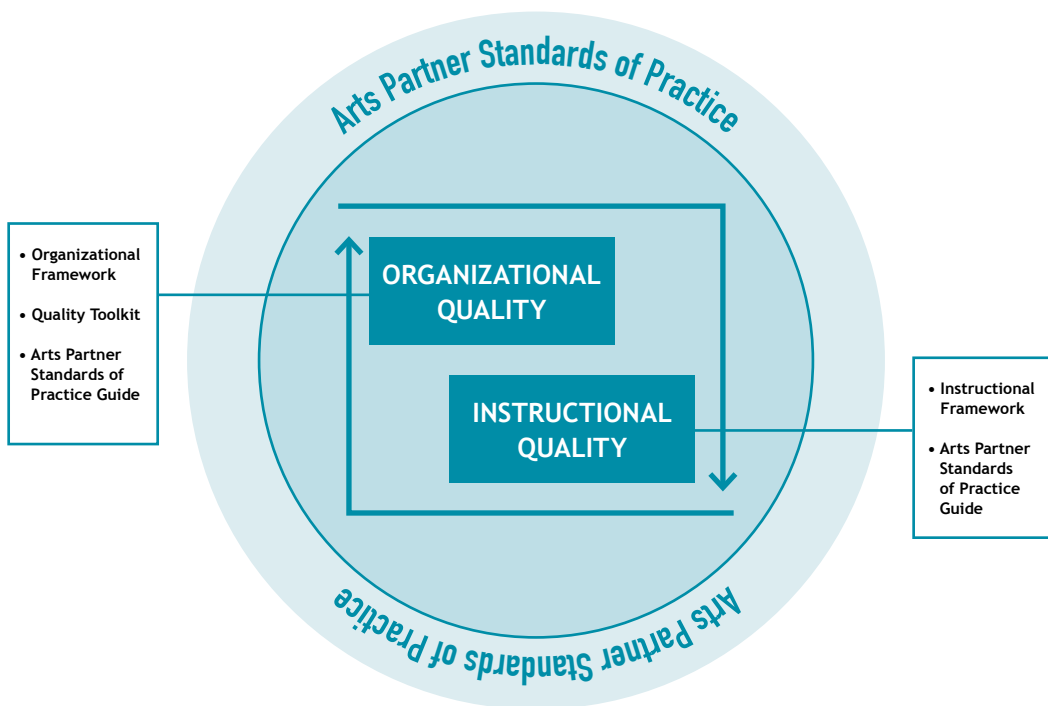
The Arts Partner Standards of Practice articulate a vision for quality teaching and learning in practice through two lenses: Instructional Quality and Organization Quality. Recognizing that many stakeholders must work together to bring quality arts education to thousands of people across Chicago, Frameworks have been designed for each. Each Framework describes the unique role and responsibilities of Teaching Artists and arts partner organizations.

The Instructional and Organization Frameworks are modeled structurally after Danielson's Framework for Teaching,[1] adopted by the Chicago Public Schools as the CPS Framework for Teaching.[2]

Each Framework contains focus areas, components, elements, and characteristics of practice.

- **FOCUS AREAS:** Identify broad areas of responsibility
- **COMPONENTS:** Define a distinct aspect of a focus area
- **ELEMENTS:** Describe a specific feature of a component
- **CHARACTERISTICS OF PRACTICE:** Describe each component and provide a roadmap for improvement

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[1] Charlotte Danielson, "The Framework for Teaching Evaluation Instrument: 2013 Edition," The Danielson Group, accessed September 12, 2016, https://www.danielsongroup.org/framework/.

[2] Chicago Public Schools, "The CPS Framework for Teaching," *Chicago Public Schools*, accessed February 8, 2016, https://cps.edu/ReachStudents/Documents/FrameworkForTeaching.pdf.

The Frameworks are aspirational. No one person or organization could possibly achieve at the highest level of proficiency in every component. However, too often there is disconnect between the unique work of individual organizations and their educational programming. The Frameworks are designed to help organizations better align artistic and education work, and can be used to structure continued progress toward enhancing practices of quality.

Examples of how the Frameworks can be used:

AS A DIAGNOSTIC FOR STRATEGY: Enhancing an arts partner organization's practice of quality implicates all areas of the organization's strategy. For example, an organization might find that it wants to consider changing its professional development offerings, communications with families and community members, and aspects of its physical space in order to better achieve its own vision of quality. These changes might require additional funding or a change to the organization's budgeting process. Using the Frameworks as a diagnostic tool can help your organization to see at a glance everything that you would need to do to achieve your vision of quality, then help you to decide which steps need to come first and who you need to engage.

AS A TOOL TO HELP COORDINATE FUNDING: Organizations must frequently coordinate numerous funding sources per program and across the organization as a whole. Further, each funder has its own strategy and list of things that it will and won't fund. You can use the Frameworks to map out your goals and ascertain which will require new and/or continued funding. After mapping out your needs, you can then systematically determine which needs are appropriate for each of your funding requests. Use the Frameworks as a starting point for conversation and include it in your grant applications.

AS AN ASSESSMENT TOOL IN THE CLASSROOM: The Frameworks shine as a description of what Teaching Artists and organizations actually do in practice. Teaching Artists can use the Instructional Framework as a self-assessment, walking through each focus area and component and determining which level of proficiency in each is most applicable to their practice. Similarly, program directors can use the Instructional Framework as a tool for classroom observation and to structure dialogue and feedback before and after classroom observations take place. Substantial research indicates that frameworks such as this are most effective when educators use them in the context of peer-to-peer observations and constructive feedback. We encourage Teaching Artists to partner up and use the Frameworks as the basis for professional collaboration and conversation.

RESEARCH BASE

The Arts Partner Standards of Practice are intended to provide an organized way for practitioners to think critically about their own practices of teaching and learning—to reflect upon the extent to which their current practice aligns with their ideals, values, and goals.

The Arts Partner Standards of Practice were developed through a community engagement process—the Quality Initiative—in order to better achieve three core goals: to draw on the insights of practitioners in defining quality; to make sure that the Frameworks and tools reflected the complexity and diversity of practice; and to make sure that the Frameworks and tools could be implemented in a useful, meaningful, and legitimate way. This rigorous, community-engaged qualitative research process took place from November 2015 through July 2017. In addition to Danielson's Framework for Teaching and the CPS Framework for Teaching, the Arts Partner Standards of Practice are also inspired by the *Qualities of Quality*[3] report released by the Harvard Graduate School of Education in 2009; and the efforts of cities around the country to promote quality in arts education, most notably Boston,[4] Dallas[5] and Seattle.[6]

Phase One (November 2015—December 2016)

Quality Initiative Launches	Data Collection	22 Quality Conversations Analysis + Coding	Values of Quality and 6 Professional Development Areas Identified	Phase One Quality Report Released
November 2015	January 2016	July 2016	September 2016	November 2016
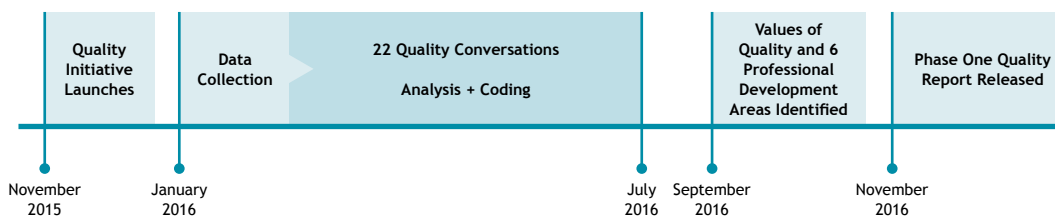
During Phase One of the Quality Initiative, Ingenuity's research team completed 22 Quality Conversations held in locations across the city of Chicago, engaging 240 unique participants from 127 organizations and schools. These participants were Teaching Artists and administrative staff of arts partner organizations; funders; and CPS staff, administrators, and certified arts teachers.

In order to avoid redundancy, this Guide does not provide a detailed summary of Phase One of the Quality Initiative. A full discussion of the research process and insights of Phase One can be found in Ingenuity's white paper of November 2016, "**Quality Initiative: Phase One Report**."

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[3] Steve Sidel, Shari Tishman, Ellen Winner, Lois Hetland, and Patricia Palmer, *The Qualities of Quality: Understanding Excellence in Arts Education* (Cambridge, MA: 2009).
[4] Boston Quality Review: http://www.creatingquality.org/home/bostonma/boston_quality_work.aspx
[5] Six Dimensions of Quality Teaching and Learning: http://test.creatingquality.org/Portals/1/DNNArticleFiles/634562569583116827CQ-6-Dim-Qty-Teaching-Learning.pdf
[6] Community Arts Partner Roster Guidelines: http://www.creativeadvantageseattle.org/wp-content/uploads/2015/01/2017-Guidelines-.pdf

Phase Two (January 2017—July 2017)

24 Quality Conversations	Data Collection	Six Quality Cohorts	Eight Expert Working Groups Analysis + Coding	Arts Partner Standards of Practice Soft Launch	Quality Toolkit, Arts Partner Standards of Practice Guide, Finalized

December 2016	January 2017	June 2017	July 2017	November 2017
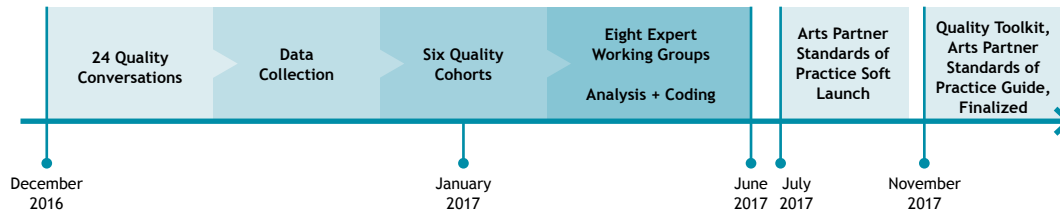
During Phase Two of the Quality Initiative, Ingenuity undertook five discrete research and development activities to complement the core principles of quality identified in Phase One and to articulate those principles with sufficient specificity to fill out the Quality Frameworks and Toolkit. These activities were:
• Quality Conversations
• Expert Working Groups
• Funder Advisory Group
• Secondary research and synthesis by the Ingenuity research team
• Quality Cohort

A full discussion of the research process and insights of Phase Two is forthcoming in Ingenuity's white paper, "Quality Initiative: Phase Two Report."

Phase Three (November 2017 and beyond)
The most important next step is for the arts partner community to begin to use the Arts Partner Standards of Practice and to begin to shift practices of quality in response. The Frameworks, Toolkit, and Guide are living documents. Ingenuity will continue to edit the Frameworks, Toolkit, and Guide in response to dialogue with and feedback from the arts partner community. Further, Ingenuity will build out additional resources over time in response to partner needs.

THE ARTS PARTNER STANDARDS OF PRACTICE GUIDE

This document is meant to serve as a companion to the Arts Partner Standards of Practice. The purpose of this guide is to help:

- Teaching Artists and program managers learn more about the focus areas, components, and elements of the Frameworks.
- Teaching Artists reflect on their current practices.
- Teaching Artists and program managers engage in professional conversation about the components of the Framework.
- Teaching Artists and program managers gain a better understanding of how Teaching Artists demonstrate proficiency in practice.
- Program managers design, implement, and monitor Teaching Artist training and development.
- Funders understand the roles of Teaching Artists and arts partner organizations in pursuing quality, so as to support best practice and capacity-building.
- Funders understand the role of the funder in the arts education ecosystem, so as to align funding strategy and catalyze system-wide supports.

This Guide has been divided into two major sections by Framework:

FOCUS AREA CHAPTERS: Each of the four focus areas of each Framework will be explained in further detail. Each focus area chapter will include a focus area overview as well as a section for each component of that area. Each component section will include:

- The **Component Goal,** which provides a high-level overview of the aim, or desired result, of the component.
- A **Characteristics of Practice** section, which provides a more detailed description of the elements within each component.
- An **Improving Practice in this Component** section, which helps organizations, program managers, and Teaching Artists self-reflect on their current practices as well as engage in professional conversations with colleagues and peers.
- A **Demonstrating Growth in this Component** section, which provides examples of how to demonstrate that specific element of each component.
- An **Implications for Field Trip Programs** section, which provides examples of how the component supports best practices in field trip programming (Organizational Framework only).

GLOSSARY: this section will feature a glossary of key terms.

SAMPLE COMPONENT SECTION

COMPONENT GOAL: A high-level overview of the aim, or desired result, of this component.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Each element of the component is listed out separately	This section provides a description of traits, aspects, and characteristics of practice pulled from the Framework.

Improving Practice in this Component

ELEMENTS	GUIDING QUESTIONS
Each element of the component is listed out separately	This section has been designed to help organizations question, examine, and improve their practice, as well as engage in professional conversations with stakeholders, colleagues, and organizational decision-makers.

Demonstrating Growth in this Component

Organizations and Teaching Artists have multiple opportunities to gather tools as evidence of practice in this component. This section provides examples, rather than an exhaustive listing, of how organizations and Teaching Artists can showcase their practice.

PROFESSIONAL CONVERSATIONS (INSTRUCTIONAL FRAMEWORK ONLY):
Some components of the Instructional Framework are best demonstrated through professional conversations (Focus Areas 1,2, and 4). This section lists examples of how a Teaching Artist can demonstrate their practice through a professional conversation with a program manager. This is especially helpful in planning for and pre-and post-observations meetings.

CLASSROOM OBSERVATIONS (INSTRUCTIONAL FRAMEWORK ONLY):
Focus Area 3 is observable and can be demonstrated in the classroom during instruction. This section lists some possible evidence of performance that can be observed during active Teaching Artist practice.

SAMPLE COMPONENT SECTION *(continued)*

Demonstrating Growth in this Component

SUPPORTING DOCUMENTS: Supporting documents serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to *artlook,*® or gathered during an observation. This section provides examples, rather than an exhaustive listing, of items of evidence and tools that Teaching Artists and program managers can build to demonstrate practice in each component.

Implications for Field Trip Programs (Organization Framework only)

This section provides examples of how the component supports best practice in field trip programming.

A NOTE ON LANGUAGE

The intent of this framework is certainly pedagogical in nature, and grounded deeply in academic concepts. However, it is the product of the expertise of practitioners, and crafted for the benefit of practitioners. It therefore translates academic concepts into practice, and provides actionable tools for enhancing organizational quality. The language is deliberately approachable so as to refrain from taking a position on the necessary credentialing or background required to provide quality practices to students. It is our hope that practitioners who are not working from an academic basis can share an understanding of quality with those who are, and that their quality practices are also recognized and woven through the Frameworks themselves.

