

How to help your school plan a successful residency



The Alaska State Council on the Arts, a division of the Alaska State Department of Education and Early Childhood Development, was established in 1966 to foster the development of the arts for all Alaskans through education, partnerships, grants and services.

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and the



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Introduction

The Artists in Schools Program

The Artists in Schools (AIS) was started in 1977, and is the major residency activity of the Arts in Education (AIE) Program of ASCA. Professional Teaching Artists are placed in educational settings to act as a catalyst for learning by both teachers and students. AIS residencies foster a greater awareness of the role of artists and the arts in the community and helps participants develop confidence in their own ability to communicate through the arts. Students develop decision-making and critical assessment skills and improve their ability to think creatively, a life skill sure to benefit both the individual and the community. Teachers learn how to use the arts in their regular classroom activities.



Final production: Cordova, Alaska 2010 Artists in School residency with Elizabeth Ware, Teaching Artist

This program has evolved over the past years in response to the needs of the field and national education trends. Applications will be judged on how well they address these goals:

- Enhance students' powers of perception, appreciation of the arts, and abilities to express themselves creatively
- Augment and enhance the arts curriculum of Alaskan School Districts
- Help teachers develop strategies to integrate the arts into their daily classroom instruction
- Provide opportunities for artists to develop professionally
- Provide experiences through programs that encourage the varied cultures of Alaska

This publication is designed to help schools plan successful residencies for which they can apply for an Artists in the Schools (AIS) grant from the Alaska State Council on the Arts (ASCA). Any school or nonprofit organization in partnership with a school (PTA) is eligible to apply for **AIS residencies unless the school district in which the school resides is also an applicant**. Attachment A of this publication outlines the criteria that the review panels use for grant review.

ASCA Staff Support

Every residency is unique and it is recognized that some questions may not be answered in this publication. The Arts in Education Program Director coordinates the Artists in Schools Program and can provide technical assistance to applicants to prepare for residency activities. For more information, contact Ruth Glenn, Arts in Education Director at (907) 269-6682, or by e-mail at ruth.glenn@alaska.gov. This

publication is not designed as instructions for the AIS grant application but will give you assistance in the process. Specific grant application guidelines are available at <http://alaska.cgweb.org/>.

Funds for Artists in Schools come from the National Endowment for the Arts, the Alaska State Legislature through the Alaska State Council on the Arts, the Rasmuson Foundation and from the schools/communities that receive the grants



Teaching Artist Lynn Marie Naden working with students during a 2010 Artists Residency



Pelican students work with Moses Wasillee during a 2009 Artists in Schools Residency

SCHOOL GUIDE STEPS IN THE PROCESS

Assess your readiness for an application

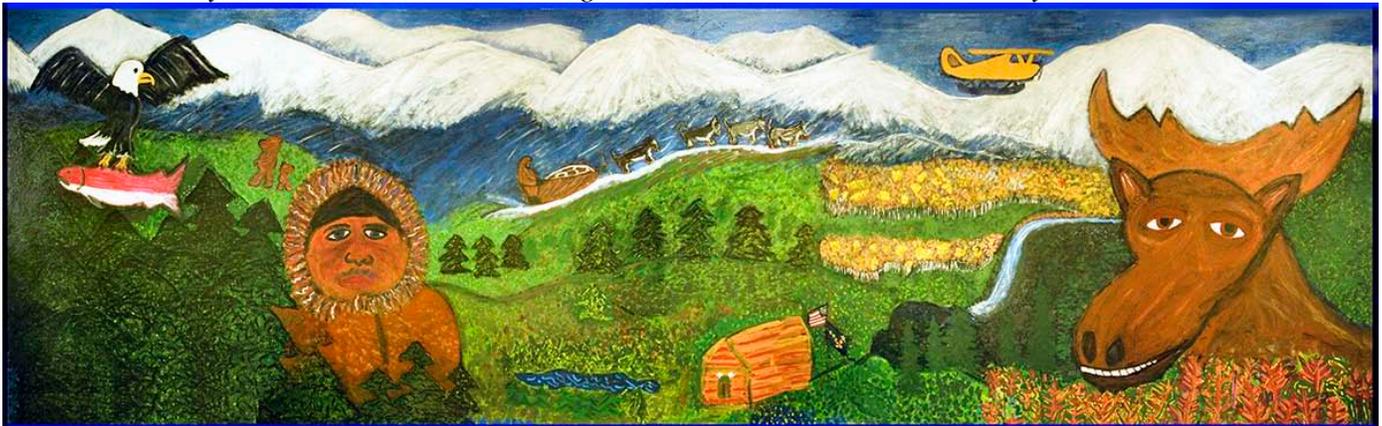
- Is your district applying for an AIS grant?
 - If the answer is yes, then your school is not eligible.
- Does your district have a Board approved arts or cultural curriculum? What part of the curriculum is this residency going to augment?
 - If the answer is no, your application must explain steps that are being taken to develop an arts or cultural curriculum.
 - AIS residencies are not designed to replace a school's arts activities or be the only arts experience that the students receive.
- Do you have the resources, (money, people, time, etc.) to commit to the residency?
 - Individual schools need to provide 1/3 the total expense of the residency. Artist fees (up to \$1,000 per week), transportation, supplies are all eligible expenses. Housing and per diem are not eligible expenses and will not be covered by the grant.
 - Are other teachers/administrators in your school committed to the residency and willing to help plan and implement the residency? Are they willing to make any necessary changes to the regular school schedule to accommodate the residency?
 - Is there community support for the residency with parents and students willing to help plan and implement the residency?
- Who will act as the liaison, (In School Coordinator (ISC), between the Teaching Artist and the school. (see Roles)
- What is the goal of the residency?
 - As you set your goals for the residency, figure out how you will evaluate meeting goals.
- How will the skills the teachers learn through this residency be continued into the future?
 - What professional development and future activities will be conducted to extend the life of the residency.

