GOODMAN THEATRE

ACTION PLAN FOR INCLUSION, DIVERSITY, EQUITY, ANTI-RACISM, ACCESS (IDEAA)

Creating a culture of opportunity for all—on stage and off—at Goodman Theatre
A LIVING DOCUMENT | As of November 18th, 2026

IDEAA STATEMENT 2

OVERVIEW 3

FIVE CORNERSTONES OF ACCOUNTABILITY 4

- DIVERSITY GOALS 5
- POLICY GOALS 7
- ENGAGEMENT & OUTREACH GOALS 9
- PROGRAMMING GOALS 11
- RESEARCH AND ASSESSMENT 13

NEXT STEPS 15

IDEAA STATEMENT

We at Goodman Theatre are storytellers who believe that a diversity of people, ideas and cultures in our organization enriches both the art on stage and our civic engagement. In our workplace, we strive to reflect the communities we serve and create an inclusive work environment. The Goodman values equity, diversity and inclusion and is committed to approaching our work with these values in mind. We acknowledge that underrepresented identities have not always been welcomed by the theater industry. However, our individual intersectional identities represented across staff, board, artists, and audiences bring vibrancy to our work, and help make us better equipped to live these values—on and off stage.

We chart our future course through the following living document—our **Action Plan for Inclusion, Diversity, Equity, Anti-Racism and Access (IDEAA)**. While we welcome all to this transformational process, we center our focus on People of Color (POC), people with disabilities, women, and all underrepresented voices. The IDEAA Action Plan, originally developed in 2020, was the result of a six-month collaborative effort involving individuals at every level of our organization—artists, staff, leadership, and boards. That same collaborative approach continues to drive our work. The collective ideas, resources, diligence, and dedication of the Goodman community coalesce as the foundation of our IDEAA Action Plan.

OVERVIEW

Goodman Theatre, "Chicago's Theater since 1925," is a nonprofit, civic institution known for the quality of our productions, the depth and diversity of our artistic vision, and our commitment to community. At our core is the community of artists, artisans and craftspeople who bring life to the classic revivals, large-scale musicals, and new plays on our stages. Supported by Goodman's dedicated staff, passionate boards and committed volunteers, we are an organization that believes in the power of theater to instigate, educate, and entertain.

Our vision of a better future must first acknowledge what has brought us to this moment—including the salient historical milestones over the Goodman's evolution as an arts and civic organization committed to quality, diversity and our Chicago community. Historically, diverse artistry on our stages—beginning in 1978 with Richard Wright's *Native Son* starring Meshach Taylor, through the 2000s with our biennial Latino Theatre Festival and continuing today, with inclusive casting in our annual *A Christmas Carol*—has helped open doors to our community, led to greater inclusivity and established the Goodman as the first major not-for-profit theater in Chicago.

As we at Goodman Theatre consider how we might contribute to the building of a more just, equitable and anti-racist American society, we must reckon with that which divides us, assess our role in the lack of progress towards equity and justice, dismantle systems that do not serve us and construct new processes and policies that advance our mission. We must also continue to unpack our history as a predominantly white institution situated on stolen lands. Greater representation of people of color in every aspect of our organization—from the artists on stage and behind the scenes, to our boards and among our staff—help enact new systems that enable a better future for all. To do this work and promote social justice, we will work to examine our own institutional processes and root out any signs of systemic racism. The Goodman is committed to approaching our work through the practice of anti-racism and will continue to learn through this process. We will make mistakes; but we endeavor to be proactive, listen and improve.

FIVE CORNERSTONES OF ACTION AND ACCOUNTABILITY

DIVERSITY | POLICY | ENGAGEMENT & OUTREACH | PROGRAMMING |RESEARCH AND ASSESSMENT

Diversity

We are committed to infusing diversity into every aspect of our operations. We recognize that our individual intersectional identities represented across staff, board artist and audiences bring vibrancy to our work and help make us better equipped to reflect our world-both on and off stage.

Policy

We will work to revise and establish institutional policies in order to ensure a safe and respectful environment; break the traditional barriers of participation; and enact equitable practices for all who engage with our organization.