ORGANIZATIONAL QUALITY

THE ORGANIZATIONAL FRAMEWORK

The Frameworks provide a good definition of quality arts education practice and give all arts organizations a common language to talk about quality of programming. The Organizational Framework is organized in a four-step sequence (the "Snapshot") of focus areas. Each focus area has 2-4 components, which describe distinct aspects of organizational practice, and each component has elements that further define each component.

More than just a list of expectations, the Organizational Framework describes characteristics of best practice. These characteristics are important because they help arts organization leaders and program managers engage in a continuous improvement process to refine practices by reflecting on specific aspects of current practice and holding conversations with colleagues to gain new strategies for improving arts education programming.

The Organizational Framework clearly weaves **Values of Quality** developed in **Phase One of the Quality Initiative** throughout. These Values are embedded in the daily rhythms and realities of life in the arts education sector. They are responsive to the challenges that arts education sector faces and recognize its joys and successes. These important aspects of organizational practice are not necessarily called out in one focus area, component, or element because they are relevant to organizational practice as a whole.

The Values of Quality

QUALITY ARTS EDUCATION:
- Is Student-centered and Student-driven
- Is Process-focused
- Is Physically and Emotionally Safe
- Makes Use of Pedagogically Aligned Best Practices
- Is Collaborative, Relational, and Relationship-Based
- Embraces Diversity and Cultural Competence
- Is Strengths-based
- Requires Equity
- Is Purposeful and Intentional
- Is in the Physical, Tangible Details
- Is the Right of All Students

THE ORGANIZATIONAL TOOLKIT

The Toolkit is a series of supports and tools that will help you whether you're a program manager, an administrator at an arts partner organization, or a funder to activate quality in your organization.

Designed to take arts organizations through a top-to-bottom quality diagnostic process, the Toolkit helps align best practice thinking to what each organization is already doing—rather than demanding new or different programs. Similar to how the **Creative Schools Certification** serves as a roadmap for schools to increase the strength of their arts education, together, the Organizational Framework and Toolkit help community arts partners identify steps to increase the quality of their arts programming by solving a pressing problem of practice. The Toolkit should be revisited as often as new problems of practice arise, and is designed to elevate how arts organizations design and deliver programs in schools.

The Toolkit can be accessed **here**   >

ORGANIZATIONAL FRAMEWORK SNAPSHOT

01

Build Capacity for Quality

A. Integrate Educational and Artistic Practices
- Training and Development
- Teaching Practice
- Artistic Practice

B. Create a Healthy Organizational Culture
- Onboard Teaching Artists
- Retain Teaching Artists
- Cultural Inclusion
- Advance Equity
- Staff Diversity

02

Prepare for Quality Instruction

A. Seek Understanding
- Understand the School
- Understand the Community
- Understand the Students

B. Design Curriculum
- Plan for Quality
- Program Goals and Objectives

C. Align Assessments
- Aligned Assessments

D. Compose the Environment
- Organizational Role in Planning
- Sufficient Time
- Suitable Materials
- Physical Environment
- Physical Safety

04

Continuous Quality Improvement

A. Conduct Evaluation
- Evaluate Capacity
- Evaluate Programs
- Analyze Data

B. Strive for Sustainability
- Expand Arts Learning Among the Funding Community
- Expand Arts Learning in the School
- Expand Arts Learning in the Community

03

Execute Quality Instruction

A. Integrate Educational and Artistic Practices
- Artistic Connections
- Teaching Artist Growth in the Classroom

B. Support a Healthy Classroom Culture
- Expectations and Boundaries
- Emotional Safety
- Cultural Inclusion

01

FOCUS AREA 1: BUILD CAPACITY FOR QUALITY OVERVIEW

An integrated teaching approach that successfully combines both artistic and educational practices in the classroom is one of the most essential elements of quality. As an organization, supporting the integrated approach requires training and development for Teaching Artists and other staff members as well as a supportive, healthy organizational culture that supports excellence from the entire workforce.

Components and Elements of Focus Area 1

Focus Area 1 consists of two components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. INTEGRATE EDUCATIONAL AND ARTISTIC PRACTICES
- Training and Development
- Teaching Practice
- Artistic Practice

B. CREATE A HEALTHY ORGANIZATIONAL CULTURE
- Onboard Teaching Artists
- Retain Teaching Artists
- Cultural Inclusion
- Advance Equity
- Staff Diversity

01A

FOCUS AREA 1: BUILD CAPACITY FOR QUALITY INSTRUCTION
Component 1A: Integrate Educational and Artistic Practices

COMPONENT GOAL: Organizations support Teaching Artists in building the knowledge and skills needed to offer instruction that is high quality from an educational and artistic perspective.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Training and Development	Organizations establish 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: • Professional strengths and weaknesses are continually evaluated • Plans for each staff members' development are in place • Staff members are compensated for the time they spend in professional development activities
Teaching Practice	Teaching Artists are grounded in effective teaching practices, including: • Stages of child development and degree of agency for students at each age • Creating a safe space designed to draw out student abilities • Techniques and approaches to address a range of circumstances • Alignment of learning objectives and curricular components to desired student outcomes • Content standards, relationships between topics and concepts, and content differentiation • Converting student reflection and learning synthesis into daily practice
Artistic Practice	Teaching Artists have artistic proficiency in the given discipline; when the art form is outside their expertise, organizations provide professional development, training, and education to ensure they are effective models of the given discipline. Organizations support Teaching Artists to pursue deeper knowledge within their own artistic practice and engage in collaborative reflection with others in the field to grow collective knowledge and abilities.

Characteristics of Practice *(continued)*

ELEMENTS	CHARACTERISTICS OF PRACTICE
Artistic Practice	Like their Teaching Artists, organizations themselves are rooted in the history of their art discipline, with continual attention to their artistic process, aesthetics, criticism, and promising practices in the field at large. Staff members across functions or departments are deeply familiar with the history and evolution of the art form and have, in many cases, lived experience within the art form.

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
Training and Development	• What training is required to successfully integrate educational and artistic practices? • How does our organization's mission impact the desired capabilities of our Teaching Artists? • What is the budget for professional learning? What is the budget for Teaching Artist professional development? • How, where, and when do I work with each Teaching Artist to create an individual set of professional development goals? • What incentives are in place to encourage Teaching Artists to take advantage of development opportunities? • Will Teaching Artists benefit from internal or external advocacy? How do we go about accomplishing this? • How will you determine what you know and what you don't know? • How will you determine how and where to get help, both from inside and outside the organization? • What's the organization's role in building capacity of Teaching Artists within the broader sector? • Do we have a role in building the capacity of classroom teachers? What is it? • Do all staff members at the organization understand and value education programs? Why or why not? • What are my Teaching Artists' strengths and weaknesses, individually and as a group? • What is the best methodology, schedule, and timeline to deliver trainings? • How will I evaluate whether my Teaching Artists and/or staff are developing professionally?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Teaching Practice	• To what extent can I prepare Teaching Artists for the variety of situations they may encounter with students? • Do we expect Teaching Artists to come to the organization with proficiency in standards-based learning? Educational pedagogy? Student-based assessment? • If not, how do we ground them in these educational practices successfully? • What other resources or trainings for developing Teaching Artist's teaching practice can I arrange or collaborate with others to deliver? • How can the organization keep up on current trends in education?
Artistic Practice	• What is our point of view on whether our Teaching Artists should be experts in the discipline they are teaching? • What other resources or trainings for developing Teaching Artist's artistic practice can I arrange or collaborate with others to deliver? • What are strategies for ensuring Teaching Artists understand and can implement the organization's key artistic practices? • To what extent do members of the staff understand our unique artistic history, processes and/or products? • How can the organization keep up on current trends in the art form?

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.

- Library/catalog of resources on education, your art form, and the communities in which you work
- Teaching Artist roster of strengths, areas of improvement, and capabilities
- Organization-wide professional development plans
- Individual Professional Development assessments and plans for each Teaching Artist
- Inclusion of professional development and training goals in annual performance evaluation activities
- Documentation of internal organizational trainings and professional development plans
- Teaching Artist handbook or manual of practice specific to the organization
- Professional development workshop agendas and materials
- Materials from conference, meetings, and trainings
- Dedicated Teaching Artist and staff professional development budget
- Quality Toolkit Exercises: *Roadmap to Visioning Quality, Clarifying Your Organizational Values*

Implications for Field Trips

Organizations providing field trips should make programmatic choices that provide rich opportunities for an experience that is both educational and artistic. Ensure that both Teaching Artists and organizational staff understand the purpose and goals of engaging students in field trip experiences. Plan educational and artistic extensions to field trips when possible (e.g. post-show Q&A's, workshops, study guides, etc.) to deepen student engagement with the artistic work of art.

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.
	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.

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.)? • 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	• 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	• 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?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Advance Equity	• How does the organization define equity? • How is the extent to which we have fulfilled our own definition of equity evaluated? • What tools, supports and resources can we leverage to better understand our reach and impact across the city? • 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? • How does our organization understand its influence on advancing equity in the arts education ecosystem of the city? • 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? • How, when, and by whom is the extent to which we have fulfilled our own definition of staff diversity evaluated? • What training or resources are available to help the organization better understand and address issues of diversity and inclusion? • 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? • How do our hiring practices impact the diversity of our staff? • Is it important that our Teaching Artists "look like their students?" Why or why not? • 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.

02

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION OVERVIEW

Once capacity for quality instruction is in place, there are steps necessary to prepare to launch quality programming. Organizations support preparation by developing their own understanding of the context in which programming will occur and the people it will reach. To varying degrees, organizations also play a design role in preparing quality curricula, assessment practices, relationship building with partners, and readying the environment in which programming will take place.

Components and Elements of Focus Area 2

Focus Area 2 consists of four components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. SEEK UNDERSTANDING
- Understand the School
- Understand the Community
- Understand the Students

B. DESIGN CURRICULUM
- Plan for Quality
- Program Goals and Objectives

C. ALIGN ASSESSMENTS
- Aligned Assessments

D. COMPOSE THE ENVIRONMENT
- Organizational Role in Planning
- Sufficient Time
- Suitable Materials
- Physical Environment
- Physical Safety

02A

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2A: Seek Understanding

COMPONENT GOAL: Organizations garner the necessary knowledge and understanding to support customized quality instruction for students, communities, and schools.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Understand the School	The process to develop customized instruction should include needs assessments, research, and discussion to identify curricular gaps, and areas of interest. Organizations build an approach that is culturally-relevant to the student population and grounded in the school's overarching approach to arts education.
Understand the Community	Deepening organizational understanding of families and community members can enable organizations to create programs accommodate family realities, and are welcoming and culturally relevant to the communities the organization seeks to reach. To develop knowledge of the community, organizations communicate in a family's language of choice, with sensitivity to cultural norms and, when possible, culturally-relevant approaches.
Understand the Students	Using a process-oriented approach to determine what is desirable and relevant for each student body can help ground programs in an appropriate cultural context. Organizations can determine what students have already experienced and what knowledge they seek.

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
Understand the School	• Which arts and non-arts partnerships already exist or are being planning for the school? • Does the school have a staff member working in your discipline? How will your program intersect with their work? • How can all partners working in the school community collaborate? Who is responsible for launching, structuring, and nurturing collaboration? • What can the organization bring to the school that is unique or addresses a gap? • What is the school's overarching approach to education? Does their approach align or support our approach to education? If not, should the partnership continue? What steps should we take to bridge the divide?
Understand the Community	• How can the organization best partner with families to build an understanding of students' interest and backgrounds? What information can be offered by the school/teacher, and what information is best gathered directly from parents and students themselves? • Who determines what is culturally relevant to communities? • Are our programs inclusive of racial and ethnically diverse populations? How do we know? • How must curriculum and instruction be adapted to reach the widest possible range of students and their families? • What do we need to do in order to communicate in family's language of choice? What are the budget and planning implications?
Understand the Students	• Who is in the room? What are the demographics (race, religion, supplemental educational services, Individualized Learning Programs, level of education, parent engagement in the school community, diverse learners, English Language learners, etc.)? • Is your program expanding the knowledge of its students, introducing something that will be entirely new, or a combination of the two? To what extent will the teacher/parent/caregiver/community knowledge of the subject impact the students' experience?

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.

• School, community, and student needs assessments and/or interest inventories
• Program materials translated into family's language of choice
• Notes from interviews with teachers, administrators, community members
• Site visit observation logs

Implications for Field Trips

Your field trip experiences will be most effective when you have a strong understanding of who will attend and participants know what to expect. Document information about each group of students and/or their families. What is the age and level of experience with the art form? Why are they attending the event or exhibit? What do participants need to feel prepared for the experience, and what tools can you provide to follow up after the field trip? What information do you want back from participants to help you demonstrate impact and/or make changes to the program? The answers to these questions may be different for each group of students and their families, but the system for documenting those answers can be standard practice.

02B

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2B: Design Curriculum

COMPONENT GOAL: Organizations support quality programs that are grounded in clear learning objectives and tied to organizational strategies.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Plan for Quality	Executive-level staff and board set quality as a strategic priority and allocate staff time—including a vertical cross-section of all levels of staff throughout the organization, i.e., Teaching Artists, program management, and executives—to strategic planning for quality. Even after initial strategic planning for quality takes place, staff dedicate time to implement the results of that strategic planning process, and to continue to iterate on the organization's practices of quality.

As a result, the organization has an institutional vision of and values for quality, which relate to the organization's overall mission and vision. This definition of quality is evident in every facet of the organization's practice.