Planning the Residency & Writing the Grant

Writing the application is really the end of the process. The beginning is the planning of the residency. If you are a new applicant to the program, you should call the Arts in Education Director to discuss your plans and receive some technical assistance.

There are two deadlines for grant applications, April 15 (residencies for the next school year) and November (residencies for the current school year). All residencies must begin after July 1.

Mural created by Cottonwood Students during a 2009 Artists in School Residency



STEPS TOWARDS A RESIDENCY

1. Develop an organizing committee made up of teachers, staff and community members; chose the In-School Coordinator (ISC) from this group. This person will act as the liaison with the artist and the school. See Roles for a more complete list of activities for the ISC.

2. Chose the art form – visual, performing, literary or native arts are all eligible art forms. You may choose one or more for your application. Some things to consider are:

- How will the residency augment or support the arts curriculum of your school?
- Is there another area of the curriculum that the residency will support?
- Is there a theme for the school year for which the residency may become a part?
- How can you make it a quality experience for the teachers and students?

3. Make sure your facility will support experiences in the chosen art discipline. Some things to think about and/or discuss with the Teaching Artist are:

- Is the space adequate for the art form? What does the artist need? *Piano, sprung floor, drums.*
- Is the equipment necessary for the residency available and in working order? *Microphones, video cameras, editing programs, kilns, etc.*
- What type of supplies will the artist need for the residency? How will the supplies get to your school? *Clay, carving wood, material for making instruments, construction paper, etc.*
- If there is going to be a performance or showing do you have a space in which to hold it?
- Will you need costumes, music, props, etc.?
- If copies of materials need to be made who does it and where?
- Does the artist have access to the studio space in the evening?
- Is there a quiet space in the school for the artist to use for planning? Is there a secure space for the artist to keep personal belongings and materials?

The above are only suggestions and should not be considered an inclusive list.

4. Chose a Teaching Artist from the Alaska Teaching Artist Roster on our web site and start discussing: time of year for the residency, length of the residency, expectations and goals for the residency, needed supplies, housing and food arrangements. Doing this prior to the grant may seem backwards but most artists work one to two years in advance to schedule themselves. This also gives you the flexibility to chose a different art form or artist if your first choice doesn't work out.

5. Get a letter of agreement between the Teaching Artist and your organization stating the above making it dependent upon successful grant award. Attachment B is an example

6. Determine how you will notify the general public about your activities. This includes the people who make funding decisions about arts education like State Legislators, School Board members, Department of Education and Early Development personnel, local government officials, etc. You may find your legislators at: www.state.ak.us (the Alaska Legislature website).

7. Figure out how you will evaluate the outcome of the residency beyond just a statistical analysis. Will more teachers be integrating the arts into their classroom? Do you expect students to become more engaged in school? How will you measure this?

8. Write the grant. Specific guidelines for the grant application are available at <http://alaska.cgweb.org/>. You should review these prior to starting the actual application



Klukwan students working on a mural

NOTIFICATION OF GRANT AWARD

If your application is funded you will be sent the following forms to fill out and return

- grants letter
- W-9
- Grantee Information Form

If the application is partially funded you will need to decide if the project can still be accomplished and at what level. You will receive the above forms to fill out and return as well as a

- Revised Budget form

If your application is not funded you will receive a letter explaining why it was not funded.

Funding Credit. AIS residencies are funded with public money. One of the requirements of accepting these funds is to inform the public and legislators of this funding. Any notices, printed or electronic must state **“This residency is made possible with funds provided by the Alaska Legislature through the Alaska State Council on the Arts and the National Endowment for the Arts with additional funding from the Rasmuson Foundation”** Include the logos/names on any brochures, flyers, posters, or other print or electronic materials produced for this residency. Failure to properly credit these funding agencies may jeopardize future funding. Logos are available online at www.eed.state.ak.us/akzca.

Now it is time to finalize the residency activities and implement them.

SCHEDULING THE ACTIVITIES

- Finalize housing, food, transportation, equipment, supplies with the Teaching Artist
- Confirm the residency schedule with the Teaching Artist
 - Ensure that the classroom teachers understand that they are to remain in the classroom; Teaching Artists are not substitute teachers;
 - Build in some flexibility to accommodate the school and artists’ needs;
 - Adjust the regular school schedule or ask for staff release time to make the best experience possible for your students;
 - Don’t overwork your Teaching Artist: A Teaching Artist should not be expected to conduct more than four contact sessions per day;
 - Decide if everyone can work with the artist or if there will be a core group to work with the artist;
 - Decide how many contact sessions the core group will have during the entire residency;
 - Schedule the introductory assembly or other way to introduce the Teaching Artist to the school;
 - Schedule the teacher training workshop to help the teachers integrate the art into their regular classroom. It works best if this is outside the regular school day and lasts approximately 3 hours;
 - Schedule any community workshops, performances or showings;
 - Share a written schedule with the artist, teachers and staff and others involved in the residency. Include contact numbers, names, etc.;
 - Assign someone to document the residency through video or photography;
- Develop a formal contract with the Teaching Artist. Attachment C is an example

If the artist is from out of town you should give him/her clothing recommendations and any local regulations/prohibitions as well as food and lodging information.

DEFINITIONS:

Contact Sessions. A contact session is a meeting between the artist and a group or class usually lasting one hour or class period. This may be adjusted to meet the needs of the artist, participants or discipline but must be discussed with the artist PRIOR to the residency.