Engagement and Outreach

Using the tools of the theatrical profession, we aim to develop generations of citizens who understand the cultures and stories of diverse voices. We believe that a diversity of people, ideas and cultures in our organization enriches both the art on stage and our civic engagement.

Programming

We will review our artistic priorities—as demonstrated in the plays we produce, the artists we champion, the works we develop—and ensure that we uplift voices from people of color, people with disabilities, women, and underrepresented communities in creative endeavors going forward, both in new opportunities as well as in our ongoing/established efforts

Research and Assessment

We will invest in creating a more equitable American theater by examining our internal systems and collaborating with industry professionals and other theatres who will help us analyze, measure, and track our goals with our action plan.

The following section seeks to be a real-time, ongoing reflection of our process and progress. Acknowledging that everyone at Goodman Theatre plays a role and shares the responsibility and commitment to our IDEAA action plan, we enter this work as a collective of individuals across departments and at every level within the organization.

DIVERSITY GOALS

We are committed to infusing diversity into every aspect of our operations. We recognize that our individual intersectional identities represented across staff, boards, artists and audiences bring vibrancy to our work and help make us better equipped to reflect our world- both on and off stage.

- Recognizing that women currently represent over 50% of individuals on each of our boards, in collaboration with Goodman's nominating committee, we strive to increase representation of people of color on our boards by the end of season 25/26. (Development)
    - Board of Trustees from 20% to at least 23%: currently at 20%
    - Women's Board from 13% to at least 15%: currently at 19%
    - Scenemakers Young Professional Board from 32% to 40%: currently at 38%.
    - Premiere Society Council from 15% to at least 20%: currently at 18%
- *By the end of season 24/25, strengthen Goodman Theatre's Affinity Group program to ensure that the needs of our employees are aligned with organizational priorities by accomplishing the following:* Create a clear process for establishing and maintaining affinity groups, establish an organizational structure and written bylaws for each functioning affinity group and developing a budget/process that ensures affinity groups have resources for approved activities (Human Resources)

Diversity Accomplishments:

1. **By the end of season 25/26 establish an inclusive method that enables staff and artists to self-identify their demographic information.** This method was rolled out to the board on 09/2024. It is currently being actively used by Creative teams. We have not prioritized this process for staff yet and will consider the need in the future.
2. **By the end of season 24/25 establish an inclusive method that enables our board members and creative teams to self-identify their demographic information, if they choose, (race, gender, disability, etc.) and track this over time (Human Resources, Artistic, Education, Development & Production)** We created and rolled out a new process beginning September 2024 which enabled our board and creative teams to confidentially self-identify their demographic information. Although not mandatory, it allowed us to have a fuller picture of the diversity of our organization.

3. **Increase design and creative positions held by people of color to at least 50% each season**. Of the 74.49% of creative team members who completed the demographic survey, 58.9% were BIPOC in season 24/25. We are actively collecting data on the 25/26 season.

4. **Through expanded marketing and outreach, increase attendance for accessible and Spanish subtitled performances by 5% annually beginning in 23/24. It has been an ongoing goal to expand Goodman's overall accessibility programming. (Marketing)**
    a. Goodman established an accessibility coordinator position in 2020 who makes recommendations that increase accessibility within Goodman Theatre. These responsibilities have now been rolled into Front of House Management. Among others, we currently offer foreign language and ASL Interpreted performances, sensory friendly services etc.
    b. Between FY 23 and FY 25 Goodman noted the following attendance changes:
        i. Spanish Subtitled performances increased by 54.9%

ii. Sensory Friendly performances increased by 89.5%
iii. Combined (ASL, Open Captioned, Audio Description) offerings increased by 34%

5. **Increase Spanish language classroom resources for Students and Patrons by providing translated study guide materials for three School Matinee Series shows (Education)**
Starting with the 24/25 season, we have introduced Spanish language study guides and curriculum materials for each of our main Student Matinee Series productions for teachers to use in their classrooms (5 productions so far). These guides are available to the public on the Goodman website, as well as via lobby monitors. We plan to develop a Spanish evergreen version for A Christmas Carol's study guide in the 26/27 season, as well as an Educator Resources page that hosts these resources in a continuous way.