A well-structured program is grounded deeply in the organization's strategic direction, and:
• Is reflective of the organization's ideas regarding quality teaching practices
• Benefits from a shared understanding of what artistic success means
• Is evaluated using shared measures of student learning and program success |
| **Program Goals and Objectives** | Curricular content, program goals and learning objectives, and desired student outcomes are understood across the organization, a part of training and development, and translated regularly into classroom practice by the Teaching Artist. |

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
Plan for Quality	• How important is it to your organization that there be broad consensus regarding organizational values for quality practices? Why? • How does this vision for quality impact other areas of the organization? • What will change, both in your specific areas of responsibility and throughout the broader organization, if this vision is realized? What will change if it is NOT realized? • What support currently exists for your vision of quality? What are the roadblocks? • What needs to happen for there to be vertical integration and alignment around the organization's definition of quality (i.e. from the CEO/Executive Director to part-time employees or volunteers)? • Where in the organization is the accountability for quality practices primarily housed? What internal relationships are required for this accountability to be effectively advanced?
Program Goals and Objectives	• What are the outcomes and/or intentions of the program? • How can I best plan to collaborate with Teaching Artists consistently? • What needs to happen for there to be vertical integration and understanding of curricular content, program goals and learning objectives, and desired student outcomes (i.e. from the CEO/Executive Director to part-time employees or volunteers)? • What will you do to make sure your curriculum is grounded in your organizational mission and vision? • What does your vision of quality look like in practice in the classroom? What should you observe taking place when visiting classroom(s)? • Who in the organization is best suited to create and manage curriculum? Manage the instruction/instructors? Define, administer and analyze assessment tools? • When is it time to ask for help/feedback on your curriculum? Who can provide this help?

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.

- Quality Toolkit Exercises: *Roadmap to Visioning Quality, Clarifying Your Organizational Values, Quality Crosswalks, Quality Conversation, Developing Your Organization's Vision of Quality*
- Strategic planning documents, business or growth plans, action plans for quality
- Curricular content
- Program logic models
- Theory of Change or Theory of Action
- Program goals and learning objectives
- Organizational Value Proposition
- Defined student outcomes or impact frameworks

Implications for Field Trips

Field trip goals, experiences, and works of art are directly tied to the organization's mission, vision, and values. While it may seem counter-intuitive that a relatively low-dose intervention would reflect the organization's vision for quality, field trips are often the first interaction students and communities will have with an organization, and they should leave the experience feeling as though they have come to an understanding of the organization's principles, mission, and vision. Consider the extent to which field trip facilitators or speakers can serve as ambassadors for the organization's vision, the extent to which the field trip experience mimics broader goals for quality instruction, and whether there are logistical or content improvements that can bring field trips further into alignment with the organization's vision for quality.

02C

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2C: Align Assessments

COMPONENT GOAL: Student assessments are aligned with organizational vision and responsive to student needs.

Characteristics of Practice

ELEMENT	CHARACTERISTICS OF PRACTICE
Aligned Assessments	Translating the artistic vision of an organization into classroom practice requires ongoing attention, evaluation, and support. Teaching Artists implement assessment tools and methods that effectively evaluate student proficiency on the basis of skills that are not dependent on Western traditions or "the canon." Assessment practices are in the family language of choice and culturally relevant. Organizations support Teaching Artists to leverage assessment results to reveal areas in need of adjustment that may increase program impact in the future.

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.

ELEMENT	GUIDING QUESTIONS
Aligned Assessments	• How does the organization build capacity for ongoing evaluation? • How can you support Teaching Artists in aligning student assessments to the organization's mission, vision, and values? • Who is assessment for? • What should we be assessing? Why does it matter? • How should our mission, vision, and values impact what we assess? • Are our assessments appropriate for all students (e.g. language, cultural relevance)? • How do we support Teaching Artists in performing student assessment? • What systems can we provide to Teaching Artists for designing, implementing, and analyzing student assessment? • What format(s) should assessments take? How do we organize the data we get from different Teaching Artists working with different schools and students?

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.

• Student assessments in language of choice
• Assessment system or database
• Assessment training for Teaching Artists
• Assessment results and/or plans resulting from assessment findings

Implications for Field Trips

Student learning on field trips should be assessed in appropriate ways (e.g. surveys, pre-and-post show discussions) and be grounded in the organizational mission, vision, and values.

02D

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2D: Compose the Environment

> **COMPONENT GOAL:** Organizations ensure the arts education environment is designed to support quality instruction when there is sufficient time allocated, suitable materials available, and a safe, aesthetic physical setting for artistic practice.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Organizational Role in Planning	Organizations pay close attention to their own sphere of influence when launching a relationship with a school community. The organizations' role in the planning process is to contribute to the overall strategic direction of the partnership by setting shared expectations and building efficient, effective communication practices. Organizations may advance their own mission and vision through their work in the school—but they also may adapt their strategies based on the school's unique assets and needs. In partnership with Teaching Artists, organizations explain key elements of their practice to explore ways in which it might be adapted to the school's context. At times, organizations may need to play an ongoing facilitative role throughout planning to ensure mutual expectations are set and rapport is established. Organizations develop a strong understanding of how material and space constraints may impact what programs are a fit for any given school environment. Adequately resourcing programs results in a high-quality environment for arts learning.
Sufficient Time	Curriculum planning occurs in partnership between organizations and Teaching Artists, with the adequate time and attention required to design a thoughtful approach. Typically planning will involve the Teaching Artists, classroom teacher, and school administration. It may require agreement regarding: • The schedule and structure of the program, including duration and dosage • Time needs, including time for instruction, planning and preparation, evaluation, and a culminating event or exhibition

Characteristics of Practice *(continued)*

ELEMENTS	CHARACTERISTICS OF PRACTICE
Suitable Materials	Organizations and schools are in agreement regarding the materials needed to execute programs effectively, including who will source, re-stock, and pay for materials. When Teaching Artists need new or different materials, organizations make their best effort to supply them.
Physical Environment	The space needs of the program are clear and mutually understood by organizations and schools at the start of the program. Programming occurs in the same space, as needed, each session. Functionality and flexibility are assessed to enable programming to adapt to varying uses (e.g. the Teaching Artist can move furniture). The space is suitable to the aesthetic of the program (e.g. lighting, color, etc.) and prioritizes display or exhibition of student creations or performances.
Physical Safety	Organizations adapt or modify space for the given art form with attention to the needs of families, logistics, and access for those at different ability levels.

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
Organizational Role in Planning	• How do I talk about the work of the organization in a way that makes sense to administrators and classroom teachers? • How do I talk about the work of the Teaching Artist and their students in a way that makes sense to high-level decision makers in my organization? • Is it my role to "translate" expectations and systems of schools to Teaching Artists, and vice versa? • How do I help Teaching Artists understand their role as a representative of my organization? • How do I help cooperating teachers/administrators/partners understand the role of the Teaching Artist? • What structures can I build around planning to support a healthy role for the organization and ensure Teaching Artists have what they need to launch quality programming?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Sufficient Time	• What strategies can be developed in advance to curb scheduling or timing issues that may arise during the program? • What can we realistically and successfully accomplish in our given timeframe? • What is negotiable: time, outcomes, resources? • How do we know sufficient planning time has been committed to provide quality instruction?
Suitable Materials	• What materials are a must have? Nice to have? Total luxury? Who decides? • Who purchases materials? Who manages them? • What are strategies for communicating about consumable materials and ongoing material needs? • How do we balance budget constraints with our desire to provide high quality materials? Are expenses shared, or the responsibility of one partner?
Physical Environment	• How and in what ways can Teaching Artists manipulate physical space that they do not manage on a day-to-day basis? • What are partner and Teaching Artist expectations about moving/replacing furniture, equipment, etc.? • What is the impact of space on the program? What is a must-have, nice-to-have, or luxury setup? • Who is responsible for any damage that might occur during the course of programming?
Physical Safety	• Does the space allow all students to participate in arts activities? • What accommodations must be made for students with differing physical abilities? • Does the space preclude participation for any student or group of students? • How can physical safety issues and opportunities be addressed between the classroom teacher and Teaching Artist?

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.

- Materials management log
- Materials budget
- Communication logs
- School partnership agreements
- Program schedules
- Detailed lesson plans with timing
- Classroom floor plans
- Accessibility plans
- Photographs

Implications for Field Trips

Organizations work with field trip partners in a way that reflects the role in planning described above–even if the field trip is not tied to a residency. Field trips occur within a mobile environment, but the importance of sufficient time, suitable materials, and physical safety still apply.

03

FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION OVERVIEW

Once instruction has launched, there are quality practices the organization may cultivate, including the program's grounding in the artistic discipline at hand and development of a healthy classroom culture.

Components and Elements of Focus Area 3

Focus Area 3 consists of two components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. INTEGRATE EDUCATION AND ARTISTIC PRACTICES
- Artistic Connections
- Teaching Artist Growth in the Classroom

B. SUPPORT A HEALTHY CLASSROOM CULTURE
- Expectations and Boundaries
- Emotional Safety
- Cultural Inclusion

03A

FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION
Component 3A: Integrate Educational and Artistic Practices

COMPONENT GOAL: Quality instruction is grounded in educational and artistic practices when organizations support Teaching Artists as artists and educators.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Artistic Connections	To develop students as artists, organizations may ensure instruction includes: • Opportunities for participants to teach, model, exhibit, or perform their artistic creation • Leverage of technique and skill-building to support the development of student expression and voice • Positioning of the art form within its history and current context • Framing it as one of many art forms, rather than the best or only art form available to students • A culminating event to showcase artistic products developed • Skillful use of anchor works related to the organization's practice
Teaching Artist Growth in the Classroom	Organizations play a crucial role in supporting the Teaching Artists' work in the classroom through supportive monitoring and constructive critique by Master Teaching Artists or others. Organizations observe Teaching Artists formally and informally, sharing feedback, asking questions, and communicating opportunities for growth. Organizations endow Teaching Artists with enough independence to make creative and artistic decisions within a clear, mutually-understood program structure.

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
Artistic Connections	• Who in your organization can best speak to the artistic process or your discipline? Is there a reasonable way to involve this person directly with students? • How do you assess Teaching Artist skill in an art form's context, history, practices, and products? • How do you help Teaching Artists define reasonable expectations for students, given student age and experience levels? • How do Teaching Artists build student confidence in their work? • How can we articulate the artistic vision in terms that our Teaching Artists and partners find meaningful and useful? • What connections exist between our curriculum and lesson plans and the artistic vision? • How can you create and use consistent language both artists and educators understand, e.g., create, revise and rehearse, present/perform? • How will we know if we are getting it right? Do we need more resources to ensure we get it right the next time? • How can the organization leverage its own artistic resources to help student learn? • How can you demonstrate for students and artists how their everyday habits and practices are similar?
Teaching Artist Growth in the Classroom	• How often can we observe Teaching Artists? • What is our policy regarding classroom observations— how will information collected be used, communicated? Who will interpret findings for application in the professional development and training contexts? • Do we build and manage peer-to-peer observation and support systems for Teaching Artists? • What are strategies for sharing positive and critical feedback with Teaching Artists in a way that grows their capacity to offer quality instruction?

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 observation protocol
• Ingenuity's Instructional Framework
• Artistic process documents
• Artistic products
• Resource inventory for student arts opportunities
• Observation policies and practices
• Findings from classroom observations

Implications for Field Trips

Field trips are a hands-on opportunity for forging artistic connections. While they may not result in leveraging additional resources for students in an ongoing fashion, the expectations for a field trip to be deeply grounded in the artistic discipline should hold steady. Likewise, observations of field trip facilitation can similarly fuel growth in capacity and/or benefit from peer to peer observation and support systems.

03B

FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION
Component 3B: Support a Healthy Classroom Culture

COMPONENT GOAL: Organizations support development of a healthy classroom culture when there are clear expectations, mutually-understood boundaries, and safe space for exploring artistic practice.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Expectations and Boundaries	Organizations facilitate a conversation between classroom teachers and Teaching Artists to agree to supportive classroom systems, including: • Classroom management • How transitions are handled • Distribution of minutes between instructional and creative time • Language • Scope and degree of collaboration between the classroom teacher and Teaching Artist • How responsibilities will be delegated among participating parties Organizations establish a process for knowledge sharing between staff members, Teaching Artists, and classroom teachers that results in ongoing communication about effective classroom systems.
Emotional Safety	Emotional safety ("safe space") is clearly defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated.
Cultural Inclusion	Organization and programs are more accessible to communities when they: • Are sensitive to language preferences • Establish multiple points of contact, engagement, and modes of participation throughout the program • Are respectful of family needs when creating expectations for family involvement • Schedule culminating events with an eye to prospective family scheduling limitations or conflicts • Engage in ongoing dialogue with families regarding how they can be better engaged

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
Expectations and Boundaries	• What is my role in documenting the way a collaborating teacher manages the classroom? Do I need to set expectations in this regard? • How can I best inform my Teaching Artists about who is required be in the room during the program, and what they might need to be successful? • How can I support Teaching Artists in developing effective classroom systems, or integrating with existing systems? • Are there any Teaching Artists I work with who are exceptionally strong at facilitating effective classroom systems? How can I share their expertise with their colleagues? • What training do Teaching Artists need to establish successful practices regarding expectations and boundaries in the classroom?
Emotional Safety	• What does "productive discomfort" look like in the classroom? • What training can we provide Teaching Artists in this area? • How do we incorporate the discussion of emotional safety into cultural inclusion training? • What resources exist in the organization and the school to help students and/or Teaching Artists who experience "UN-productive discomfort?" • What is the school's policy for handling bullying in the classroom? What is the organization's policy for handling bullying in the classroom? • How can we provide different ways for students to participate that allow them to operate within their own safe boundaries (e.g., singing in a group, but not insisting they sing by themselves)? • What resources need to be in place for Teaching Artists to effectively support students who have experienced trauma? • What resources do Teaching Artists have if they, themselves, need emotional support, or experience vicarious trauma?
Cultural Inclusion	• Have we assessed our ability to provide culturally inclusive instruction when launching a new partnership or program? • Has the investment we made in building capacity to provide quality instruction via culturally inclusive practices resulted in our meeting these goals? If not, what further capacity measures need to be in place?

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.

- Classroom agreements
- Lesson plans that including anticipated timing, transitions, and student grouping
- School partnership agreement
- Site-specific definition of "safe space"
- Program materials in the language of students and families
- Policies or statements regarding mandated reporting, trauma informed practice, emotional safety, etc.

Implications for Field Trips

Field trips, while shorter in duration, may still benefit from strong classroom management practices. Certainly, topics may be addressed throughout the field trip that can result in productive discomfort, triggering, and/or be a site for bullying or unsafe behaviors. Finally, field trips are an important indicator for cultural inclusion practices and progress.

04

FOCUS AREA 4: CONTINUOUS QUALITY IMPROVEMENT OVERVIEW

Engaging in continuous quality improvement requires adopting a learning culture, collecting and using data regularly, and embracing evaluation as an important tool for accountability and quality improvements.