Core and peripheral groups. The artist may not be able to work with everyone if the school is a large one or the discipline chosen doesn't work well with large groups. The final decision on group size and composition should be made with the artist during the planning session. The core group generally meets with the artist daily, while peripheral groups meet less often with the artist or attend a performance or showing only.

Studio Time. Additional time each day may be scheduled for the artist's preparation and studio time. Artists may choose to forego their studio time but it is up to them. Making art is part of an artist's job. Adequate studio space and reasonable access during the residency should be discussed during the planning sessions. Studio time may be open so residency participants can observe the development of artists work over time

Teacher Training Workshops. **These hands-on workshops are a required component of every residency.** They should be held outside the regular school day, last about 3 hours and be designed to help teachers gain a better understanding of how to integrate the arts into their regular classroom activities. Follow up activities for teachers to use after the residency is over should be discussed and practiced. All staff, especially those working with the artist, should participate.

Community Outreach & Public Presentations. Activities in the community are a way to extend the residency experience beyond the sponsoring site and enhance the cultural life of a community. Receptions, open classes, lecture/demonstrations, readings, exhibitions, concerts and other performances are possible. Presentations should not drive the residency; instead, they are a way to share the residency experience with a larger audience. Consider inviting senior citizens, representatives of businesses, community government and organizations to attend. Please invite state legislators, local school board members and local government officials in all community outreach invitations. The ISC and artist should agree on how to schedule any outreach outside the regular residency activities.

IMPLEMENTING THE RESIDENCY

During the Residency:

- Have fun with the Teaching Artist because you have planned your activities;
 - Respect the residency schedule established during the planning session. Discuss any proposed changes with the artist and residency committee;
 - Be flexible if change is needed. New ideas may emerge as the artist and participants work together.
- As a result, the original residency plan may change;

- Maintain open communications;
- Move to resolve misunderstandings or potential problems immediately; inform the AIS staff of any major concerns;

WilliwawSchool students worked with Teaching Artist Janet Carr Campbell during a 2009 residency

- Document activities throughout the residency. Remember the AIS Program always welcomes photos for its promotional materials. Your photos may be different than the artists; both are valuable;
- Serve as an AIE Program advocate by inviting educators and members of the larger community to participate in the residency activities.

Mid-Residency Review

- How are the activities going? Is there anything that needs to change?
- Are the expectations measuring up with what is actually occurring?
- How are the faculty, staff and students responding?
- Has there been any out-of-school activity? How did it go?
- Are the students and faculty given enough time to watch and talk about the activities?
- Are the teachers getting involved in the process?
- Are students getting a chance to talk with the Teaching Artist about their profession?
- Is the residency achieving the goals of faculty, the AIE Program, and the artist?

After the Residency

- Fill out the final report (online).
- Send “thank you” notes to the Teaching Artist, host and other involved individuals.
- Send a letter to your legislators thanking them for their support of the AIE program.
- Offer to mentor others in your school district, organization or community who want to learn more about sponsoring a residency.
- Tie up any loose ends and leave participants with a sense that the residency was a positive experience because of their contributions
- Present a workshop on the residency during a future professional conference or in-service.
- Continue to encourage the use of the lesson plans left by the artist to further the integration of arts in your school.

Assessment & Evaluation

This can be an important tool for you and for the AIS program. Plan an assessment meeting between the Teaching Artist and participants towards the end of the residency to discuss what was and was not successful. The artist and participants may suggest ways to support multi-disciplinary teaching, strengthen arts curriculum, use outside artistic resources or shape the next residency.

While the artist and sponsor submit written final reports at the completion of the residency, other forms of assessment may be used to look at changes in teacher practice and student learning. Journals, video

documentation, process portfolios, interviews and observations are valuable ways to reflect on the residency experience and the depth of learning by participants.



Measuring the Difference the Arts Make

In the world of education, it is important to identify ways to test and demonstrate what changes – both direct and indirect – came about because of your project. Documentation of outcomes can become an effective arts education advocacy tool to demonstrate how the arts make a difference.

Evaluation methods should be scaled to the size and complexity of your project. A debriefing round table discussion may be appropriate and highly useful if the conclusions are written down and passed on to the AIE staff. The success of follow-up activities or integration of the arts into the regular classroom is a longer term evaluation but can still be effective. Provide a narrative describing the program’s impact on students, teachers, administrators and the community in a portion of your final project report.

IMPORTANT ROLES

In-School Coordinator. For each school residency an In School Coordinator (ISC) should be identified. This person can be a teacher, staff member, librarian, or parent, and is the main contact between the Teaching Artist and the School. This person, or their designee, is also the one responsible to the Alaska State Council on the Arts for any and all reports necessary. Many of the following duties can be delegated to other committee members but the ISC should be prepared to ensure that the duties are carried out. This person may be the individual writing the grant application.

Before the residency, the ISC ensures that:

- a planning committee made up of teachers, administrators, and possibly students and community members, is convened to discuss what type of residency is wanted and how they will participate in the activities;
- the selected Teaching Artist(s) is contacted to determine that they are available for the residency and to discuss residency activities;
- the AIS grant is submitted, following the guidelines provided – this will require further conversations with the Teaching Artist to discuss supplies, travel arrangements, housing and per diem as a letter of agreement with the artist must accompany the grant application;
- the Teaching Artist has a contract after notification of grant award
- the residency dates are publicized in the school and community;
- the Teaching Artist’s travel, if necessary, studio space, housing and food are arranged;
- the Teaching Artist has the necessary supplies for the residency;
- conversations with the Teaching Artist continue so that expectations on both sides are clear; and,
- the Teaching Artist’s work plan and schedule are communicated with all parties involved – other teachers, administrators, AIS staff, parents, etc.

