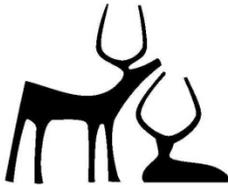


# Artists in Schools Teaching Artist Guide

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

**Artists in Schools** is the Arts in Education residency program of the Alaska State Council on the Arts. The program receives funding support from the Alaska State Legislature, the National Endowment for the Arts (a federal agency), and the Rasmuson Foundation.



**Artists in Schools Program**  
Alaska State Council on the Arts  
161 S Klevin St., Suite 102  
Anchorage, AK 99508  
(907) 269-6610  
1-888-278-7424 (Toll Free in Alaska)  
(907) 269-6682 - E-mail: [ruth.glenn@alaska.gov](mailto:ruth.glenn@alaska.gov)

Visit us on the Internet:  
[www.eed.state.ak.us/aksca](http://www.eed.state.ak.us/aksca)

*This handbook was produced by the **Artists in Schools Program** of the Alaska State Council on the Arts. No part of this publication may be reproduced without express written permission of the Artists in Schools Residency Program.*

Brief History of the Artist in School Program.....	3
The Process for Acceptance to the Teaching Artist Roster.....	4
Assess Yourself	4
Teaching Artist Academies	4
Apply	4
Marketing	4
How to Plan a Successful Residency .....	5
Grant Planning with the School	5
Things to Consider When Planning	5 & 6
Groups	5
Teachers & Staff	5
Parents	5
Studio Time	6
Teaching Training Workshop	6
Community Outreach	6
When the School Gets the Grant.....	6
Promoting the Residency.....	7
Pre-, Present & Post-Residency Activities.....	7
Successful Negotiations for Residencies.....	8 & 9
Payment,	8
Supplies & Equipment,	8
Transportation,	8
Accommodations,	9
Meals,	9
Hospitality,	9
What to Bring If You Travel & Health Concerns.....	10
Tips from Teaching Artists.....	11-12
Arts Education Advocacy.....	13-15
Appendix A – Sample Schedules.....	16

ASCA Staff Support. The Arts in Education Program Director coordinates the Artists in Schools Program. The director provides technical support to schools, districts, organizations and Teaching Artists in helping to prepare for residency activities. The director prepares applications for panel review, communicates with grantees as to the success of the applications, collects the pertinent data and acts as an advocate for the program.

We recognize that some of your questions may not be answered in this publication. The AIE staff is available to assist you. For more information, contact Ruth Glenn, Arts in Education Director at (907) 269-6682, or by e-mail at [ruth.glenn@alaska.gov](mailto:ruth.glenn@alaska.gov).

# Teaching Artist's Guide

**Brief History of the Artists in Schools Program.** In 1966 the Alaska Legislature formed the Alaska State Council on the Arts. Its mission, as stated by law, is to “join with private patrons and with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens.”

Artists in Schools (AIS) started in 1977 and is the major residency activity of the Arts in Education (AIE) Program of the Alaska State Council on the Arts. Individual school residencies are a minimum of two weeks with most District programs being of longer length. In addition to the AIS program, the AIE program also sponsors teacher training seminars, advocacy for arts education as part of basic education, the Rasmuson Cultural Collaborations program and other projects. Current goals for the AIS program are:

- To enhance students' powers of perception, appreciation of the arts, and abilities to express themselves creatively.
- To help teachers develop strategies to integrate the arts into their daily classroom instruction.
- To provide opportunities for artists to develop professionally.
- To bring new perspectives to arts curriculum in the schools.
- To provide opportunities for artists to communicate with a wider audience.
- To provide experiences through programs that explore the various cultures of Alaska.

Professional Teaching Artists are placed in educational settings as catalysts for learning by both teachers and students. The AIS program fosters a greater awareness of the role of artists and the arts in our communities and helps participants develop confidence in their own ability to communicate through the arts. Students develop decision-making and critical assessment skills and enhance their ability to think creatively, a life skill sure to benefit both the individual and our communities.