6. ***Established a "Community Agreement" for Goodman Theatre.***
Goodman's Community Agreement, originally created in 2020, has recently been updated. The agreement provides clear guidance on our goal of creating a theatre where all are welcome. We ask that all who take part in activities at Goodman Theatre follow these guidelines. The updated agreement can be found on the accountability page of Goodman's website, on the monitors in our lobby, posted throughout the theatre and elevators, and is also sent to all patrons who purchase their tickets online.

7. **Created opportunities to engage with Indigenous communities.**
In 2022, Goodman Theatre presented "Where We Belong", our first presentation by an Indigenous writer. Later that season, we organized "The Sweetest Season", a showcase of Indigenous artistry featuring storytellers, musicians, and singers representing twelve Indigenous nations across North America. The following season, we expanded "Sweetest Season" to becoming a two-day event furthering the ongoing collaboration with the Mitchell Museum of the American Indian. As a result, the Mitchell Museum has reported an 80–90 percent increase in volunteers, engagement, visitation and donations.

   In addition, we developed a Land Acknowledgement which is included in our Playbills and located throughout the theatre. In July 2024, we created a Native Community Outreach Affinity Group which currently meets monthly to discuss ways to continue fostering relationships with Indigenous communities. We have also updated our verbal land acknowledgement to promote relationships with new Indigenous organizations, such as the Center for Native Futures.

8. **Bring additional awareness/resources to Native Americans by collaborating with Gichigamiin Indigenous Nations Museum (Formerly Mitchell Museum of the American Indian) to produce *The Sweetest Season* annually and develop new sources of funding to make this a sustainable offering in the future. In addition, strive to increase this production's audience by 5% each season through the end of season 25/26.**
The work to identify funding sources and make Sweetest Season and other programming featuring Native Stories sustainable continues. We were successful in increasing attendance by 5% from 23/24 to 24/25. For 25/26 Season, our annual summer presentation of Sweetest Season was reconceived as a day of programming.

POLICY GOALS

We will work to revise and establish institutional policies to ensure a safe and respectful environment, break the traditional barriers of participation, and enact equitable practices for all who engage with our organization.

Policy Accomplishments:

1. Develop/standardize budget for IDEAA plan initiatives including staff training/development, and manager training by end of season 24/25. (Management & Human Resources) Goodman has established an annual budget to fund IDEAA initiatives throughout the year.
2. Conduct and develop culture surveys to identify areas where additional resources/focus are needed. This survey will be implemented every three years with the next survey taking place before the end of season 25/26. (Human Resources) Goodman Staff were invited to participate in an engagement survey examining Goodman policies, DEI initiatives, and overall culture. We received 142 responses. Based on the results of the survey, we are currently considering these findings and next steps.
3. *As of September 2024, we have incorporated the "Genesis of Racism" training into onboarding for staff, artists, and board members.*
   New employees and board members receive an orientation to Goodman's IDEAA work and given access to this training. As part of onboarding, new employees are required to watch the "Genesis of Race and Racism in the New World" training led by Keryl McCord of Equity Quotient. We also provide all companies and artists access to the training.
4. *Made hiring practices transparent for staff.*
   In 2022, Goodman Theatre standardized its recruitment process for all hiring managers and their committees. This process has been shared with our entire staff to ensure transparency. At the start of any recruitment process, Human Resources meets with hiring managers to review these guidelines and answer any questions.
5. *Increased compensation transparency.*
   In 2023, Goodman finalized a compensation structure which builds on our goals to be a more equitable and transparent organization. Each position has been categorized into levels based on their impact on the organization and the skills needed to be successful. The positions are benchmarked against other positions within comparable theatres and non-profits with similar budgets. The structure also outlines processes for promotions and potential career maps and is shared with all employees.
6. *Reviewed and updated our paid time off policies towards inclusivity.*
   We have closely reviewed all Paid Time Off (PTO) Policies for full-time staff. This review resulted in an increase in paid sick time, vacation, and floating holidays. We also enhanced our parental leave policy and established a Short-Term Disability Policy, which can allow staff to have 12 weeks of paid parental leave. Lastly, we have added a separate bereavement leave which allows employees to be paid during times of grieving.
7. *Established a Senior Level Human Resources Position.*
   The Chief Human Resources Officer was hired in January of 2022. Since then, he has created a Human Resources function which now includes a Human Resources Generalist and a Human Resources Apprentice. They are responsible for overseeing the employee experience (Recruitment, Employee Relations, Compensation and Benefits, Training and Development, etc.) and have also taken the lead in IDEAA plan initiatives including reviewing and changing / implementing policies that align with the IDEAA goals.