During the residency, the ISC:

- acts as the host for the Teaching Artist in the school and, if the Teaching Artist is from out of town, ensures that someone meets them when they arrive, accompanies the artist to their temporary residence and gives the artist a general orientation to the community;
- shows the artist the school, the studio space and introduces them to school staff;

- ensures that a teacher or school staff member is present at all times when the artist is working with students – the Teaching Artist is not a substitute teacher;
- coordinates the Teacher Training session and any community activities in conjunction with the residency and continues to publicize events throughout the residency; and
- keeps in touch with the artist daily, documents the residency with photographs, videotapes and newspaper articles if possible, and makes sure the artist has everything needed to conduct the program.

After the residency, the ISC:

- completes the final reports; and
- assists faculty members in planning follow-up activities resulting from the residency.

Teachers and School Staff. Teachers and staff act as a resource and should be part of the planning team. The AIS program requires a teacher be present at all times when an artist is working with the students because:

- School insurance does not cover injuries sustained in the absence of certified personnel;
- Artists are not required to handle discipline problems; this is the teacher’s responsibility;
- Participating with students in AIS activities will help teachers integrate the students’ new experiences into future classroom work;
- Teachers can help point out special needs of individual students.

Two important school staff members are the janitor and the school secretary. Both staff members can enable the artist to keep the residency flowing smoothly. In many cases they have the information about the tools and equipment in the school and their working condition. Countless times artists have mentioned in their evaluations that these two people were the greatest influence on the success of the program.

The Principal or Administrator. If this individual is not a member of the planning committee they should be kept fully informed of the residency plans. They should set an enthusiastic and supportive tone for the project and help prepare the school and the larger community for the project. Their assistance in providing schedule flexibility to accommodate the project plan can allow the Teaching Artist and the ISC the ability to better plan for activities. They can also:

- assist in selecting dates for the project with few distracting conflicts;
- inform the artist of philosophy, policies and procedures of the school or organization;
- monitor the projects’ progress, talking with the artist, observing activities and participating whenever possible and address project inquiries and problems as they arise; and
- promote the residency experience at educational or other professional forums.

Parents/Community Members. Whenever possible, including parents, grandparents, other community members as participants can be a positive part of any residency. Discuss with the Teaching Artist possible ways in which parents can be encouraged to participate.

CONTRACTING WITH THE ARTIST

The following are things that should be part of the contract with the Teaching Artist.

Artist Fee. **The AIS program will only support an artist fee up to \$1,000/week (\$50/hour). If the artist that you have selected charges more you need to match this amount in addition to the required 1/3 portion. See budget example Attachment D.**

Supplies. Supplies may be used specifically for this project or can be used for follow up activities related to the residency. Equipment like video equipment, kilns, pottery wheels, instruments, etc. are not allowable expenses. Transportation of supplies to your community is part of the expense of the supplies and should be included in the budget under supplies. Make sure any necessary payment is agreed to and becomes part of the contract. Make sure you know the shipping regulations on the materials that are being shipped. The Transportation Security Administration has many new regulations and this may impact you.

Transportation. In order to have a figure for the budget in the grant application you should know the travel costs prior to the application. Remember to schedule possible layover days if the artist is traveling long distances. You should discuss possible weathering out scenarios so that the artist is prepared. Local transportation for the artist is the responsibility of the school when an out-of-town artist is selected (getting from the artist housing to the school). As part of the contract with the artist specify who is responsible for making the arrangements and how any travel payments will be made (by the school or reimbursed).

Accommodations. **Securing housing for the artist is the school's responsibility.** This expense is not an allowable expense item to include in your budget. You should list it in the in-kind portion of the budget. It is understood that housing may be somewhat limited in many communities. Some artists are willing to stay in the homes of staff or community members. If the school has living accommodations (private bedroom, bathroom with shower, kitchen) this may be acceptable to the artist. Sometimes a hotel or bed & breakfast is willing to donate housing. Lodging details should be part of the letter of agreement and the formal contract so that everyone is clear on the expectations before the residency. Discuss possible pet allergies, smoking, drinking rules, etc. prior to the residency.

Meals. **This is not an allowable expense item. It should be listed in the in-kind section of the budget.** If the school is providing the artist with meals, be sure that the artist knows where to go and when these meals will be served. Schools have found many creative ways to provide lunch, such as offering coupons for local restaurant meals, having parents and students prepare lunches each day, asking community members to prepare box lunches and, of course, offering the school lunch. Remember that the artist will be in your community over a weekend, so be sure they have meals or invitations. (One artist, housed in a school facility was left there over a weekend with no meals and no invitations.) Discuss any allergies with the Teaching Artist before the residency starts.

Please alert the artist to any health concerns (i.e., undrinkable water, transmittable viruses) that may impact the artist's actions in your community.

HOSPITALITY AND ORIENTATION

Orientation for the Teaching Artist. Please help the Teaching Artist with logistical challenges and expected student behavior or school rules with which they will not be familiar.

- Parking, storage of supplies, coat and/or boot storage, etc.
- Should I use my first name with students? Should I address teachers by Mr. or Mrs., or use their first names?
- Who can help with clean up?
- Are there discipline codes (e.g., hands up for quiet)?
- Can we move the desks?
- Are there established “quiet zones” or times?