**The Guide.** This guide is designed for Teaching Artists who are interested in joining or currently are on the Alaska Teaching Artist Roster. Teaching Artists are professional artists who are interested in working in schools with students and teachers. Through the AIS program of the Alaska State Council on the Arts (ASCA), a Teaching Artist provides hand-on arts experience to students and assists teachers in learning how to integrate the arts into their classroom.

As part of the AIS program, ASCA compiles a Teaching Artist Roster of interested Teaching Artists. The districts, schools or nonprofit organizations that are eligible to apply for an AIS grant use this roster to select artists to use in the AIS residencies. Being on the roster does not guarantee an artist will be selected.

This guide focuses on two primary topics: The Process for Acceptance to the Teaching Artist Roster and How to Plan a Successful Residency.

## **The Process for Acceptance to the Teaching Artist Roster**

### **Assess Yourself**

- ❑ Examine your artistic process and professional goals to determine your willingness to work as a teaching artist.
- ❑ Evaluate your ability to plan, organize and follow through. Residencies demand realistic planning and an understanding of the learning processes of young people.
- ❑ Determine how you will communicate your artistic vision to young people.
- ❑ Determine how you will help teachers integrate your art form into their everyday classroom activities.
- ❑ Determine minimum space and equipment needed to work in your discipline.
- ❑ Begin to prepare publicity materials and promotional handouts that will help sponsors/schools understand your creative work and art discipline.
- ❑ Decide on the optimum size class you comfortable working with and the optimum age group. AIS artists may work in a variety of educational settings.
- ❑ Assess your ability to work in Alaska and possibly a remote village.
- ❑ Determine how you would develop a lesson plan for different lengths of residencies and different age groups?

### **Participate in a Teaching Artist Academy**

Teaching Artist Academies (TAA) take place throughout the state. These are six session of 2 hour classes that cover the latest in brain research, lesson plans, school curriculum mandates, examples of successful residencies and more. These sessions are designed to give a professional artist an overview of how to work successfully in the schools. We recognize that many artists applying for the Teaching Artist Roster are experienced teachers; however, this Academy can be a great refresher course and can help you learn how to integrate your art lessons into the current curriculum. Sessions are available in various locations throughout the state. Visit the ASCA web site or call (907) 269-6682 for further information.

### **Apply**

ASCA reviews applications twice a year in May and September, but you may apply at any time. The application guidelines and forms are on the ASCA web site: [www.eed.state.ak.us/aksca](http://www.eed.state.ak.us/aksca) Acceptance to the roster does not mean that you are guaranteed work.

### **Marketing Yourself**

It is acceptable to send out inquiries to schools about their interest in hosting you in an Artist Residency. A clear articulation of your artistic vision along with lesson plans, examples of your work and letters of recommendation should be included. If you have a web site this can be a great resource for schools.

You may want to talk to your local schools to learn what might be of interest to them. Let them know there are grants available as they may not know this. Direct them to the ASCA web site or have them call us for more information.

## How To Plan A Successful Residency

As with any activity, planning can determine a successful outcome. There are things that you can do to ensure that you, the students, the teachers and the community have a successful residency. The following is designed to give you an overview of the planning process.

### Plan with the School/District for the Grant Application

1. Identify the person within the school with whom you will work out the logistics of the residency and who will act as your contact in the school (for AIS purposes called the In School Coordinator – ISC).
2. Discuss with the ISC how other teachers and administrators will be involved in the residency, including the understanding that the classroom teacher is expected to remain in the classroom to learn from you.
3. Discuss the time of year and length of time for your residency.
4. Discuss with the ISC the goals and expectations for the residency. Ask if there are any themes or projects in the school that can be incorporated into the residency. Where can you help? The more ideas you share, the richer the experience.
5. Begin sharing your ideas for the residency and start developing lesson plans for the students and teachers.
6. Discuss your fee.
7. A letter of agreement signed by the ISC listing artist fee, time of residency and other basic residency details is a necessary part of the grant application. You should expect to receive one from the ISC.
8. Discuss the supplies you might need and what is available at the site

### Things to consider while planning your residency

Core and peripheral groups. In discussions with the ISC it may become clear that there is a specific group with whom you and the school would like to spend the majority of the residency. Often school administrators feel pressure to see that every child will benefit from the AIS programs. While AIS programs are designed to be flexible, you should be aware that many times it is physically impossible to achieve in-depth involvement with each child. Identifying core and peripheral groups should be done by the ISC and you early in the planning. The final decision on group size and composition should be a joint decision. The core group generally meets with you daily, while peripheral groups meet less often or attend a final event. Early discussions about the school's expectations are critical to a successful residency.