8. *Created an IDEAA Committee of Goodman Theatre Boards.*
   The Goodman's Board IDEAA Committee was formed and meets quarterly. Led by board member co-chairs and supported by Goodman's Chief Human Resources Officer and IDEAA Director, this Committee takes the lead in ensuring that our Boards are aligned with the organization's IDEAA goals.
9. *Implemented estate and financial planning for all staff.*
   Goodman staff receive access to one-on-one financial planning through PNC Bank. In addition, they can voluntarily participate in an annual estate and financial group training which discusses wills, trusts, power of attorneys, and beneficiaries.
10. *Implemented a proactive recruitment process with an anti-racist lens for the Maggio Fellowship.*
    The Maggio recruitment process has been completely updated and was implemented in the 22/23 season. Changes include creating a Maggio selection committee comprised of the outgoing fellow, staff, and at least one working theatre professional not directly connected to the Goodman. This committee determines who will be interviewed. After interviews are conducted, candidates are evaluated using a ranking system. The successful candidate is chosen after conversations between the Artistic Director, Managing Producer and Bold Producer.

ENGAGEMENT & OUTREACH GOALS

Using the tools of the theatrical profession, we aim to develop generations of citizens who understand the cultures and stories of diverse voices. We believe that a diversity of people, ideas and cultures in our organization enriches both the art on stage and our civic engagement.

Engagement & Outreach Accomplishments

1. Goodman will develop a tech observation program and other initiatives to expose teens and early career professionals to careers in production and the process of making shows. There will be specific emphasis on diversifying the field by reaching historically underrepresented communities throughout Chicago. (Education & Production)
    - Under the guidance of the Education Department, during season 24/25 we piloted two Stage Chemistry workshops, which is a program that introduces teachers and students to STEM principles in technical theater.
    - For the 25/26 season, we have developed a structure to make this program available to all Chicago area schools with a goal of offering 6 Stage Chemistry workshops to Chicago area schools during the 25/26 season and school year.
    - Collaborated with the Goodman Costume shop to host a Teen Studio workshop focused on the design and fabrication of theatrical costumes. We also collaborated with a local Scenic Designer to host a Teen Studio workshop focused on Scenic Design and fabrication around The Goodman's production of The Brief Wondrous Life of Oscar Wao.
    - During the 25/26 season, we hosted 6 Stage Chemistry workshops, in collaboration with the Production Departments, introducing Chicagoland students to careers and topics in technical theatre (Lighting, Costume, Scenic Design)
2. Reached 25 percent more teens by season 25/26 by developing new free and low-cost "Out of School Time (OST)" learning opportunities and reimagine current OST offerings (i.e. Goodman Youth Artists Council (GYAC), Cindy Bandle Cultural Critics, etc.) both at the theater and throughout the city. (Education)
    a. During the 24/25 season, Goodman engaged over 175 teens through our OST program, representing an over 300% increase in number of youths served from previous seasons. We also piloted a new OST programming for teens; Teen Studio workshops are free intensives open to all Chicagoland teens (JB). During 25/26 the Goodman had over 275 students engaged.

    b. During the 25/26 season, we re-introduced Goodman Youth Arts Council (GYAC), a year-long after school program for Chicagoland teens using arts as lens to impact social change (JB)