Components and Elements of Focus Area 4

Focus Area 4 consists of two components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. CONDUCT EVALUATION
- Evaluate Capacity
- Evaluate Programs
- Analyze Data

B. STRIVE FOR SUSTAINABILITY
- Expand Arts Learning Among the Funding Community
- Expand Arts Learning in the School
- Expand Arts Learning in the Community

04A

FOCUS AREA 4: CONTINUOUS QUALITY IMPROVEMENT
Component 4A: Conduct Evaluation

COMPONENT GOAL: Organizations plan for the future by inviting critical feedback to inform future practice.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Evaluate Capacity	Organizations evaluate their capacity with respect to quality practice, and align their capacity-building goals for quality with their broader efforts to achieve excellence. Organizations use diagnostic tools and process of reflection to assess strengths and weaknesses. They develop plans to address weaknesses and build from strengths. Organizations clearly understand their needs and objectives regarding data, assessment, and evaluation. The organization's capacity for collecting, analyzing, and using data for assessment, evaluation, and organizational research purposes is aligned to its needs and objectives. Organizations regularly assesses their capacity, and incorporates planning for data collection, analysis, assessment, and evaluation needs into its broader strategic planning for capacity building.
Evaluate Programs	At the close of the partnership, joint reflection between the organization and a school can lay a strong foundation for future knowledge sharing and programmatic impact. Organizations and schools should meet to discuss and review: • Efficacy of class sessions • Allocation of class management responsibilities across the classroom teacher and Teaching Artist • Documentation of diverse learning needs • Results of assessment and/or student outcomes Organizations continually use results of feedback and evaluation data to inform changes to artistic learning outcomes, goals, and strategy.

Characteristics of Practice *(continued)*

ELEMENTS	CHARACTERISTICS OF PRACTICE
Analyze Data	Organizations make meaningful use of their data products. Data products are not just for other stakeholders to demonstrate success–they are used as the foundation for the organization's critical reflection on the efficacy of their own work. Organizations use sound research and analysis methods, within the scope of their abilities and capacity, to ensure the accuracy and reliability of the data itself and to validate findings related to the data. Learning organizations rely upon anecdotal, qualitative, and quantitative data to feed evolving practices, including curricular approaches. While many organizations conduct an analysis of available data annually, learning organizations continually seek feedback and data, using them to reflect on the efficacy of their vision and adapt accordingly.

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
Evaluate Capacity	• How does the organization embed reflection into its day to day practices, whether related to instruction or not? • How tolerant is your organization of risk-taking with its programs? • What happens when programs fail? • What kind of information do you want to collect? Should it be quantitative, qualitative, or a combination of both? • Does the data suggest there are changes that need to be made to policies or practices? What are they, and how will you undertake that change?
Evaluate Programs	• What questions should you ask of artistic staff, Teaching Artist staff, and others to learn about the effectiveness of programs? • What are the elements of a successful school/partner relationship? • What did students learn? • What did the Teaching Artist learn? • What did the organization learn?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Analyze Data	• What is the right amount of data to evaluate? What's too much? What's too little? • Who is data for? How is it shared? • How do we define "good" data? • What types of data do we expect to collect? What will assemble the fullest picture while managing resource intensity to collect and understand data points? • Is there data we collect that we do not use? Do we really need that data? • How do we quantify what is qualitative? Do we have to? Need to? • What does data integrity mean to us, and how do we ensure strong ethics as we collect, interpret, and analyze data of all types? • What is our capacity to use data products? • How do we use data to inform future practice?

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.

• Student assessment data
• Reflection protocol
• Documentation of student learning
• Research and analysis of program topic or area
• Quality Toolkit Exercises: *Planning with the End in Mind, Thinking Critically About Data, Research Thinking, Research and Data Capacity Assessment*

Implications for Field Trips

Continuous quality improvement in the context of field trips simply means that organizations collect necessary data to ensure field trips are conducted in a way that meet goals for quality instruction and forward improvements to field trip practices as necessary to increase their impact.

04B

FOCUS AREA 4: CONTINUOUS QUALITY IMPROVEMENT
Component 4B: Strive for Sustainability

COMPONENT GOAL: Arts learning is expanded within the organization, school, and community to institutionalize what has been learned and build sustainability for future practice.

Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Expand Arts Learning Among the Funding Community	Organizations engage in authentic dialogue with funders whose priorities align with their organizational strategy by: • Identifying themselves as a learning organization, offering transparency regarding challenges and opportunities and successes • Grounding their perspective in program longevity • Sharing the ways in which their organization contributes to a more equitable distribution of arts learning • Communicating true, full, and real funding needs supported by data • Identifying materials and capacity needed to execute goals • Sharing how the funding request aligns with program goals and evaluation
Expand Arts Learning in the School	Organizations develop relationships across the school and community hierarchy to become a trusted partner and collaborator–from the Principal to the Secretary, to Security and Janitorial staff. Ongoing practices to sustain relationships should also include: • Scheduling the same Teaching Artist(s) at the same school year after year • Ongoing attentiveness to open communication • Addressing challenges with a problem-solving orientation • Ongoing research and discussion to adapt programs and refresh needs assessments • An approach to record and communicate access achieved by a program, so successive years can deepen or broaden student learning in the arts • Curricular scope and sequence that is multi-year in nature • Active pursuit of longer-term funding sources

Characteristics of Practice *(continued)*

ELEMENTS	CHARACTERISTICS OF PRACTICE
Expand Arts Learning in the Community	Organizations support Teaching Artists to build key relationships in the communities where they teach. New Teaching Artists should be integrated into pre-existing school and community partnerships through focused relationship building, knowledge sharing regarding the school or community partner. Organizations may seek out fellow arts and non-arts organizations working in the same schools and communities to establish or grow collaboration and build on a shared community of practice.

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
Expand Arts Learning Among the Funding Community	• Are our funding needs realistic and sustainable? • Is evaluation for the organization or for funders? Both? • Who in the funding community will most passionately support our programs? • Who in the funding community has a requirement(s) we simply cannot meet? • How do we solicit feedback from our funders? What do we do with that feedback once we receive it? • What is our method for gathering and tracking information about funders? • Who is responsible for building these relationships?
Expand Arts Learning in the School	• How long would we like to be working with a school? • What are strategies for scaling up or down according to our capacity? • How do we include student, teacher, and administrator voice at all levels of the program? • To what extent does a school's ability to pay impact your relationship?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Expand Arts Learning in the Community	• How do we nurture and sustain longer term relationships in communities? • What role do we play in building or supporting community? • How do we manage transition while sustaining relationships?

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.

• Evaluation results framed for a funding audience
• Logic models
• *artlook*® Map profile reports
• Accurate and realistic program budgets
• Communication logs
• Community-based or school plans that include the work of the organization in forwarding larger goals
• Quality Toolkit Exercises: *Reflecting on Your Research, Progress on Your Problem of Practice, Bridging the Capacity Gap, Developing Understanding: A Process for Reflection and Analysis, Communicating to Stakeholders*

Implications for Field Trips

When conducting field trips, there may be opportunities for expanded learning in the school or community. Field trip facilitators make connections as needed so as not to lose opportunities for expanded arts learning or to leverage field trip enthusiasm for a broader relationship.

INSTRUCTIONAL QUALITY

THE INSTRUCTIONAL FRAMEWORK

The Instructional Framework provides a good definition of quality arts education instructional practice and gives all arts organizations and Teaching Artists a common language to talk about quality of instruction. The Instructional Framework is organized in a four-square grid (the "Snapshot") of focus areas. Each focus area has 2–4 components, which describe distinct aspects of teaching practice, and each component has elements that further define each component.

The Instructional Framework is designed to foster conversation about instructional performance between program managers and Teaching Artists to improve the quality of teaching. It provides program managers with a framework to gauge Teaching Artist effectiveness and it provides Teaching Artists with a clear understanding of the skills that high-quality Teaching Artists should possess, where they stand compared to those standards, and how they can improve their practice. The Framework is designed to elevate how Teaching Artists teach.

More than just a list of expectations, The Instructional Framework describes characteristics of best practice. These characteristics are important because they help Teaching Artists and program managers engage in a continuous improvement process to refine practices by reflecting on specific aspects of current practice and holding conversations with colleagues to gain new strategies for improving arts instruction.

Just as the Organizational Framework clearly weaves Values of Quality developed in Phase One of the Quality Initiative throughout, so does the Instructional Framework. These Values are embedded in the daily rhythms and realities of life in the arts education sector. They are responsive to the challenges that arts education sector faces and recognizes its joys and successes. These important aspects of organizational practice are not necessarily called out in one focus area, component, or element because they are relevant to organizational practice as a whole.

The Values of Quality

QUALITY ARTS EDUCATION:
- Is Student-centered and Student-driven
- Is Process-focused
- Is Physically and Emotionally Safe
- Makes Use of Pedagogically Aligned Best Practices
- Is Collaborative, Relational, and Relationship-Based
- Embraces Diversity and Cultural Competence
- Is Strengths-based
- Requires Equity
- Is Purposeful and Intentional
- Is in the Physical, Tangible Details
- Is the Right of All Students

INSTRUCTIONAL FRAMEWORK SNAPSHOT

01

Build Capacity for Quality

A. Integrate Educational and Artistic Practices
- Teaching Practice
- Artistic Practice
- Relationship Between Artistic and Teaching Practice

B. Create a Healthy Classroom Culture
- Classroom Culture
- Personal Self-Awareness
- Artistic Self-Awareness
- Cultural Inclusion
- Professionalism

02

Prepare for Quality Instruction

A. Seek Understanding
- Understand the School
- Understand the Community
- Understand the Students

B. Design Curriculum
- Curricular Structure
- Curricular Goals and Objectives

C. Align Assessments
- Aligned Assessment
- Responsive Assessment

D. Compose the Environment
- Sufficient Time
- Suitable Materials
- Physical Environment
- Physical Safety

04

Continuous Quality Improvement

A. Conduct Evaluation
- Evaluate Programs

B. Strive for Sustainability
- Expand Arts Learning Within the Organization
- Expand Arts Learning in the School
- Expand Arts Learning in the Community

03

Execute Quality Instruction

A. Integrate Educational and Artistic Practices
- Artistic Connections
- Integrate Artistic Process and Product
- Student Engagement
- Reflective Practices
- Artistically Grounded Assessment
- Flexibility in Instruction

B. Create a Healthy Classroom Culture
- Expectations and Boundaries
- Teaching Artist as Facilitator
- Emotional Safety
- Cultural Inclusion

01

FOCUS AREA 1: BUILD CAPACITY FOR QUALITY OVERVIEW

An integrated teaching approach that successfully combines both artistic and educational practices in the classroom is one of the most essential elements of quality. Teaching Artists sustain this quality by grounding themselves deeply in both practices, continually learning about educational and artistic advancements, and engaging in a larger community of practice. Within the classroom, Teaching Artists balance educational and artistic practices through their behaviors as well as their instruction.

Components and Elements of Focus Area 1

Focus Area 1 consists of two components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. INTEGRATE EDUCATIONAL AND ARTISTIC PRACTICES
- Teaching Practice
- Artistic Practice
- Relationship Between Artistic and Teaching Practice

B. CREATE A HEALTHY CLASSROOM CULTURE
- Classroom Culture
- Personal Self-Awareness
- Artistic Self-Awareness
- Cultural Inclusion
- Professionalism

01A

FOCUS AREA 1: BUILD CAPACITY FOR QUALITY INSTRUCTION
Component 1A: Integrate Educational and Artistic Practices

COMPONENT GOAL: Teaching Artists build the knowledge and skills needed to offer instruction that is high quality from an educational and artistic perspective.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Teaching Practice	Teaching Artists are grounded in effective teaching practices, including: • Stages of child development and degree of agency for students at each age • Creating a safe space for student abilities to thrive • Techniques and approaches to address a range of circumstances • Alignment of learning objectives and curricular components to desired student outcomes • Content standards, relationships between topics and concepts, content differentiation • Cultivating practices of student reflection and learning synthesis, and converting them into daily practice
Artistic Practice	Teaching Artists rely on their own artistic practice to continually grow as practitioners by: • Maintaining knowledge of the arts field, its history and current context • Actively seek development, growth, and new learning opportunities • Staying current in the artistic discipline; discipline-specific ways of thinking and creating • Engaging with a larger community of practice
Relationship Between Artistic and Teaching Practice	Teaching Artist tightly weave artistic practices into the teaching practice by: • Demonstrating competence and enthusiasm in teaching and in their art form • Modeling curiosity • Leveraging their own experience as students in the art form to identify and empathize with the students they will teach • Freely sharing their own artistic identity

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
Teaching Practice	• Why have I chosen the particular pedagogical strategies and approaches for this unit or lesson? • Have I analyzed content to identify prerequisite skills and knowledge? • What is my level of understanding of the developmental stages of the students, and how can I improve my knowledge? • Have I understood students' developmental levels well enough to scaffold them to increasingly complex materials and concepts?
Artistic Practice	• How do I plan my time so that I can still develop my artistic practice? • What opportunities can I leverage to develop my artistic practice? • Have I chosen complex, arts-authentic texts for my units or lessons? • Have I created opportunities for students to engage in the artistic content in a variety of ways?
Relationship Between Artistic and Teaching Practice	• How do I grow as both an artist and educator? • What kinds of professional learning opportunities will help me to grow and develop as a teaching and artistic practitioner? • How do I stay current with my knowledge of content in my artistic practice and in pedagogical approaches? • What are my own expectations about my student's artistic products and processes? • What makes me excited about my art form or discipline? What am I most excited to share with students and why?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Evidence of this component can be found during pre-observation conversations, as Teaching Artists explain:
- how outcomes are appropriate for students
- how artistic process and product will both be explored
- what balance they will strike between educational and artistic practices
- how they will engage students in an investigation of the content to be covered
- their own understanding of the material at hand

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.
- Agenda or notes from an educational pedagogy professional development session or workshop (e.g. child development, content standards, differentiation of learning, etc.)
- Agenda or notes from an artistic pedagogy professional development session or workshop (e.g. hands-on, arts-based content or creation)
- Evidence of Teaching Artist professional development in student development theory and practice
- Professional certifications or organization memberships
- Portfolio of artistic work
- Teaching Artist statement of belief
- Journal of ideas or notes for future creative exploration with students