Teachers and Staff. Teachers and staff play a critical role in the success of the residency. They can contribute to the artistic vision of the residency through collaboration with the artist. Classroom teachers are expected to be present at all times during the artist's contact with students. The ISC knows that the Teaching Artists are not to be considered substitute teachers. Ensuring a safe and disciplined atmosphere for work by being present during all contact sessions, teachers and/or staff should fully participate in the residency activities. Think of the residency as an opportunity to help the teachers become more comfortable thinking and creating like artists. They can extend the residency experience by using the follow-up activities you leave with them, or you can help them develop some of their own.

Parents. Parents are their children's first teachers and, especially during the pre-kindergarten and elementary years, play a crucial role in nurturing their children's creative talents and interests. Schools are encouraged to include parents as participants in the residency. Discuss possible parent-child workshops as a part of the residency.

Studio Time. Studio time can be an important part of your residency. 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. This may also be a time that you elect to work with one or two teachers to develop post-residency activities.

Teacher Training Workshop. This workshop is a required component of every residency. You should be prepared to give the teachers a better understanding of how to integrate the arts into their regular classroom activities. Follow-up activities for teachers to use after the residency should be practiced with material left for continued follow-up. Participants can gain confidence and understanding of an art discipline and insight into the artist's vision during the workshops. All staff, especially those scheduled to work with the artist, should participate. Suggest to the ISC that teachers in other schools be invited to attend.

Community Outreach & Public Presentations. Activities in the community are a way to extend the residency experience beyond the sponsoring site and can enhance the cultural life of a community. Discuss receptions, open classes, lecture/demonstrations, readings, exhibits, concerts and other performances with the ISC and determine what works best with your art form and experience. Presentations, shows or final products (like murals) should not drive the residency. Instead, they are a way to share the residency experience with a larger audience and expose your work to a larger number of people. Encourage the ISC to consider inviting senior citizens, business representatives, community organizations and government employees to attend parts of the residencies. If you have experience working with a certain population make sure you let the ISC know. You and the ISC should agree on how to schedule any outreach activities or programs.

### **When the School Gets the Grant**

- Know when the decision will be made on the grant and ask the school to notify you as soon as they know. There are two deadlines for grant applications: March 1 for the following school year and November 1 for the current school year. Decisions are generally made in April and December.
- Ask for a formal contract to include: payment schedule, transportation, housing & food, equipment & supplies, etc.
- Begin reviewing lesson plans with the ISC. Discussions between the Teaching Artist and the ISC should be held on a regular basis as the residency is being planned. Discuss any preconceived notions of how the residency should work.
- Determine the schedule of activities for your residency. be sure to include personal studio time and prep time.

Teaching Artists should plan on teaching at least four contact sessions per day. A contact session is a meeting between the artist and a class usually lasting one class period. If you elect to spend more time with students or teachers during the residencies this should be clearly understood before the residency begins.

- Send advance materials to help the teachers prepare the students for your visit.
- Prepare materials that will be left at the site for follow-up lessons after the residency.
- Send advance materials for the ISC to use to advertise your residency to the parents & other community members.
- If you are travelling outside your home community discuss local regulations/prohibitions & ask for clothing recommendations.
- If you are staying in a private home discuss housing arrangements, i.e.: pet allergies, diet, need for privacy, etc..
- If the school is providing meals discuss any food allergies.
- Determine vaccination needs, food and housing needs.

### **Promoting the Residency**

As part of the long term advocacy efforts for Arts in Education, it is important that the community is aware of what you're doing in the school. You and the ISC can spark community interest in advance to get people curious enough to show up for a workshop, demonstration or performance. Be sure to ask the ISC what advance publicity has been done and encourage the ISC to make the community aware of your upcoming arrival.

Acknowledging support from the Alaska State Council on the Arts, the National Endowment for the Arts, and the Rasmuson Foundation in any oral or written statements, using logos when appropriate will help ensure future funding.