3. Expanded and codified Goodman's community partnership model through the development of the "Pathways Program" – a new initiative with a goal of building sustainable, authentic, and mutually beneficial relationships with complimentary and like-minded community-based organizations from across Chicago by the end of season 24/25 (Education)
    - Introduced 3-year Pathways cohort model during the 23/24 season with two community Partners (OPEN Center for the Arts, Family Matters) who are currently in the third and final year of the partnership, developing a shared

cumulative project with each organization now. During the 24/25 season, we introduced two additional partners in year 1 of the partnership (Chicago Debates, Tellin' Tales Theatre). Identifying partners for year 1 of the partnership in the 25/26 program.
    - Worked with Community Engagement committee to redirect funds from the Specialty Cocktail donations to support the work of Pathways Program and collaboration with partner organizations.
4. **Developed various avenues for multicultural engagement through multilingual materials and programming.**
   All school partners in our School Matinee Series program are provided with classroom materials (i.e. play script, study guide, lesson plans) in both English and Spanish. We produced *El Lizard y El Sol*, a wildly successful Spanish language production which built upon our commitment to provide programming for new audiences in partnership with the Chicago Park District (performed Summer 2024, will be remounted Summer 2026). All marketing and promotional materials for this production were translated into Spanish and, following each performance, Goodman Teaching Artists led language workshops for audience members to learn words in English, Spanish, and Mexican Sign Language. This fall, we have also introduced a bilingual Spanish/English GeNarrations class based in Brighton Park.
5. ***Created a digital space to improve internal communication.***
   Goodman Theatre rolled out an internal intranet which serves as a resource center for staff. It contains "Weekly DIMS Notes" and Monthly Human Resources updates which keep staff informed of happenings, including staff external activities.
6. ***Introduced new streams of teen programming to create regular and continuous opportunities for teens to engage directly with The Goodman throughout the season.***
   During the 24/25 Season, the Goodman piloted a new stream of out-of-school programming for teens—Teen Studio workshops, free, hands-on intensives open to all Chicagoland teens that explore the many facets of theater-making. Building on this success, the 25/26 Season marks the re-introduction of the Goodman Youth Arts Council (GYAC), a year-long after-school program that brings together teens from across Chicago to use the arts as a lens for exploring leadership, community and social change (representing youth from 12 different Chicago schools).

PROGRAMMING GOALS

We will review our artistic priorities—as demonstrated in the plays we produce, the artists we champion, the works we develop—and ensure that we uplift voices from people of color, people with disabilities, women, and underrepresented communities in creative endeavors going forward, both in new opportunities as well as in our ongoing/established efforts.

Programming Accomplishments:

1. **Commission a new adaptation of a Native American story for our Theatre for the Very Young by the end of fiscal year 25/26. (Artistic)** We have commissioned a local indigenous playwright to develop an original, world premiere Native American Theater for the Very Young production, to premiere during the 26/27 season

2. **Developed and invested in programming that puts the work on our stages in direct dialogue with local artists, organizers and communities that historically have been underrepresented at the theater.**
    a. Through our CONTEXT series, we have introduced regular opportunities to put the works of art on our stages directly in conversation with the world around them. Through this series, we have hosted:
        i. Affinity nights for *Primary Trust, Fat Ham, BUST, Revolution(s); The Brief Wonderous Life of Oscar Wao; Ma Rainey's Black Bottom*
        ii. LGBTQ+ Pride Nights for *Midnight in the Garden of Good and Evil, Fat Ham, The Color Purple; Ice Boy!*
        iii. Conversation exploring the experiences of women artistic leaders with representatives from several local theatres
        iv. Conversation exploring the impacts of systematic disinvestment in urban communities in Chicago with MacArthur Genius Grant recipient Tonika Johnson
        v. Conversation exploring the experiences of Black theatre creatives with representatives from Definition Theatre
        vi. Hidden GEMS Vendor fair, spotlighting Black vendors and independent business
3. ***Expanded programming for children and families***
    We have begun producing Theatre for Very Young (TVY) programming both across the city in partnership with the Chicago Parks District and in The Alice: *In My Granny's Garden (2023); The Lizard y El Sol (2024, 2025, 2026); Book Up! (2025); Splish, Splash (2026)*. We have also introduced Second Saturday programming, monthly low-cost workshops for families and children ages 4-10. During the 24/25 season, family programming reached nearly 4,000 individuals.
4. ***Increased access to free and discounted programs.***
    Goodman Theatre is now in its fourth year of offering free plays in Chicago Parks. In 2023, *Granny's Garden* was performed in thirteen neighborhood parks – this programming has continued with The Lizard y el Sol (2024, 2026) and Book Up (2025). Starting in the 25/26 season, we have expanded this touring model to bring free productions directly to CPS classrooms. We also offer over 1,500 complimentary tickets to *A Christmas Carol* for veterans and first responders through the "Share the Joy" program. In addition, our Education and Engagement (EAE) team offers free events throughout the center and in Goodman's Alice Center – the EAE team has committed over the past 3 season in