01B

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

COMPONENT GOAL: Teaching Artists are capable of creating a classroom culture that supports quality teaching and learning.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Classroom Culture	Teaching Artists create a positive, strengths-based and distinctive classroom culture by: • Challenging negative attitudes or practices • Ensuring all students are honored in the program • Helping prepare students for college, career, life, and ongoing artistic practice • Reflecting a shared belief in the importance of learning and hard work • Modeling the highest levels of civility, honesty, and respect • Valuing student for their strengths, desires, self-determined needs • Allowing students to play a role in planning instruction as appropriate • Avoiding top down communication styles and acting in a strengths-based, sensitive manner • Offering warm, caring, and developmentally appropriate feedback
Personal Self-Awareness	There is an inherent power to the Teaching Artist role when working with students. Awareness regarding how this power plays out in the classroom can help Teaching Artists check their own assumptions, understand their own privilege, and operate in a way that relies not on role power, but on the powers of teaching and artistic practices. In particular, Teaching Artists cultivate personal self-awareness by: • Developing and reflecting on a personal inventory of self (e.g. personal identity, motivations, needs, limitations, strengths, values, beliefs, emotions, habits, and implicit or explicit biases) • Understanding their own cultural identity in the context of the cultural identities of students and communities and challenging their own assumptions • Monitoring how they react when anxious, confused, traumatized, or uncomfortable • Not confusing their position as a teacher with power of authorship over student experiences

Characteristics of Practice *(continued)*

COMPONENT	CHARACTERISTICS OF PRACTICE
Artistic Self-Awareness	Artistic self-awareness is a part of personal self-awareness, but more closely tied to the Teaching Artists' lived experience within the art form. Teaching Artists teach with artistic self-awareness by: • Bringing their own experience in the art form and the artistic community into the classroom for students to see, experience, and learn from • Leading with curiosity about and love for the art form • Demonstrating how personal and artistic self-awareness can inform and deepen the artistic process and improve artistic products • Embracing improvisation within the art form
Cultural Inclusion	Teaching Artists provide culturally-relevant programs by: • Demonstrating sensitive to language preferences • Taking extra steps to demonstrate accessibility and avoid projecting elitism, especially when grounded in Western traditions or "the Canon" • Communicating directly with families about how they can be better engaged • Understanding how to create safe spaces within the classroom • Understanding and being sensitive to potential abuses of power within the youth development space • Possessing knowledge and understanding of the community at hand
Professionalism	Teaching Artists embody professionalism within their organizations as well as within school and community partnerships by: • Attending every class session and seeking coverage for planned absences • Working with patience and with energy • Leading decision-making processes that are grounded in the organization's mission, vision, and values • Complying with policies and practices of the organization and its partners • Enacting the highest standards of teaching, artistic, and personal integrity

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
Classroom Culture	• How is my classroom distinct and different than other classrooms? Why? • Do I understand the assets my students bring to this work? How can I build from those to engage them even more deeply in learning? • What is my role in preparing students for college, career, and life? • What are strategies for collaborating with students on planning instruction? • How do I address the needs of the whole classroom while honoring differences in individual students? • What kind of classroom culture do I expect? How is it similar or different from what the classroom teacher expects? From what the students expect? • What makes my class unique? • Is my feedback to students genuine, warm, and developmentally appropriate?
Personal Self-Awareness	• How do I meet the needs of students and families whose cultures are different than my own, including customs, language, norms, etc.? • Have I done the work of understanding privilege and oppression, exploring the ways in which implicit or explicit biases may shape my point of view, and challenging other assumptions I may hold? • What are my preconceptions I bring about particular cultural identities, and how can I challenge or reframe them when appropriate? • What experience did I have in the arts as a student? How do my experiences align (or not) with the experiences of the students I am working with? • What strategies can I employ when I'm feeling outside of my comfort zone in the classroom? • How do I typically react when discomforted? Is this reaction helpful for classroom culture, or unhelpful? Can I plan to do better?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Artistic Self-Awareness	• What opportunities do I have to develop my artistic self? • What opportunities should be available but are not? • How will I share my love of the art form with students? • What artistic experiences of mine can I show and share with students?
Cultural Inclusion	• How do I assess the communication needs and expectations of different stakeholders? • How do I evaluate the purpose, relevance, and use of anchor works of art in the classroom? Are the works I use accessible and relevant to students?
Professionalism	• What does my own integrity suggest for teaching and artistic practices? • What are some methods or systems I use to keep track of non-instructional records? • How am I empowered to be an ambassador of the organization's mission, vision, and values in the classroom and school? • What are the policies and practices of the organization and how can I demonstrate alignment to them? • What strategies can I employ when fatigued to still work with patience and energy? • How can I best communicate with the organization throughout the program? • What are my expectations of the organization during the program? • Do I have colleagues to engage as a professional learning community to share challenges, successes, and learnings with?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Evidence of this component can be found during pre-observation conversations, as Teaching Artists explain:

- how they exemplify personal, artistic, and professional self-awareness when approaching work with students
- how they have engaged in conversation with the program manager about cultural inclusion practices of the organization
- expectations around communication and support from the organization throughout the program

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

- Student and family interest inventory
- Student strengths assessment
- Signed Teaching Artist/Employee organization handbook or contract
- Personal strengths assessment (e.g. Myers-Briggs, 360-degree feedback, etc.)
- Personal needs assessment
- Personal values identification
- Cultural competence self-assessment awareness checklist
- Adverse Childhood Experience (ACE) questionnaire
- Personal timesheet

02

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION OVERVIEW

Once capacity for quality instruction is in place, there are steps necessary to prepare to launch quality programming. Teaching Artists play an important role in gathering data, conducting research, creating the artistic environment, and building curricular approaches that will inform, fuel, and result in quality instruction in the classroom.

Components and Elements of Focus Area 2

Focus Area 2 consists of four components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. SEEK UNDERSTANDING
- Understand the School
- Understand the Community
- Understand the Students

B. DESIGN CURRICULUM
- Curricular Structure
- Curricular Goals and Objectives

C. ALIGN ASSESSMENTS
- Aligned Assessment
- Responsive Assessment

D. COMPOSE THE ENVIRONMENT
- Sufficient Time
- Suitable Materials
- Physical Environment
- Physical Safety

O2A

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2A: Seek Understanding

COMPONENT GOAL: Teaching Artists garner the necessary knowledge and understanding to customize quality instruction for students, communities, and schools.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Understand the School	Teaching Artists develop an understanding of the school's resources, practices, and unique needs as they develop programs. This may include awareness regarding: • Resources available within the school community • Referral processes when students disclose experiences that suggest they are in need of further support or monitoring • Organizations working in the same schools and communities who may be available to assist and/or collaborate as opportunities arise
Understand the Community	Teaching Artists seek deeper knowledge of students, families, and communities as they develop programs by: • Grounding curriculum in what communities and students value • Building on existing expertise, ideas, and knowledge • Preparing for differentiated learning based on individual students in the class • Designing intentional groupings of students to reinforce peer to peer learning
Understand the Students	Teaching Artists solicit regular and open communication about student needs and desires, including: • Linguistic needs • Individual Education Programs (IEPs) • Ability levels • Challenges facing individuals and communities • Inter-student dynamics • Specific learning needs • Shared measures of student learning and program success

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
Understand the School	• How do we talk about the organization's professional practice, processes, and artistic work with school administrators? • How is a Teaching Artist different from and similar to a classroom teacher? • What are the assets and challenges of the school? • How can I best collaborate with the classroom teacher? • What is my plan if the classroom teacher has a different approach to classroom management than I do? • What procedure should I follow if a student discloses a problem or issue to me? • What other organizations are working in the school? Are there opportunities to collaborate? • Is there a school security officer? • What do visitors experience when visiting a school? • What are relevant areas of focus in the school's Continuous Improvement Work Plan (CIWP)?
Understand the Community	• What are the best points in the program to connect with families? • What are families' and students' language preferences? • How do families access information best/easiest? • To what extent are my interactions with students a function of their cultural backgrounds? Gender? Cognitive abilities? What difference, if any, do these factors make? • How do I meet the needs of families whose cultures are different than my own, including customs, language, and norms? • What arts expertise already exists in the community? How can I work to connect to this expertise? • How can I become part of the school community? • How do I build trust with students and families? • What is the history and context of the neighborhood? • Do students have to walk though a "Safe Passage" area to get to and from school?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Understand the Students	• What are some strategies or methods for understanding who the students are in advance of our first session together? • What arts experiences have students had? • What does "a day-in-the-life" of a student at the school look like? • What supports are available to students in and outside of school? • Do the students have experience in collaborating and working together?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Evidence of this component can be found during pre-observation conversations, as The Teaching Artist and program manager engage in conversation about how they gather and share data and information on the school, community, and students.

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

• School needs assessment in the arts
• Creative Schools Certification rating and school partnership information
• Log of conversations with various stakeholders
• Parent and student survey data
• Family-targeted surveys
• Data about family program attendance, and family member presence in the building
• Community profiles that include socioeconomic demographics and any "insider information" about the community (e.g. interview with a community activist or director of community center, park district center, or house of worship)

02B

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2B: Design Curriculum

COMPONENT GOAL: Teaching Artists design a quality curriculum grounded in clear learning objectives.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Curricular Structure	A well-structured curriculum is: • Sequential • Detailed and nuanced • Reflective of the organization's core professional practices and strategies • Focused on developing students' habits of mind • Inclusive of opportunities to practice and experience artistic processes • Built from a foundation of anchor works in the discipline • Grounded in the artistic history and context of the discipline at hand • Inclusive of a culminating event that showcases the artistic products developed
Curricular Goals and Objectives	The curriculum ties to learning objectives for students and/or programming. Learning objectives or program goals are: • Specific, measurable, achievable, results-focused, and time-bound (SMART) • Tied to standards (whether state, Common Core, disciplinary, or specific to an organization), and/or student level outcomes • Inclusive of outcomes related to artistic process as well as the final products produced by students • Tied closely to assessment practices and used in program evaluation • Translated regularly into classroom practice by the Teaching Artist

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
Curricular Structure	• Have I ordered my curricular objectives in a way that is coherent and builds on previous skills and learning? How do I know? • What are some of the best strategies for translating the organization's core professional practices and process into the curriculum? • How can I best incorporate anchor works of art? • How can I best weave critique and reflection throughout the curriculum? • What is the optimum way for students to demonstrate and share their final learnings? • Have I incorporated knowledge of the specific interest, backgrounds, and needs of students into unit and lesson design? • How do my lesson activities address the needs of groups and individual students? • Can I embed classroom management routines into lesson plans? • How do I incorporate student choice into lessons?
Curricular Goals and Objectives	• Do the learning objectives clearly describe what a student will learn? • How are the learning objectives aligned to artistic activities explored in the classroom? • Can I create a formal or informal assessment of the learning objectives to determine how well students have mastered the objective? • Are the learning activities chosen best aligned to my objectives?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Evidence of this component can be found during pre-observation conversations, as Teaching Artists explain:
• how outcomes are appropriate for students
• how outcomes support both artistic process and product
• how they will engage students in their own investigation of the content to be covered
• Their own understanding of the material at hand
• How the mission, vision, and values of the organization tie to their instructional approach

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.
• Agenda or notes from a professional development session (e.g.: Understanding by Design assessment design, etc.)
• Grade-level appropriate works of art chosen as "texts"
• Curriculum maps, especially those grounded in grade- or age-specific learning standards
• Unit or lesson plan sequenced to connect to content students have learned in previous grades or subject areas
• Lesson plans with explicit list of accommodations made for students
• Lesson plans which include activities in which students are engaged in inquiry
• Unit and lesson plans that include clear objectives
• SMART (specific, measurable, achievable, results-focused, and time-bound) goals
• Program logic model
• Sample assessments, skills inventories, and constructive critique tools
• Examples (video, audio or visual) of "art in process" as it relates to the learning objectives

O2C

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2C: Align Assessments

> **COMPONENT GOAL:** Student assessments are aligned with learning objectives and responsive to student needs.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Aligned Assessments	Teaching Artists align assessment by: • Using backwards design to map processes against desired products • Establishing assessment criteria, performance indicators, and performance assessments that tie specifically to rubrics with clear descriptions of student achievement levels
Responsive Assessment	At the same time, it is important to remain flexible and adapt assessments to students' needs by: • Selecting an assessment methodology that is relevant to student needs, interests, and background • Including criteria and norm referenced indicators • Designing assessments that account for variable degrees of learning across a student population • Ensuring the language surrounding the assessment is easy for students to connect with and understand

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
Aligned Assessments	• Are my assessment methodologies suitable for the learning objectives associated with this unit or lesson? • Have I identified and planned key times in lessons and units to give formative assessments and monitor student learning? • Are my chosen formative assessment(s) a strong measure of student learning and/or growth? How do I know? • Have I tested the rubric for assessment and, if yes, does it provide an accurate snapshot of student achievement?

Improving Practice in this Component *(continued)*

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
Responsive Assessment	• How have I adapted my assessment and/or methods of assessment to meet the needs of groups of students and/or individuals? • Are my assessments crafted in language that students understand? Does the language proficiency of students present challenges in designing assessments? • What strategies can I use to elicit student participant in defining assessment criteria, including levels of performance and standards?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Evidence of this component can be found during pre-observation conversations, as Teaching Artists strongly collaborate with program managers in this component. Evidence of this component can be found during pre-observation conversations, as Teaching Artists share plans for assessment, including formal and informal checks for understanding, and how they have planned to adjust the lesson pace based on student response, or how learning activities may be adapted as assessments surface areas of strength or in need of growth.

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

• Agenda or notes from a professional development session (e.g.: Understanding by Design assessment design, etc.)
• Rubrics and/or checklists
• Benchmark examples of student work
• Assessment aligned with objectives
• Formative assessments (exit slips, thumbs up/thumbs down, whiteboard response, etc.)
• Summative assessments (portfolio review, final arts project, concert, performance, exhibition, etc.)
• Evidence of IRB/RRB review, and parent and parent and student permissions as required

02D

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
Component 2D: Compose the Environment

COMPONENT GOAL: The arts education environment is designed to support quality instruction. There is sufficient time allocated, suitable materials available, and a safe, aesthetic physical setting for artistic practice.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Sufficient Time	Teaching Artists dedicate time and systems to support program execution by: • Planning for sufficient preparation and reflection time • Ensuring enough time is committed per session and across the program • Building extra time into schedule to arrive early and stay late Schools and Teaching Artists agree to key time-related elements as they map out a partnership, including: • The schedule and structure of the program, duration and dosage • Time needs, including time for instruction, planning and preparation, evaluation, and culminating event or exhibition
Suitable Materials	Teaching Artists and schools are in agreement regarding the materials needed to execute programs effectively, including who will source, re-stock, store and pay for materials. Teaching Artists proactively assess and communicate material needs to school and organizational administrators. Materials are stored in a dedicated, neat, and clean storage space.
Physical Environment	The space needs of the program are clear and mutually understood by Teaching Artists and schools at start of program. Programming occurs in the same space, as needed, each session. Functionality and flexibility are assessed to enable programming to adapt to varying uses (e.g. the Teaching Artist can move furniture). Space is suitable to the aesthetic of the program (lighting, color, etc.) and prioritizes display or exhibition of student creations or performances. Teaching Artists plan for, evaluate, and adjust physical space needs with classroom teachers, school administrators, and their organizational leadership (i.e. securing materials, advocating for a different location in the school, adapting set-up, etc.).