An orientation packet sent to the artist 2-3 weeks before the visit could include:

- Name and details of where they will be staying, if from out of town
- A map to the school from where they will be staying in the community/their home
- A map of the school interior (a great drawing project for some students)
- A written schedule of the their activities, including performances, classroom visits or workshops, lunch, and teacher meeting times
- The names and contact numbers of the building administrator, secretary, janitor, classroom teachers, and others you know who are important for the artist to meet
- A copy of the local newspaper to acquaint the artist with the general community and current events
- A copy of the school newspaper

Greeting the artist when they arrive in your community sets a good tone for the residency. If the Artist is from out of town, a brief tour of the community to show the local grocery store, a laundry facility, bookstore, restaurants, etc. will make them feel more comfortable. A site floor plan, community map and other support information or materials are helpful.

Welcoming activities for artists should be held early in each residency to introduce them to the school and greater community so that people will know who and why the artist is in the school. These are social activities are not intended to replace the Teacher Training workshop for professional development

PROMOTING THE RESIDENCY

The more people in your community that know about the residency the easier it is to build the consensus that the arts are important in our schools. Some things that will help you in promoting the residency activities are:

- Ask for the artist’s publicity packet containing black and white photos and a news release well in advance of the residency to use in contacting the media. Ask the Artist if they have any fliers already made up or ask your students to make up fliers to post in the community.
- Take an inventory of your media contacts. Write or ask someone to write news articles and make calls after defining the important ideas to be shared with the community. You should provide information about the artist, art discipline and why this experience is valuable to student learning.
- Give newspapers and other local news media your residency plans. Call them before the residency to discuss times that they might like to come by to see the activities. Let the teachers, students and Teaching Artist know when this might happen.

- ❑ Make full use of on-site media, such as a school, district or organization newsletter, mailing lists, bulletin boards, banners, flyers, marquees, closed circuit TV and announcements, web sites and distance learning broadcasts.
- ❑ Invite parents, school board and community members to participate in the residency. Their direct involvement can make a difference in future support for arts education programming.
- ❑ Keep legislators, city council members, School Board members and other policy makers informed about the program. Invite them to participate in the residency activities and give them a role to play, such as welcoming guests or delivering an opening speech. Ask parents to send a letter/email describing their own experiences or their child's experiences during the residency to the policy makers.
- ❑ Recognize the funders in all promotional materials.
- ❑ Send news clippings, photos, newsletters, videos or other publicity to AIE Program at ASCA for future promotional use.
- ❑ Verify facility and space availability for public presentations.
- ❑ Confirm participation and scheduling of volunteers, such as parents, grandparents, senior citizens and local businesses, to support activities.

Following is an example of a flier for a performance at the end of a residency in Juneau.

Friday, December 12 • 7pm • Northern Light United Church

8 Long Legs. 3 Big Tasks. 1 Big Dream. And 1 Companion who makes it all happen.

Anansi!



music and lyrics by Rick Bellagh • scenic design and props by Sarah Conarro masks & movement by Roblin Gray Davis

PRESENTED BY THE JUNEAU COMMUNITY CHARTER SCHOOL

SPIDER ARTWORK BY EZRA GESELLE, REED GARDINIER, ASHLEY WILLIAMS, AARON BLUST, TAD WATSON, CLEM TAYLOR ROTH



This production is made possible by the Juneau Community Charter School and the *Artists-in-Schools* Program

***Artists-in-Schools* is a program of the Alaska State Council on the Arts, with support from the Alaska State Legislature and the National Endowment for the Arts, a federal agency, and the Rasmuson Foundation.**

Juneau Community Charter School is a public school for grades K-6. Call 586-2526 or the Juneau School District for information about enrolling your child.

Attachment A AIS Grant Application Guidelines & Criteria

Purpose: Individual School Applications

To augment the schools visual, performing or literary arts curriculum

To assist teachers learn how to integrate the arts into their regular classroom

Successful applications will:

- Provide 1/3 of the total cost of the residency.*
- Identify the arts/cultural curriculum that the residency is meant to augment. If there is no board approved arts/cultural curriculum applicant must explain the steps being taken to get an approved curriculum.
- Identify why the residency program is being conducted and what the goals are for the residency beyond statistical goals.
- Have a good evaluation process set up to measure the goals of the residency
- Have a committee made up of teachers, parents, students to help coordinate the residency.
- Identify teachers' professional development opportunities in regards to the residency.

*If the artist fee is more than \$1,000 per week there must be an additional amount listed in the income side to cover the additional expense. See Attachment D

Review Criteria: Residency applications will be reviewed using the following criteria on a 100-point scale:

- Part I A: Goals, Objectives and Planning - 70 points
 - Relevance of the residency to the district's written arts curriculum and the plan to integrate this residency into the curricula. Relevance to the State Arts Council's AIE goals as stated in the Strategic Plan (<http://www.eed.state.ak.us/aksca/about.htm>). Evaluation process of the residency. (40 pts)
 - Level of commitment to ensure success of residency and the long term impact of the program. Include evidence of joint planning. What are the examples of the pre and post residency activities and well as evidence that an arts program will continue beyond this residency and/or the term of the grant writers. (15pts)
 - Professional development opportunities for teachers and teaching artists. (10pts)
 - Clarity and completeness of the written application (5pts)
- Part I B: Advocacy activities for arts education and the AIS Program - 5 points
 - What material will be sent to various government policy makers?
 - How will the word about the residency(ies) be communicated.
 - Who will be invited to the teacher training, community workshop/performance/exhibitions?
- Part II: Community Information and Residency Facilities - 5 points
 - Succinct and accurate written description of the community(ies)
 - Evidence of adequate equipment and facilities required for the residency as well as suitable housing, food and transportation plans for artist, if applicable.
- Part III: Budget - 10 points
 - Accuracy and completeness of proposed budget, including in-kind. See Attachment D
 - Economic and viable use of funds. Evidence of adequate supplies for artist and students, transportation costs, housing & food provisions, etc.
- Part IV. Other factors (10pts)
 - Balance of art forms statewide and the geographic distribution of available funding. No one district is eligible to receive more than 15,000 whether or not it is as an entire district or through individual schools. (7 Anchorage schools apply for a total of \$24,500; no more than \$15,000 will be disbursed)
 - District wide applications that include a teaching artist workshop series and inclusion of these artists in the residencies.
 - Prior compliance with grant requirements.