deepening the role of the Alice as a community hub and public square for free and low cost programming, as well as a space for other organizations to gather.

5. ***Developed a series of learning sessions which connect early-career designers of color with Goodman Directors.***
   As part of the Alice Activation series, Goodman's 23/24 directing fellows developed a series of successful learning sessions: Double-Feature Career Conversations; Pitch Panel: Insights For Emerging Directors and Designers; and Matchmaking Directors and Designers. The 24/25 fellows look to build on this work in the coming season.
6. ***Developed a new play series that decentralizes the white gaze.***
   Future Labs developed works that are authored and directed by Black, Indigenous, Latinx, AAPI, and other artists of color. Created in 2020, the series was designed primarily for Chicago-based writers who have not had a play produced at the Goodman. *Future Labs* featured live, in-person workshops and presentations. The Goodman was able to support six projects through the program and the evaluation team was made up of fifteen employees from each department. Approximately two thirds of the evaluation committee were staff of color. Although we will not be continuing with the *Future Labs* program, the structural commitment to wider staff participation and the inclusion of writers from communities of color is folded into all elements of our core activities- all New Stages work and seasons curation.

RESEARCH & ASSESSMENT GOALS

We will invest in creating a more equitable American theater by examining our internal systems with industry professionals who will help us analyze, measure and track our goals with our action plan. This cornerstone: focuses on how we create, document and codify the knowledge we gain; examines the systems needed to aggregate and disseminate that information across the institution; and activates industry pipelines and pathways for skill development for all Goodman staff.

- **By the end of season 24/25, develop an infrastructure to track purchasing from Women and Minority Owned Enterprises with a goal of having at least ten percent of spending going to these vendors by the end of season 25/26. (Finance)**

<u>Research and Assessment Accomplishments:</u>

1. **Develop an analysis of free and affordable tickets offered annually through Goodman Theatre and establish a growth goal for individuals and organizations where cost is a barrier to entry by end of season 24/25. (Marketing)**
    a. *During fiscal years 24, 25 and 26, we have gifted on average 30,000 tickets a season. This includes to staff, our annual 2,500 comps for A Christmas Carol's "Share the Joy" program, opening nights and student matinees, comps to other Education and Engagement program participants and more. In addition, we also offer many discount opportunities through 3rd party vendors (Hot Tix, TodayTix), direct offers to patrons, discount programs (10Tix, MezzTix, Bluestar) and more. We have analyzed comp code usage and are currently exploring additional opportunities to offer tickets to the community.*

2. **Benchmark compensation of non-union creative personnel (Asst. directors, Dramaturgs, Lit. Assistants, Fight Directors, etc.). (Management)**
   We have benchmarked our pay for NON-AEA actors and are on par with sister theatres after making increases in 24/25. We have increased compensation for other non-union creative team roles by 4% in 25/26.
3. **Researched additional ways to collaborate with other local theatres to identify increased opportunities for resource sharing by the end of season 24/25.**
   Goodman Theatre has used its resources to benefit many smaller organizations in Chicago's cultural community. For example, in season 24/25 Goodman co-produced Fat Ham with Definition Theatre. 24,238 patrons saw Fat Ham and received additional marketing encouraging them to visit Definition Theatre. 90% of those patrons had never seen a Definition Theatre play and 53% of attendees said they were somewhat to very likely to purchase a ticket to a future performance directly at Definition Theatre. Fat Ham was performed at Goodman. They were included in Goodman's expansive marketing including Goodman's digital magazine, Next.
4. **Recognizing the importance of providing and receiving valuable feedback, we strive to accomplish the following:**
    a. **Develop a post-mortem process for Goodman productions to ensure we are reviewing areas for growth. By the end of season 25/26 we will use this process to ensure that we receive feedback on at least 80% of our productions. (Artistic)**
        i. We have created a robust feedback process for artists and crews including a survey and periodic interdepartmental feedback conversations which has advanced our ability to receive feedback throughout the year. We have multiple avenues for and receive