Characteristics of Practice *(continued)*

COMPONENT	CHARACTERISTICS OF PRACTICE
Physical Safety	Teaching Artists adapt or modify space for the given art form with attention to the needs of families, logistics, and access for those at different ability levels. Teaching Artists solicit appropriate resources from organizational leadership and school or community partner to help ensure safe spaces are available for programming.

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
Sufficient Time	• Is the time I allot in my unit and lesson plans realistic to complete the tasks at hand? • Have I considered the time it will take to transition to/from and complete activities? • What strategies can I use to ensure ample time is provided for reflection, and that this important component is not sacrificed due to lack of time? • Are the school and I in agreement regarding the time required to implement this program with fidelity and excellence?
Suitable Materials	• Who is responsible for providing materials? • How can I ensure that materials are appropriate for the program needs? • What strategies can I employ for working with the classroom teacher on materials management? • Where and how will materials be stored and maintained?
Physical Environment	• How can I think creatively about the space in which I am assigned to work? • How do I cultivate a space that is inspiring to students? • What are the range of options available to me in adapting the space for the art form?
Physical Safety	• What resources do I need to create a safe space, and from whom? • Is the space fully accessible for all? • Is there anything distracting in the space? • How do I balance the need for different types of learning spaces for students with the need for students to have personal space to explore the art form?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Teaching Artists establishes an artistic/studio space to the best of their ability by managing materials, time, and the environment. The Teaching Artist's clearly communicates materials, time, and space use expectations to students.

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

• Agenda of the day
• Materials list
• Lesson plan with transitions and materials management highlighted
• Student job assignments for materials/room set up and clean up
• Photographs of the space, both empty and in use
• Organization systems for keeping track of supply inventory, location, etc.
• Floor plan
• Classroom environmental survey
• Daily safety check
• Agreements with partners about "must haves" and "nice-to-haves" in the space
• Evidence of Teaching Artist certification as mandated reporters

03

FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION OVERVIEW

Once instruction has launched, there are quality practices the Teaching Artist may cultivate, including the translation of artistic and educational practices into a healthy classroom culture.

Components and Elements of Focus Area 3

Focus Area 3 consists of two components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. INTEGRATE EDUCATIONAL AND ARTISTIC PRACTICES
- Artistic Connections
- Integrate Artistic Process and Product
- Student Engagement
- Reflective Practices
- Artistically Grounded Assessment
- Flexibility in Instruction

B. CREATE A HEALTHY CLASSROOM CULTURE
- Expectations and Boundaries
- Teaching Artist as Facilitator
- Emotional Safety
- Cultural Inclusion

03A

FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION
Component 3A: Integrate Educational and Artistic Practices

COMPONENT GOAL: Quality instruction is grounded in educational and artistic practices when Teaching Artists connect their own artistic practice to the classroom, successfully integrate the artistic process with artistic product(s), and engage students in active learning. Teaching Artists tailor instruction to meet student needs and engage students in reflective practices as part of their teaching style.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Artistic Connections	Teaching Artist weave artistic practices and teaching practices by: • Modeling artistic techniques and practices • Creating opportunities for reflection and critique so students grow as critics as well as artists • Including opportunities to experience the full process or cycle of a given artistic practice • Building on students' language development by introducing them to academic and artistic vocabularies • Helping students understand the important balance of reinforcing and building on existing learning with exposure to new content and experiences • Using class activities to build relationships between students (e.g. explaining concepts to peers, serving as resources to each other in efforts to attain artistic mastery) • Sharing options with students who show interest and aptitude to bridge beyond curriculum into additional artistic experiences
Integrate Artistic Process and Product	Teaching Artists dedicate sufficient time throughout the program to explore the full arc of the artistic practice. An emphasis on process as well as product is represented throughout the learning objectives, curricular lessons and components, and program outcomes. Teaching Artists introduce artistic processes to students by framing their purpose and ties to the final artistic product(s).

Characteristics of Practice *(continued)*

COMPONENT	CHARACTERISTICS OF PRACTICE
Student Engagement	To engage student in active learning, Teaching Artists should utilize specific approaches to instruction, including: • Utilizing low-and high-level, open-ended, and developmentally-appropriate questioning and discussion techniques • Providing opportunities to advance high level thinking and discourse and promote metacognition • Designing activities what allow students to engage each other in authentic, healthy, respectful and challenging dialogue • Structuring time for students to engage in purposeful critique and reflection about how to improve the artistic process and product • Structuring lessons and units that allow every students to practice and persist Teaching Artists should value students for their strengths, desires, and self-determined needs by: • Building in time for collaborative planning to select objectives and allow students to articulate how they will meet learning outcomes and develop necessary skills • Embracing student agency in the learning process and cultivate their voices • Creating opportunities for students to share aspects of their identity through the artistic process • Setting the expectation that students enter the room with enthusiasm and excitement to grapple with the materials or concepts at hand • Requiring students to be full participants in the process of learning and play a teaching role themselves when appropriate • Challenging students to use their final products as a basis for reflection on the artistic process
Reflective Practices	Teaching Artists model self-reflection for students, leading by example. They apply reflective practices in their approach to instruction by: • Building time for reflection, processing, and adaptation into the curriculum • Engaging in reflective activities with students at the group and individual levels • Provide individualized feedback to students that is accurate and specific, and advances learning • Inviting students to form questions and challenge the thinking of their peers

Characteristics of Practice *(continued)*

COMPONENT	CHARACTERISTICS OF PRACTICE
Reflective Practices	• Performing regular check-ins with students to understand the context they bring to the art form and to learning • Seeking critical feedback on their own teaching style, content, and activities
Artistically Grounded Assessment	Teaching Artists develop assessment tools and practices which enhance instruction in the art form and engage students in their own development as artists by: • Evaluating the quality of student work against students' own objectives and goals for growth • Conducting critiques to help students understand how well they have progressed against learning objectives • Offering opportunities for students to explain their thinking and performance • Enabling students to produce evidence of their progress towards meeting criteria for specific works • Using formative assessment to monitor progress and check for understanding • Using summative assessment to evaluate the extent to which performance benchmarks are met
Flexibility in Instruction	With careful planning balanced by flexibility, Teaching Artists tailor instruction to student needs, interests, and goals by: • Anticipating the need for differentiated learning • Intentionally grouping students for peer-to-peer learning • Incorporating student choice • Seizing unplanned opportunities to enhance student learning • Building on world or local events and students' changing interests • Adjusting the scope of instruction as needed to advance learning objectives

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
Artistic Connections	• How are students encouraged to take pride in working together? Do students assume a collective responsibility in making art? • How do students take ownership of their work? Why is this important? • How does my artistic practice inform my teaching practice and vice versa? • What are all the possible ways students can engage with learning in the art form? Which are the best fit for my students? • How do I balance artistic "tradition" and history with modern and non-traditional explorations of the art form? • Do my classroom practices build social-emotional skills among students in addition to artistic learning?
Integrate Artistic Process and Product	• How can I help students to understand that process is integral to a quality artistic product? • Does the timeline for program implementation support integration of artistic process and product? If it doesn't, what are some strategies for re-aligning?
Student Engagement	• How have I taught students to treat each other with respect? • What strategies can I use with my students so that they will monitor one another's interactions? • What are some examples of ways that students can demonstrate relationship-building? • How do I explain directions and procedure during lessons? • How do I communicate learning objectives to students? How does this fit into the flow of the lesson? • How do the texts and materials I select challenge students' thinking? • Does every task or activity I select or design help students to grasp the lesson's learning objective and master the standards to which it aligns? • Do I sequence my lesson to build students' understanding and bring them to a deeper level of understanding progressively throughout a lesson? • How can I ensure that all students participate in discussions? • How do students respond to and use feedback from their classmates?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Student Engagement	• Does the written material I give students reflect clear and correct artistic language? • How do I incorporate age-appropriate and relevant arts vocabulary into my lessons? • What role does my feedback play in advancing student learning?
Reflective Practices	• How can I invite students to reflect in meaningful ways? • How can I highlight reflection as part of the artistic process? • How do I best embed reflection in my lesson plans?
Artistically Grounded Assessment	• What are discipline-authentic ways of critiquing the art form in the classroom? • How can students contribute to designing assessment rubrics or project benchmarks? • What sources of evidence can I use to assess student learning in the art form? • What strategies work best for me to monitor progress of artistic processes among students? • How do I use self-assessment to create a culture for learning and growth? What role could student self-assessment and critique play in the assessing of artistic process and product? • What are some ways to capture evidence and document artistic processes and final product(s)?
Flexibility in Instruction	• During a lesson, what indicators should I monitor to decide whether I need to make an adjustment? • How can I balance the need for flexibility and adaptation with the need for a clear lesson structure? • How can I stay current and informed on topics of biggest concern and interest to students? Are there ways to incorporate them into my lessons?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

OBSERVATIONS

Teaching Artists create community/ensemble through the nature of interactions, and the tone of conversations in the classroom. As a result, conversation amongst students is highly respectful and supportive. Teaching Artists model and execute artistic techniques, processes, and practices students are expected to achieve. Teaching Artist uses informal assessment for evidence of learning during a lesson. Teaching Artist cultivates safe space through peer-to-peer and Teaching Artist-to-student relationships—this is evidenced by the nature of interaction and the tone and feel of the classroom. The Teaching Artist uses a positive and enthusiastic tone and demonstrates respect for students.

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

- Critique protocol
- Visual Thinking Strategies protocol
- Discussion protocols and guiding questions
- Evidence of group projects and work
- A list of student-created agreements/code of conduct

03B

FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION
Component 3B: Create a Healthy Classroom Culture

COMPONENT GOAL: The classroom culture supports quality instruction when there are clear expectations, mutually understood boundaries, and safe space for exploring artistic practice.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Expectations and Boundaries	Teaching Artists establish clear expectations, boundaries, and classroom norms in partnership with students by: • Posting an agenda for the day • Establishing rituals and routines to begin and end class • Framing each artistic encounter • Clarifying goals for each session or activity • Conveying high learning expectations • Helping students follow standards of conduct without needing a prompt • Encouraging student self-monitoring • Responding to inappropriate language or behavior reflectively, with sensitivity to the dignity of each student • Carefully explaining directions and procedures; anticipate potential misunderstanding • Thoroughly and accurately explaining content by connecting it to student interests, knowledge, and experiences • Manage artistic "chaos" gracefully; orchestrating an environment in which students manage transitions, instructional groupings, and materials and supplies without disrupting learning • Maintaining boundaries and making students aware of their role
Teaching Artist as Facilitator	Teaching Artists clarify their role as facilitators of learning, rather than conveyors of knowledge by: • Embodying an attitude of "we're in this together," using "us" language • Sharing honestly from one's own experience • Practicing immersion in the school environment, attending activities or events outside the arts space • Placing student voice at the center, even when working or communicating primarily with other adults

Characteristics of Practice *(continued)*

COMPONENT	CHARACTERISTICS OF PRACTICE
Emotional Safety	Emotional safety ("safe space") is defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated. To support emotional safety, Teaching Artists discuss and develop the following with students: • Establishing equitable rules • Establishing clear boundaries • Setting shared expectations and norms • Fostering safe expression of self • Developing trust and respect • Cultivating openness to taking risks and learning from mistakes • Modeling self-disclosure and bringing personality into the artistic process • Demonstrating empathy
Cultural Inclusion	Teaching Artists and programs are more accessible to communities when they: • Are sensitive to language preferences • Establish multiple points of contact, engagement, and modes of participation throughout the program • Are respectful of family needs when creating expectations for family involvement • Schedule culminating events with an eye to prospective family scheduling limitations or conflicts • Engage in ongoing dialogue with families regarding how they can be better engaged

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
Expectations and Boundaries	• How will I manage conflict if it arises in the classroom? • How do I set clear expectations for conduct? • What strategies can I use to establish and reinforce routines, procedures, and expectations? • How do I monitor disruptive student behavior while attending to the task of teaching all students? • What role do students play in establishing and maintaining classroom systems? • What is the role of the classroom teacher in implementing management systems? What is my role? • What expectations does the classroom teacher hold for student behavior? • What are the benefits and challenges of using the classroom teacher's management systems?
Teaching Artist as Facilitator	• What is the value of cross-organization collaboration in a school? How can I best collaborate with other arts partners working in the school? • What are families' language preferences? • How do families access information best/easiest? • How do I model good relationship practices for students? • Am I respectful of student voice as a driving force for decision-making and practices inside the classroom and out?
Emotional Safety	• How do I build trust and rapport amongst students and myself? • How can I empower students to take risks and be vulnerable? • How do can I best model risk taking, empathy, and healthy boundaries with students in the classroom environment? • Is the space welcoming for all students? How might I need to modify the space to make it so? • What is the difference between safety, tension, and comfort in the classroom? • Am I willing to fail in front of students? • How can I challenge students to assess their personal viewpoints and biases?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Cultural Inclusion	• Are my management systems non-authoritarian and inclusive of varied cultures, including, but not limited to, the cultural heritage of my own individual students? • How can I include student voice in evaluating the success of cultural inclusion with respect to learning objectives?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

OBSERVATIONS

Teaching Artists demonstrates cultural inclusion in words and actions in the classroom. The nature of interactions (student-to-student, Teaching Artist to student, and Teaching Artist to classroom teacher) is respectful and values all voices in the room. Student demonstrate responsibility in upholding and managing classroom systems.