Appendix B Sample Letter of Agreement

School Letter Head

Date

School name

School address

School city, AK, school zip

Dear *Teaching Artist Name*

This letter will serve as an agreement between *School Name* and *Teaching Artist Name* for an Artists in School Residency. This agreement is dependent upon funding from the AIE program of the Alaska State Council on the Arts. If the requested grant is not awarded or the funds are awarded in a lesser amount, a renegotiation of terms will occur.

The residency will take place at *School Name* in *City name* during: *specific Residency dates and the number of weeks*.

The Teaching Artist will be housed in the following manner: – *list where accommodations have been secured*.

The Teaching Artist will be provided with meals in the following manner: *list how this will happen (per diem payments, eating in the school, private homes, etc.)*.

Transportation for the Teaching Artist will be supplied by: *list transportation arrangements if the Artist is from out of town or state that the Artist is a local artist and no transportation is needed*.

All supply purchases will be agreed upon between the Teaching Artist and School Name prior to the residency.

School Representative Printed Name

Teaching Artist Printed Name

School Representative signature

Teaching Artist Signature

Date

Date

ATTACHMENT C – SAMPLE OF THE ARTIST CONTRACT

Sample*****ARTISTS IN SCHOOLS CONTRACT*****Sample

This contract is made by **School Name** (hereinafter called **School**) and _____ (hereinafter called the **Artist**) on date for the purpose of establishing a relationship of employer and independent contractor absolutely excluding any employee-employer relationship.

School and the Artist hereto agree as follows:

I. Services to be Performed:

A. The Artist shall:

- 1) Act as an Artist in residence in list type of art form. The Artist shall spend a minimum of 4 hours of the school day working with the students, the schedule to be mutually determined by the Artist and school personnel. The remaining portion of the day shall be determined between the Artist and School.
- 2) Be required to present their skills to the community either through a personal performance, exhibit, workshop or presentation that may involve the students.

The work completed by the Artist in the time allotted for personal work is solely the property of the Artist, with no rights retained by the School.

The School reserves the right to request work produced by students be collected by the Artist to be reproduced, published and distributed free of charge.

- 4) **All printed material including publicity materials about the program should include: "Artists in Schools Program is made possible through partnership between the Alaska State Council on the Arts, the National Endowment for the Arts, with additional support from the Rasmuson Foundation."**
- B. Provide at least one teacher training workshop and any necessary supplies for the workshop.
- C. Work with an identified local resource person to continue activities begun through the residency. Follow-up activities to be discussed and suggested by the Artist.
- D. Be responsible for communicating with the In-School Coordinator regarding:
- | | |
|-------------------------------------|--|
| ◆ food arrangements (if applicable) | ◆ housing arrangements |
| ◆ studio set up | ◆ schedule of classes and personal work time |
| ◆ publicity of residency activities | ◆ goals and expectations of the residency |
| ◆ travel arrangements | |
- E. The Artist is to be considered a resource, not a teacher. As such, the Artist is not authorized to give grades or conduct classes without the classroom teacher present. This does not apply to the Artist's studio time.
- F. The Artist shall work with the In School Coordinator or their designee to make travel arrangements to the residency site.

II. School Contact Information:

In-School Coordinator:

School:

Email:

Phone:

III. Period of Performance

A. The Artist's period of performance shall commence on date and be completed by date. The period of performance may be extended by mutual written agreement by the School and Artist.

IV. Consideration

A. The School shall pay the Artist the following amount, in the following manner:

Contract fee: \$

Supplies allowance: \$

Food allowance: \$

Although food allowances are not an eligible expense for the grant budget the artist may ask for and receive an amount that should be part of the contract with the artist. The expense should be listed as an inkind on the grant budget.

TOTAL: \$

B. Payment Schedule:

	<u>Advance:</u>	<u>Interim:</u>	<u>Final:</u>	<u>Totals</u>
Contract Fee:				
Supplies:				
Food: (if applicable) <u>-0-</u>				

TOTAL:

The advance payment will be sent to the Artist upon receipt of a signed contract or four weeks prior to the residency. Final payment will be made to the Artist upon completion of all activities including any necessary reports.

V. Travel

The School will provide artist's round trip from _____. Travel will begin in ____ to the residency site, and return to _____. All arrangements and payments will be made by the In School Coordinator

Or

Artist will schedule travel through his/her own travel agent and be reimbursed by the School on the first day of the residency.

Or

Round trip mileage to and from Artist home/School/Artist home will be reimbursed at \$ per mile. Reimbursement will only be made with valid receipts.

Or

The Artist is local to the school area. No travel or per diem arrangements are included in this contract.

VI. Food

___ During the residency the food allowance will be \$_____. All expenses for meals on site and shipping expenses should be included in the allowance.

OR

_____ The School host has agreed to provide the artist with meals at the site.

OR

_____ The artist is considered a "local" and will not be compensated for meals during residency.

VII. Housing

The artist will be housed in _____ for the duration of the residency. This housing will be provided at no cost to the artist.