feedback on 100% of our productions.

b. Host listening sessions of previous creatives and key collaborators of color to determine areas where cultural improvements are desired by the end of season 24/25. (Artistic & Human Resources)
    i. Listening sessions (focus groups) were the first idea for receiving feedback around needed cultural improvements. After receiving ample feedback through our robust feedback process, we no longer feel that focus groups are necessary.

c. Create an annual review process for teaching artists that is reciprocal and two-directional by the end of season 25/26. We will use this voluntary process with at least 60% of our active teaching artists. (Education)
    i. Have invested in Teaching Artists to both create a more organized onboarding process (employee handbook, annual orientation/training), and provide regular check ins as a part of their employment with us
    ii. Conducted a listening tour amongst all Teaching Artists to learn what was working about the program, where they desired additional support, how to improve their experience working with us
    iii. During the 25/26 season, representatives from the Education and Engagement team part of citywide, cross organizational conversation exploring Teaching Artist sustainability
    iv. Instituted end-of-program review meetings with 60% of our active Teaching Artists, creating dedicated space to offer intentional feedback on their work and receive feedback on their experience, support needs and opportunities to strengthen our programs.

5. Audited the School Matinee Series (SMS) and Disney Musical in Schools (DMIS) programs by the end of season 24/25 to evaluate programmatic missions with an anti-racist lens and assess program goals (and beyond), focusing on how to expand Chicago Public School (CPS) participation in these programs. (Education)
   Conducted a listening tour with all classroom and school partners to address needs and wants for programming design and implementation for all school-based programming. We made the choice to sunset Disney Musicals In Schools (DMIS) programs (final cohort wrapped in the 24/25 school year) due to a perceived drift in mission alignment. To replace this program, we established a cohort of teachers during the 24/25 season who were alums of the program to help identify what a replacement program might look like. Based on that collective iteration, we developed Pages Residency that was piloted in the 25/26 season with two CPS schools using A Christmas Carol the beginning to a 14-session in school residency program. During the 26/27 season, this program will expand its footprint to at least 5 CPS classrooms.

   In the 24/25 season, we introduced a new equity focused rubric to use as a part of Student Matinee Series applications, holding us accountable to ensure that our partner schools represent a diversity in neighborhood, as well as access to arts programming and partnership.
6. Researched Human Resources Information Systems (HRIS) to ensure we are using the most appropriate, cost-effective technology for our organization.
   To streamline our processes and ensure that we have the technology needed to move forward effectively, Goodman Theatre developed a task force which reviewed several

Human Resources Information Systems (HRIS). As of *Goodman October 2025, a new system was fully implemented.*

NEXT STEPS

We invite you to revisit this page as we carry out our commitments and expand the goals within this document. This is a living document that will continue to evolve. As we discover opportunities to improve, we will update each of our goals as necessary and update our progress along the way.

We ask our community to hold us accountable as we focus on these five Cornerstones of Diversity, Policy, Engagement & Outreach, Programming and Research & Assessment. are committed to strengthening efforts in our organization, industry and city around inclusion, diversity, equity, anti-racism, and access—and work towards a more equitable society.

Please direct any questions to IDEAA@GoodmanTheatre.org.

Note: We recognize that language is always evolving and there is still disagreement on common, widely used terms. Where possible, we have chosen to use the most inclusive language in describing race, gender, and other identities throughout the IDEAA Action Plan