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

• Agenda or notes from a professional development session (e.g.: trauma-informed teaching practice, communication and cultural humility in family engagement, etc.)
• Student and parent interest inventory
• Student-created classroom "norms", procedures, or rules
• Student self-monitoring tools
• Student reflection
• Student discussions with one another
• Library of professional learning materials
• Daily agenda or procedure is posted
• Organizational and partner statements about bullying

04

FOCUS AREA 4: CONTINUOUS QUALITY IMPROVEMENT OVERVIEW

Engaging in continuous quality improvement requires embracing evaluation as an important tool for accountability and quality improvements as well as a commitment to expanded learning across multiple environments, including the organization, the school, and the community at large.

Components and Elements of Focus Area 4

Focus Area 4 consists of two components and associated elements, listed below. Each component and element is explained in further detail in this chapter.

A. CONDUCT EVALUATION
- Evaluate Programs

B. STRIVE FOR SUSTAINABILITY
- Expand Arts Learning Within the Organization
- Expand Arts Learning in the School
- Expand Arts Learning in the Community

04A

FOCUS AREA 4: CONTINUOUS QUALITY IMPROVEMENT
Component 4A: Conduct Evaluation

COMPONENT GOAL: Teaching Artists plan for the future by inviting critical feedback used to inform future practice.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Evaluate Programs	Teaching Artists engage in a regular process of self-reflection leading to informed action. They pose questions of themselves after each teaching experience, for example: • Did I model good artistic practices for students, and how? • Did I experience assumptions or bias during this teaching experience at all? • Did anything cause uncomfortable feelings for me, and why? How did I react? • How did I present myself, and how did that presentation inform interactions and relationships? Teaching Artists also invite feedback from critical stakeholders regarding their own performance such as: • Identifying opportunities for growth • Collecting feedback on student learning, and experience • Analyzing results of formal and informal observations by Master Teaching Artists and others Teaching Artists should also rely on the results of student assessments to inform future use in teaching by: • Reviewing student work and portfolios as a means of understanding whether assessments are valid, the extent to which process and product have been balanced, and identify areas of improvement for the curriculum • Evaluating each lesson or unit against the degree of student learning achieved in order to focus the curriculum on its highest impact components • Using formative and summative assessment outcomes to design future curricula, adapt approaches to reach the diverse needs of each student, and improve efficacy of instructional strategies

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
Evaluate Programs	• How do I collect and incorporate feedback from all stakeholders? • What skills would I place in my personal Teaching Artist toolkit, and what do I still need to develop? • How can I best respond to student and school needs in future programming? • How do I use the information the assessments provide? • Did I experience assumptions or bias during this teaching experience at all? • Did anything cause uncomfortable feelings for me, and why? How did I react? • How did I present myself, and how did that presentation inform interactions and relationships?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

OBSERVATIONS

Evidence of this component can be found during pre-observation conversations, as Teaching Artists speak to the ways in which previous evaluation and learning has informed the type, style, and content of instruction today.

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

• Formative and summative assessments
• Lesson plans
• Assessment criteria
• Criteria posters/charts
• Student work and student benchmarks
• Personal inventory of self

04B

FOCUS AREA 4: CONTINUOUS QUALITY IMPROVEMENT
Component 4B: Strive for Sustainability

COMPONENT GOAL: Arts learning is expanded within the organization, school, and community to apply what has been learned and build sustainability for future practice.

Characteristics of Practice

COMPONENT	CHARACTERISTICS OF PRACTICE
Expand Arts Learning Within the Organization	Teaching Artists collaborate across the organization to expand arts learning in the arts organization by: • Developing shared intentions for teaching, learning, and the arts • Ensuring organizational understanding of how the artistic process translates to its education work • Working closely with administrators to help them understand success; share evidence • For internal stakeholders, clarifying student outcomes, how they are assessed, and how their teaching practice supports the organization's strategic direction
Expand Arts Learning in the School	Teaching Artists form strong, trusting relationships with school and community stakeholders by: • Infusing work with the spirit of collaboration, including open and honest feedback • Embracing shared accountability • Ensuring consistency over time • Building a feedback loop with ongoing touches and invitations for constructive criticism • Soliciting thought partnership in developing key strategic elements (e.g.. artistic vision) • Engaging those whose feedback may typically be overlooked
Expand Arts Learning in the Community	Teaching Artists expand the culture of arts learning beyond the classroom into the school and community by: • Promoting awareness of the program within the school community • Providing opportunities for students to be seen as an ensemble by the rest of the school or community • Documenting the arts access achieved by the program to enable future sequential or complementary learning

Characteristics of Practice *(continued)*

COMPONENT	CHARACTERISTICS OF PRACTICE
Expand Arts Learning in the Community	Leveraging what is learned through reflection with students and partners, Teaching Artists share their findings with professional peers in support of a larger learning community. Among the topics professional peers may choose to address as a group are: • How to build student energy and enthusiasm in an art form and how to deepen their engagement • How to cultivate students' emerging artistic identities and skills • Alternative approaches to teaching and learning with an eye to continual improvement • Student outcomes and which elements of practice likely contributed most to positive results • Additional skills, tools, resources, or time needed to deliver the curriculum well • Challenges with particular students or groups of students

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
Expand Arts Learning Within the Organization	• How do I collaborate with the organization to develop a shared intention for teaching, learning, and the arts? • How can I best communicate and share processes, outcomes, and practices with the organization? • Are my administrators adequate ambassadors for my work? How can I help them speak more clearly to the impact of my efforts?
Expand Arts Learning in the School	• How do I seek out feedback from the school community, including administrators, teachers, and students? • Did I conduct my relationships in the school community in a way that will yield positive future partnership(s)?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Expand Arts Learning in the Community	• What are some strategies to help stakeholders who place all value in the final product also understand the importance of process? • How can I share what is happening in my classroom with other stakeholders and community members? • How have I documented student learning – and in what ways can I share it as evidence of arts learning? • Have I engaged my peers in a community of practice, bringing everything I have learned to the table to move the field forward?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

OBSERVATIONS

Evidence of this component can be found during pre-observation conversations, as Teaching Artists detail the ways in which they are serving as ambassadors for student learning and artistic growth within the organization, school, and community.

SUPPORTING DOCUMENTS

Teaching Artists 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 Teaching Artists can showcase their practice.

• Communication logs
• Documentation of program process, curriculum, and student outcomes
• Student, parent, teacher, and administrator survey data
• Marketing materials in the language of students and families
• List of professional development needs

GLOSSARY

ACADEMIC VOCABULARY: words that are traditionally used in academic dialogue and text. Specifically, it refers to words that are not necessarily common or frequently encountered in informal conversation.

ALTERNATIVE ASSESSMENTS: alternative assessments provide an opportunity for students to create a response to a question, task, or assignment. Alternative assessments can include performances, oral presentations, exhibitions, and reviews of work compiled into a portfolio.

ANALYTIC ASSESSMENT: employs separate criteria (and related rubrics) which each provide a separate number which are aggregated to form a total score for the artwork being judged. For example, a work may be judged against the criteria of "technical skill", "expressive use of visual qualities", and "degree of imagination" expressed in the work. A score could be given on a 1 to 5 scale for each of those criteria. Those three numbers are then added together to arrive at a final score for the piece. The assumption in such a practice that each of the criteria carry equal weight in the determination of the value of the piece.

ANCHOR WORKS: the main artistic texts that will be used to teach content to students. Artistic texts can take on many forms (e.g. scripts, space, lyrics, film, painting, etc.) and should be aligned to the content standards, evaluated for appropriate complexity, supported by supplemental materials and assessed for student comprehension. A high-quality anchor work is worthy of multiple examinations and will be the key to a successful lesson or unit.

ANECDOTAL EVIDENCE: non-scientific observations or studies, which do not provide proof but may assist research efforts.

ARTISTIC DISCIPLINE: any one, or any combination of, the following categories: architecture, design (including interior design), creative writing, visual arts (painting, drawing, sculpture, ceramics, textiles), performing arts (dance, music, theatre), film, video, performance art, interdisciplinary arts, media and electronic arts, and new artistic practices.

ARTISTIC IDENTITY: artist's unique way of looking. It refers to a collection of individual or collective, social and spiritual, neurological and psychological conditions or approximations of reality, and comes through association in a subconscious way. It shows itself through a sensitivity to certain creative choices, concerning the subjects and the manner of elaboration (color, surfaces, shapes, etc.). It is often only after a full portfolio, created over years, that this viewing image is envisioned.

ARTISTIC MASTERY: the effective transfer of learning in authentic and worthy performance. Students have mastered a subject when they are fluent, even creative, in using their knowledge, skills, and understanding in key performance challenges and contexts at the heart of that subject, as measured against valid and high standards. Mastery is of greater depth than proficiency. It connotes knowledge at a much deeper level. It is the point at which students have not only met specific benchmarks but also gained a complete understanding of the content and can consistently demonstrate the skill.

ARTISTIC PRACTICES: the ways in which an artist goes about his/her work. Artistic practice goes beyond the physical activities of making artistic products and can include influences, ideas, materials as well as tools and skills.

ARTISTIC VOCABULARY: words that are traditionally used in artistic dialogue and text. Specifically, it refers to words that are not necessarily common or frequently encountered in informal conversation.

ASSESSMENT: assessment of student learning is specifically designed to measure student knowledge and skills. The resulting data can be used for many purposes, including student grades, measuring change over time, informing lesson/program improvements, gauging lesson/program effectiveness, or comparing two or more groups. Assessment of student learning may be one component of program evaluation.

ASSESSMENT (CONTENT) VALIDITY: is achieved when the measures used to assess an art work or performance interrogate the essence of the subject matter. If the measures reveal what is held to be essential to the subject then the instrument or method can be regarded as valid.

ASSESSMENT CRITERIA: see Criteria.

ASSESSMENT RELIABILITY: achieved in qualitative assessment when multiple judges are able to independently assign equivalent value to the same work.

AUTHENTIC ASSESSMENT: determines student performance in terms of the capacity of learners to complete a real-life performance task. For example, a student may demonstrate his or her ability to make a realistic drawing of a toy from observation. If that student was asked to answer multiple-choice questions about how to draw the toy this would be an inauthentic assessment of their ability to successfully complete that task. That is, they may answer the questions correctly but still be unable to complete the drawing task with any level of success.

BACKWARDS DESIGN: an approach to designing a curriculum or unit that begins with the end in mind and designs toward that end. Start with the end (the desired results) and then identify the evidence necessary to determine that the results have been achieved (assessments). With the results and assessments clearly specified, the designer determines the necessary knowledge and skill, and only then, the teaching and activities needed to equip students to perform.

BENCHMARKING: a common practice used to clarify the meaning of rubric statements defining performance levels. This is done by selecting student work samples that exemplify the meaning of each level of the rubric. For the most effective results, it is advisable to have a group of selected expert judges discuss the rubric and agree upon best examples to use as benchmarks for each level.

"THE CANON": a body of work which has been established as representative of the best examples of a particular genre. The works of art that are included in the canon are considered to be masterpieces. The works included in the canon set a standard from which other works of art, whether new or old, which are not included in the canon can be judged. One often-taught tradition is "The Western Canon," which is made up of such works of art drawn primarily from Western Europe and the United States. However, other art forms and cultural traditions often have their own canons.

CHECKLIST: an instrument on which the rater assesses student performance for each criterion using a simple scale without necessarily having clear criteria, such as yes/no, proficient/not proficient, or a five-point scale ranging from poor to excellent without clear gradations for quality.

CHILD DEVELOPMENT: the normal progression by which children change as they grow older by acquiring and refining knowledge, behaviors, and skills. Child development generally involves observing/assessing five specific areas: motor/physical, cognitive, social/emotional, communication/language, and self-help/adaptive.

COMMON CORE STATE STANDARDS: new standards adopted by 46 states, including Illinois, that outline a higher bar for what students must know in order to succeed in college and careers.

CONTENT STANDARDS: a written description of what students should know and/or be able to do in a particular content or subject area. The expectations articulated in the content standard outline the knowledge, skills, and abilities for all students in the subject area.

CREATIVE YOUTH DEVELOPMENT: dynamic area of community arts education that successfully bridges youth development; the ongoing process through which youth acquire social, emotional, academic, and vocational skills while also meeting their needs for physical and psychological safety, caring relationships, and community connection and arts education. Creative youth development is a new term to describe this segment of out-of-school time youth arts programs.

CRITERIA/CRITERION: in the context of arts education, is the expression of the quality sought when a judgment must be made about something (e.g. creativity or the degree of creative thinking demonstrated in the art work). "Criteria" is the plural form of the word (i.e. one criterion or many criteria). The process of assessment in the arts requires the expression of explicit criteria to guide the judgment of those charged with the responsibility of determining whether or not student products or performance contain the qualities that demonstrate a high level of learning, or "excellence" of achievement, in the context of the curriculum. Many common criteria include imagination, technical skill, and use of formal qualities to achieve expressive outcomes.

CRITIQUE: an oral or written discussion strategy used to analyze, describe, and interpret works of art. Critiques help students hone their persuasive oral and writing, information-gathering, and justification skills.

CULMINATING EVENT: provide an important opportunity for students to demonstrate their learning to other students, teachers, parents, and the community (e.g. an exhibit, performance of student work). Culminating events also help the community understand the value of creative learning.

CULTURAL IDENTITY: familial and cultural dimensions of a person's identity, and how others perceive him or her (i.e. factors that are salient to a person's identity both as perceived by the individual and how others perceive the person's identity).

CULTURAL INCLUSION: the active, intentional and ongoing engagement with diversity—in people, in the curriculum, in the co-curriculum, and in communities (intellectual, social, cultural, geographical) with which individuals might connect—in ways that increase one's awareness, content knowledge, cognitive sophistication and empathic understanding of the complex ways individuals interact within (and change) systems and institutions.

CULTURALLY-RELEVANT: a pedagogy grounded in teachers' displaying cultural competence: skill at teaching in a cross-cultural or multicultural setting. They enable each student to relate course content to his or her cultural context.

CURRICULUM: the explicit and comprehensive plan developed to honor a framework based on content and performance standards.

DEVELOPMENTALLY APPROPRIATE: an approach to teaching that respects both the age and the individual needs of each child. Programs that incorporate developmentally appropriate practices will consider or include the following when creating a curriculum and planning activities: age, individual, child-guided and teacher-guided experiences, and play.

DIAGNOSTIC ASSESSMENT: may be conducted as part of the day-to-day routine of teaching for the purpose of identifying students' strengths and weaknesses. This form of assessment can include observation, testing, and analysis of classroom work and the intention is to inform teachers about the profile of student performance and provide input to improve future teaching strategies.