Or

The artist is local and does not require housing.

Or

The artist will find their own housing at no cost to the school

VIII. Supplies

The Artist will be reimbursed for supplies expenses up to \$_____. At least 75% of the supplies money should be spent on materials for students and the remainder on supplies for the Artist's personal work. Supplies purchased for student use should remain at the school. The Artist may retain supplies purchased for his or her personal work.

Any additional freight associated with the residency will be reimbursed, upon receipt of valid documentation, not to exceed \$_____.

Equipment is not considered a valid supply expense; tape recorders, anvil cases, cameras, video equipment, kilns, etc. Film or video process can be considered a valid expense. Phone calls will be reimbursed up to \$_____.

IX. Required Reporting

All of the required final reporting information is due to the school within two weeks of residency completion. Payment will be made to the artist 14 days after receipt of completed paperwork. If the required reporting is not submitted to the School on or before May 31, the Artist's monies will be forfeited.

Final payment shall be issued to the artist upon receipt of the following:

- 1) A final narrative report including: an overview of residency activities, sample schedule, description of teacher and community workshops/in-services, list of follow-up activities left at the site, comments on successes/problems during the residency and instances of notable student /teacher /community member growth as a result of the residency;
- 2) A completed final residency evaluation form;
- 3) A final, signed accounting form listing all supplies, telephone, film and film processing, freight and per diem expenses;

- 4) If a proficient photographer and a portion of supplies money is spent on film and film processing: Black and white photographs or high resolution digital photographs taken during the residency as documentation; and
- 5) Examples of student work, when applicable.

X. Cancellation

- A. If the school or Artist cancels the residency 30 or more days prior to the program, neither party will assume fault and both contracts will be null and void. The Artist must return all advances to the School.
- B. In the event the School cancels within 15 days of the residency, the Artist shall return unspent supplies money with receipts for money spent prior to cancellation and receive compensation equal to one week of the contract fee.
- C. If the Artist cancels, for reasons within the Artist's control, within 15 days of the residency, the Artist shall not be entitled to compensation and shall reimburse the School all advances and return plane tickets.
- D. If the Artist cancels, for reasons beyond the Artist's control, within 15 days of the residency, the Artist shall return to the School unspent supplies money and receipts for money spent on supplies prior to cancellation. The Artist shall receive no compensation, but may keep the supplies already purchased.
- E. The Artist shall make up lost instruction time missed due to illness or other reasons. The school shall negotiate with the Artist to ensure that such make-up time is provided. In the event the Artist is unable to make up such time, he or she will be paid expenses and a pro-rata portion of contract fee.

XI. Additional Provisions

- A. The Artist states and affirms that he or she is acting as a free agent and independent contractor, holding him or herself out to the general public as an Independent Contractor.
- B. The Artist agrees to indemnify and hold harmless Alaska State Council on the Arts and its employees from and against any and all claims from damages or injuries arising out of the performance of this contract.
- C. This contract is valid upon receipt of the School's AIS grant from the Alaska State Council on the Arts.

ARTIST

SCHOOL

Signature

March 31, 2011

Printed name

date

Social Security # _____

Address, city, state, zip

Email: _____

Emergency contact: _____

ATTACHMENT D-1 EXAMPLE OF A BUDGET for a two week residency with higher artist fee

Cash Expenses

Artist Fees	\$2,500 (\$500 extra artist fee)
Artist Travel	\$1,000
Residency(ies) Supplies	\$450
Phone/Postage	\$25
Printing	\$25
Marketing/Publicity	\$50
Other (Specify-video documentation)	\$150
Administrative Expenses	\$500 (Not to exceed 20% of cash expenses)
Expense Total \$	4,700

Cash Income

Federal Support (JOM Funds, grants, etc.)	
State/Regional (not ASCA)	
Municipal/Local (School District funds)	\$1,410(30% of the total expenses)
Corporate Foundations	
PTA/Individuals	\$500(additional artist fees)
Native Corp/Tribal Funds	
Other (please specify)	
ASCA Grant Request	\$2,790
Income Total	\$4,700

In-Kind

List all in kind contributions on this page with donor & item donated on the left and cost of item on the right. Do not list these items on the income or expense page of the application.

Housing	\$1200
Food	\$800
Local travel	\$100
Administrative	\$250
In-kind Total	\$2,350

ATTACHMENT D-2 EXAMPLE OF A BUDGET Two week residency with no extra artist fee

Cash Expenses

Artist Fees	\$2,000
Artist Travel	\$550
Residency(ies) Supplies	\$150
Other (Specify-video documentation)	\$150
Expense Total \$	2850

Cash Income

Federal Support (JOM Funds, grants, etc.)	
State/Regional (not ASCA)	
Municipal/Local (School District funds)	\$755
Corporate Foundations	
PTA/Individuals	100
Native Corp/Tribal Funds	
Other (please specify)	
ASCA Grant Request	\$1995
Income Total	\$2,850

In-Kind

List all in kind contributions on this page with donor & item donated on the left and cost of item on the right. Do not list these items on the income or expense page of the application.

Housing	\$800
Food	\$500
Local travel	\$100
Supplies, copies, marketing	\$500
Administrative	\$500
In-kind Total	\$2400

ARTS EDUCATION ADVOCACY

Contact Decision Makers About Your Residency. Helping to educate these decision makers about the importance of the arts in our schools can go a long way in keeping the funding for the AIE Program and AIS grants.

Legislators <http://w3.legis.state.ak.us/>

school board members

local elected government officials

Rotarians

Native Corporation leaders

Chamber of Commerce members, etc.

Letting your legislator know that a grant from the Alaska State Council on the Arts (a division of the state Department of Education and Early Childhood Development), allowed you to hire a Teaching Artist for your school and contribute to the economy is important. When they are home or if you are in Juneau, ask for a face-to-face meeting or give them a call. Letters or emails are also a great way to contact them. They like to hear from their constituents.

It is also important that the local School Board members, the State School Board and Education Commissioner know how much the residency has brought to the school. Find the State School Board chair and Commissioner at: <http://www.eed.state.ak.us/>. Invite local School Board members to your residency to show off your activities.

Letters and Emails. Letters or emails are a very effective and lasting means of communicating with decision makers. They need to know how effective programs are that they support. Here are some details to include or review a sample letter on line at the ASCA site:

- Tell a bit about the project that was funded through the Alaska State Council on the Arts, a division of the Department of Education and Early Childhood Development
- Tell them this project would not have been possible without the grant.
- Have children and community members help you with the letter, or better yet, have them send their own letter.
- If you have press coverage, include that with the letter.
- Make sure you send a copy to the AIS program.

The Four Principles of Arts Advocacy. Advocacy must be principled and bound by ethical responsibilities and commitment. Keeping in mind these four general principles will help guide your arts advocacy efforts:

- **Public Awareness:** The public often lacks an understanding of the significance of the arts in education. Therefore, a number of strategies need to be employed to encourage individuals in the community to become personally involved in the arts. These include advertising events, publishing curriculum guidelines and addressing stakeholders in the community.

- **Professional Development:** Generalists and specialists alike need to feel confident with the subject matter they are teaching. If this confidence is not achieved, arts programming is jeopardized. Therefore, the principle of professional development must be continuously addressed for and by all artists and educators. Let the decision makers in your school and community know how important the professional development of the AIE program is to you and your students.

- **Policy Making:** All arts organizations, at all levels need to be concerned with developing and promoting arts education policy. Ideally, policies from one level to another should be philosophically parallel, reflecting a professional consensus. Talk to any local arts agencies about ways in which they might help in your efforts.

- **Patronage:** While increased funding is important there is an even greater need for support through informed advocacy. Non-professional patrons of the arts need to become informed about what constitutes a quality arts education program. Inviting community members to your activities can help inform them what makes a good program.

Why Should We Care About Arts Education? Things to share with decision makers.

The Arts Transform Learning. Experience has repeatedly demonstrated that when the arts are taught in a comprehensive program they help children develop learning and thinking skills that carry over into other subjects. When schools include the arts into their basic curriculum, learning in all subjects is enhanced, scores on scholastic tests improve, and the school environment is strengthened. How do the arts do this?

- Arts education engages a wide variety of learning styles, helping schools reach all children.
- The arts foster higher-order thinking skills such as analysis, judgment, reflection and decision-making skills that are useful in every subject.
- Studying the arts encourages students to reach for excellence.
- The arts teach creativity and deepen these abilities at a young age.
- The arts transform the classroom by creating enthusiasm for learning.

The Arts Prepare Children for Work and Life. An education that includes the study of the arts prepares children to lead productive lives in the 21st Century. The skills and attributes that are essential are exactly those that are developed through the arts:

- Teamwork and appreciation of diversity.
- Verbal and non-verbal communication.
- Imagination and creativity.
- Adaptability and flexibility.
- Analysis and decision-making.
- Self-direction and motivation.

Mere Exposure to the Arts Does Not Equal Education. Alaska's students should experience more than an occasional field trip to a play or museum, more than a seasonal craft project, more than just a two week residency and more than music lessons every other week. Such simple exposure cannot replace a broad-based study of the arts from kindergarten through high school. Learning in any subject requires a sustained effort – building knowledge over time, mastering a subject and gaining historical perspective. We should expect our children to be as proficient in the arts as they are in math, which means spending more than just a few classes during the school year. We should expect schools to spend as much time on the arts as they do on math. Advocating for a comprehensive arts curriculum is the responsibility of parents, teachers, administrators and artists.

How the Arts Fit into Our Schools

- A quality arts program is broad-based. Young people are taught a set of skills and knowledge in the visual arts, dance, theater and music.
- The arts are integrated into the entire curriculum. Teachers use the arts to teach reading, writing, arithmetic, science, history, languages and the social sciences.

- Students are deeply engaged in the creative process. More than just being exposed to the arts, children are directly involved in creating and performing original art.
- Learning objectives are established for each arts subject and each grade level. Progress in reaching learning objectives is regularly assessed.
- Students receive a wide range of learning experiences, including art criticism, art history and the making of art. They learn about art from a variety of cultural perspectives and historical periods, and they develop the ability to understand and evaluate works of art. Rather than teaching what is “good art” and what is “bad art,” children are taught how to understand, find meaning in, and express thoughtful opinions about art.
- A quality arts program is taught by general classroom teachers, art specialists and professional artists working in partnership. Teachers are given opportunities, through ongoing professional development, to build their skills in teaching the arts. They are also supported by educators who specialize in teaching the arts and in developing arts curriculum. In addition, students have the opportunity to learn from professional artists in a variety of ways, including field trips to performances and artist residencies in schools.
- Adequate time each day is devoted to instruction in the arts. The arts are not treated as an occasional activity or a special treat to fill time left over after other lessons are completed. The full benefits of an arts education are experienced when the arts are studied on a regular and sustained basis.
- All students have access to learning through the arts. Art classes are not just for students who are particularly talented, or who have shown a strong interest. The arts are not treated as “electives” or extracurricular programs; rather quality arts education is provided for all young Alaskans as a part of their basic schooling.