DIFFERENTIATED LEARNING: a process to approach teaching and learning for students of differing abilities in the same class. The intent of differentiating instruction is to maximize each student's growth and individual success by meeting each student where they are, and assisting in the learning process.

DOCUMENTATION: a tool to make learning visible. It can help practitioners gain greater insight into student's thinking throughout everyday experiences. It is also used to reflect student's thinking, to help them generate new ideas, learning, and discoveries. Documentation allows us to gather, share, and discuss evidence of development and learning with parents, students and other practitioners/stakeholders.

DOSAGE: the scope and frequency of a program.

EVALUATION: the appraisal of the value of an educational artifact requiring judgments to be made about the quality of a performance, artifact, or product.

FORMATIVE ASSESSMENT: assessment used to provide the information needed to adjust teaching and learning while they are happening.

FORMATIVE EVALUATION: formative evaluation is typically conducted for improvement of a program or product.

GRADING: the use of a letter or symbol to represent a level of achievement following the judgment of evidence including artifacts, performance, or test scores made by an instructor.

HABITS OF MIND: an identified set of 16 problem solving, life related skills, necessary to effectively operate in society and promote strategic reasoning, insightfulness, perseverance, creativity and craftsmanship. The understanding and application of these 16 Habits of Mind serve to provide the individual with skills to work through real life situations that equip that person to respond using awareness (cues), thought, and intentional strategy in order to gain a positive outcome.

INCLUSION: the practice of educating all children in the same classroom, including children with physical, mental, and developmental disabilities.

INDIVIDUAL EDUCATION PROGRAM (IEP): a plan that identifies learning goals for the student and the special supports and services required to meet those goals.

INSTRUCTIONAL STRATEGIES: techniques used to help students become independent, strategic learners. These strategies become learning strategies when students independently select the appropriate ones and use them effectively to accomplish tasks or meet goals. Instructional strategies can motivate students and help them focus attention, organize information for understanding and remembering and monitor and assess learning.

LEARNING OBJECTIVES: brief statements that describe what students will be expected to learn by the end of school year, course, unit, lesson, project, or class period. In many cases, learning objectives are the interim academic goals that teachers establish for students who are working toward meeting more comprehensive learning standards.

LEARNING ORGANIZATION: organizations that are skilled at creating, acquiring, and transferring knowledge, and at modifying its behavior to reflect new knowledge and insights–ultimately leading them to adapt to changing environments by using and reflecting these new knowledge and insights. This includes the ability as an organization, to change what it does, or how it thinks, as a result of experience.

LEARNING STANDARDS: specific statements of knowledge and skills.

LESSON PLAN: a detailed description of the course of instruction or "learning trajectory" for a lesson. A daily lesson plan is developed by an instructor to guide class learning. Details will vary depending on the preference of the instructor, subject being covered, and the needs of the students. A lesson plan is the instructor's guide for running a particular lesson, and it includes the goal, how the goal will be reached, and a way of measuring how well the goal was reached.

MASTER TEACHING ARTIST: highly qualified Teaching Artist with at least 5 years of experience providing arts residency programs in schools and leading professional development. Master Teaching Artists have excellent facilitation, reflection, and communication skills. They also have extensive curriculum writing experience, a clear understanding of school, teacher, and student needs, and how to address these needs through the arts.

MEASUREMENT: is the process of quantifying information that can be used to consider in judgments about student learning. A measurement activity is designed to determine whether something is present or absent in an object or performance.

METACOGNITION: a regulatory system that helps a person understand and control his or her own cognitive performance. Metacognitive strategies refers to methods used to help students understand the way they learn; in other words, it means processes designed for students to 'think' about their 'thinking'.

MISSION STATEMENT: articulates who the organization serves, what the organization offers, and where the organization devotes resources. A strong mission statement is clear, concise, comprehensive, and coherent.

NEEDS ASSESSMENT: the process of measuring the extent and nature of the needs of a particular target population so that services can respond to them.

NORM REFERENCED INDICATORS: compare students' progress to others in their peer group. This group may contain students in the same grade across the nation, or other categories such as special education, disability status, English learners, gifted students, and more.

OBSERVATION PROTOCOL: a form/tool used while observing a task, performance, or activity that outlines specific criteria or elements to look for during the observation. The protocol may include checklist items such as whether a specific element was observed, or Likert-type ratings gauging the extent to which the element was observed.

ORGANIZATIONAL RESEARCH: investigation into and study of materials and sources in order to establish facts and reach new conclusions about the organization.

OUTCOME: a desired result, a specific goal to which educators commit. To determine if outcomes have been attained requires agreement on specific measures—the assessment tasks, criteria, and standards. And outcome-based approach focuses on desired outputs, not the inputs (content and methods). The key question is results-oriented (what will students know and be able to do as a result of instruction) rather than input-based (what instructional methods and materials will be used).

PEER ASSESSMENT: requires students to provide feedback to their peers on a product or a performance, based on the criteria of excellence for that product or event which students may have been involved in determining.

PEER-TO-PEER LEARNING: a type of collaborative learning that involves students working in pairs or small groups to discuss concepts, or find solutions to problems. Through peer instruction, students teach each other by addressing misunderstandings and clarifying misconceptions.

PERFORMANCE INDICATORS: statements that explain what students can do in order to meet the benchmarks and standards; they also change at each grade level.

PERFORMANCE STANDARDS: express the degree to which students have achieved mastery of the content standards. Such statements are usually expressed using criteria and related rubrics that describe levels of performance from unsatisfactory through acceptable to high levels of performance. Performance Assessment tasks are often complex and may include such activities as the creation of a portfolio, reflective diaries, a performance, a presentation and so on. This concept is closely related to authentic assessment.

PERFORMANCE-BASED ASSESSMENTS: an assessment technique that uses systematic observation and evaluation to measure a student's skill as they complete an activity or produce a product.

PERSONAL INVENTORY OF SELF: an assessment tool used to help educators learn what their personality type is. It reveals information about social traits, motivations, strengths and weakness, and attitudes.

PORTFOLIO REVIEW: a method of assessment, usually intended to measure skills that evaluates student performance or achievement based on a collection of samples of student work. Portfolios (i.e., compilations of student work) can be either hardcopies or electronic collections. The review process usually entails the use of an assessment tool such as a checklist or rubric.

PROCESS: focused on the experience of making art rather than the end result (see: product).

PRODUCT: focused on the end result of making art, such as a play, exhibition, a work of art or performance, rather than the experience (see: process).

PRODUCTIVE STRUGGLE: developing strong habits of mind, such as perseverance and thinking flexibly, instead of simply seeking the correct solution. Not knowing how to solve a problem at the outset should be expected. The key is working through a problem, encouraging students to think outside the box, and not letting them get discouraged if their initial strategies don't work.

PROFESSIONAL DEVELOPMENT: training for instructors and/or administrators and arts partners that enables staff to learn more about developing arts-based lessons and best practices; often customized to serve specific classroom interests and goals.

PROGRAM EVALUATION: the application of scientific methods to assess the design, implementation, improvement, or outcomes of a program. The assessment of student learning may be one component of a program evaluation.

PROGRAM GOALS: broad and future-oriented criteria and standards against which you determine performance.

QUALITATIVE ASSESSMENT: the process of making a judgment about the degree to which qualities are present in a performance, or object relative to an established standard. Such judgements are complex and require experienced assessors with intimate knowledge of the media employed, artistic genre, and student development to be able to make these judgments effectively. Qualitative assessments are considerably more appropriate to assessment of learning in the arts.

QUANTITATIVE ASSESSMENT: is closely related to measurement in that it employs a process of assessing student achievement based on things that can be counted. In the arts, this assumption falsely connects quantities with quality and is, for the most part, unhelpful in determining the virtue of students' creative production. That said, there are some conditions under which this kind of assessment data can contribute to an understanding of student progress (such as the demonstration of knowledge of facts about art history) but for the most part does not address the fundamental issues related to artistic/critical thinking and creative production.

REFLECTION: the process of carefully and persistently thinking about a learning experience's meaning to the self through the development of inferences, interpretations, and conclusions.

RUBRIC: is a set of statements describing performance levels that may be achieved in relation to a criterion. A rubric typically will be comprised of two parts, a numerical scale and matching statements of performance levels. A rubric is based upon the assumption that any qualities that can be seen to be present in an object or performance are present to some degree.

SAFE SPACE: the term safe space is used in multiple ways in artistic setting. It can encompass the physical qualities of a particular place, the symbolic safety in which discriminatory activities, expressions of intolerance or policies of inequity are barred, the comfort and familiarity of a space, and the rules of engagement that support the creation of student work and invite a greater degree of artistic risk.

SCOPE AND SEQUENCE: the essential understandings, knowledge, skills, and processes that are required for instruction and the logical, sequential, and meaningful order in which they are to be taught.

SELF-ASSESSMENT: a process of formative assessment during which students reflect on and evaluate the quality of their work and their learning, judge the degree to which they reflect explicitly stated goals or criteria, identify strengths and weaknesses in their work, and revise accordingly.

STRATEGIC PLANNING: a process which identifies strategies that will best enable a nonprofit to advance its mission. Ideally, as staff and board engage in the process, they become committed to measurable goals, approve priorities for implementation, and also commit to revisiting the organization's strategies on an ongoing basis as the organization's internal and external environments change.

STRENGTHS-BASED: making use of the assets that all stakeholders bring to the table.

STUDENT AGENCY: relevant to learners, driven by their interests, and often self-initiated with appropriate guidance from teachers. Student agency gives students voice and often, choice, in how they learn. This gives students a stake in choosing from opportunities provided for them. Their ability to make a decision triggers a greater investment of interest and motivation.

STUDENT OUTCOMES: a desired result, a specific goal to which educators commit. An outcomes-based approach focuses on desired outputs, not the inputs (content and methods). The key question is results-oriented rather than input-based.

SUMMATIVE ASSESSMENT: an end point judgment about the degree of achievement evident in student work at the end of a substantial unit of study, such as a term, semester, or year. These assessments determine access for students to educational opportunities such as the ability to proceed further in their course of studies, entry to college or university, or final graduation.

TESTING: requires an individual to demonstrate knowledge by performing tasks in response to a set of questions or completion of a defined exercise. Tests, therefore, are methods for securing information about learning, but they have no intrinsic connection to evaluation. A test simply provides information about which judgments have to be made. Typically, the results of a test are measured or judged to produce a score or grade.

UNIT PLAN: represents a coherent chunk of work in courses or strands, across days or weeks. A body of subject matter that is somewhere in length between a lesson and an entire course of study focusing on a major topic or process, and lasts between a few days and a few weeks.

VALUES STATEMENT: represents the core beliefs of the organization that inspire and guide its choices in the way it operates and deals with people. These values should be embedded in both the mission and the vision and part of all internal and external communications.

VISION STATEMENT: captures a forward-thinking, aspirational vision of the organization. A strong vision statement is aspirational, reflects our values, sets standards of excellence, clarifies our purpose and direction, is ambitious, and avoids flowery language.

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826CHI
About Face Theatre
Academy of Urban School Leadership
Adventure Stage Chicago
After School Matters
Albany Park Theater Project
The Albert Pick, Jr. Fund
Allstate Insurance Company
American Rhythm Center
Art Encounter
The Art Institute of Chicago
ArtReach
Arts 4 Students Organization
Arts Alive Chicago
Athenaeum Theatre
Auditorium Theatre of
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Barrel of Monkeys
Beverly Arts Center
Brown Wall Project
CASA
Changing Worlds
Chi—Rise
Chicago Children's Choir
The Chicago Community Trust
Chicago Dance Institute
Chicago Department of Culture Affairs
     and Events (DCASE)
Chicago Human Rhythm Project
Chicago Improv Productions
Chicago Jazz Philharmonic
Chicago Opera Theater
Chicago Park District
The Chicago Philharmonic Society
Chicago Poetry Center
Chicago Public Art Group
Chicago Shakespeare Theater
The Chicago Storytelling Guild
Chicago Symphony Orchestra—
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Chicago Youth Centers
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Communities in Schools of Chicago
Cool Classics!
Court Theatre
CPS
CPS-Office of Early Childhood
CPS-Prescott School
CPS-Solomon School
CPS-Department of Arts Education
Creative Artist Association
Crown Family Philanthropies
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Design Dance
Dream Big Performing Arts Workshop
Emerald City Theatre
Ensemble Español Center for
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Evanston Arts Education Coalition
The Field Foundation of Illinois, Inc.
Forward Momentum Chicago
Foundations of Music
Free Lunch Academy
Goodman Theatre
Guitars Over Guns Organization
The Greatest Story Never Told
Green Star Movement
Harris Theater for Music and Dance
Her Story Theater
Hubbard Street Dance Chicago
Hyde Park Art Center
Ignition Community Glass
Illinois Arts Council Agency
Illinois Caucus for Adolescent Health
Illinois Humanities "Road" Scholar
Illinois Storytelling Inc.
Ingenuity
Instituto Cervantes of Chicago
International Tap Association
Intonation Music Workshop
Jane Addams Hull-House Museum
The Joffrey Ballet
Joyce Foundation
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Forefront
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Lifeline Theatre
Literature For All of Us
Little Kids Rock
Lizzie G Entertainment, LLC
The Lloyd A. Foundation
Lookingglass Theatre Company
Lyric Opera of Chicago
Music in Urban School Inspiring Change, Inc.
Marwen
Merit School of Music
Moxie Mosaics
Mudlark Theater Company
Muntu Dance Theatre of Chicago
Music House, Academy of Music
    and Dance
Musical Arts Institute
National Museum of Mexican Art
National Storytelling Network
Northeastern Illinois University–Center
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Northern Illinois University
Northlight Theatre
Northwestern University
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Opera Unlimited
Outreach Ensemble
The People's Music School
The Port Ministries
Play in a Book
Polk Bros. Foundation
Ravinia–Reach, Teach, Play
Red Clay Dance Company
Rhythm Revolution
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Silk Road Rising
SitStayRead
SkyART
Snow City Arts
South Shore Opera Company of Chicago
Springboard Chicago
Steppenwolf Theatre Company
Terra Foundation of American Art

TimeLine Theatre Company
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Urban Gateways
Urban Threads Studio
The Westside Media Project
Writers Theatre
YBE INC.
Yollocalli Arts Reach
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