### **Pre. Present & Post Activities**

#### 2-4 Weeks Prior to the Residency

- Confirm travel arrangements
- Confirm school schedule
- Confirm teacher training workshops and any community activities
- Confirm housing and food arrangements
- Confirm any supply/equipment arrangements that might be needed
- Finalize lesson plans and discuss pre-planning activities that have been taking place prior to your residency
- Prepare and send a publicity packet containing photos and a news release to the ISC
- Discuss publicity plans for the residency with the ISC, including who will be responsible for taking photos, who will contact the local media, who will gather any written material and send it to the arts council, etc.
- Offer to conduct interviews with radio and TV stations and newspapers to discuss your work as an artist in residence

#### During the Residency

- ❑ Enjoy the students, teachers and community members who are involved.
- ❑ Follow the residency schedule established during the planning session. Discuss any proposed changes with the ISC and residency committee. Ensure the residency is meeting everyone's expectations
- ❑ Be flexible if change is needed. New ideas may emerge as the participants work together. As a result, the original residency plan may change.
- ❑ Maintain open communications. talk and share ideas every day with the teachers, staff, ISC and administrator
- ❑ Move to resolve misunderstandings or potential problems immediately. Inform the AIS staff of any major concerns if you cannot resolve them with the school personnel.

- ❑ Document activities throughout the residency. Remember the AIS Program always welcomes photos for its promotional materials. Your photos will be different from the ISC's. both are valuable.
- ❑ Serve as an AIS Program advocate by inviting people you may meet in the course of your day outside the school to participate in the outreach activities. Share AIS and ASCA promotional materials with people you meet.
- ❑ Collaborate with the sponsor to encourage full use of on-site media, such as school, organization and district newsletters, mailing lists, bulletin boards, closed-circuit TV, web sites and distance-learning broadcasts.
- ❑ An evaluation and assessment meeting should be held towards the end of the residency with the ISC and planning committee. The meeting should discuss what was and was not successful. This is also an appropriate time to develop plans that will extend the residency experience. Suggest ways to support multi-disciplinary teaching, strengthen arts curricula, use outside artistic resources or shape the next residency.

#### After the Residency

- Notify the AIS office that you have completed the residency
- Fill out the evaluation sent from the AIS office and any evaluation from the school
- Send any video, photo or journal documentation to the ASCA office.
- Send “thank you” notes to ISC, host and other involved individuals
- Send a letter to your legislative representative thanking them for their support of this program

#### Successful Negotiations for Residencies

In addition to planning activities, negotiating fees, supplies, transportation, housing, etc., is important. You should be prepared to discuss your fee and what it includes, housing and food needs, transportation requirements, supply and/or equipment needs. Be sure to have the agreement in writing, signed by both you and the school representative.

**Artist Payment.** The school is responsible for paying you. The letter of agreement and the final contract should stipulate your fee. The AIS program will fund \$50 per hour up to \$1,000 per week, however, you can negotiate a higher or lower fee. If a higher fee is negotiated, make sure the school knows that they have to supply the extra amount in addition to their match. Each school is required to supply 1/3 of the total cost of the residency. If your fee is higher than \$1,000/week the amount required from the school must include the school portion plus the additional fee amount.

**Space, Equipment and Supplies.** You should know what you need in order to conduct a successful residency. Make sure you communicate this to the ISC. Things to talk about are:

- Size of the space in which you will work.
- Other uses of the space and how compatible this might be with your work.
- Equipment you need such as kilns, pottery wheels, musical instruments, tape recorder, piano, microphone, etc. and who will supply them.
- Need for a sprung wood floor, a stage, dressing room area.
- Ensure the equipment is in working order and determine who repairs it if it isn't.
- Send a list of necessary supplies, including equipment, to the school well in advance to see what they already have on site and what needs to be ordered. Make sure you agree on who orders the supplies and who pays for them and how they get to the school site.

- Many suppliers give discounts to schools, and/or for buying in quantity. Ask the ISC if the purchases can be made through the school's purchasing system.

There are two ways of getting supplies to the school. You can bring them as excess baggage/air freight or mail the supplies to the site well in advance. Please check with the ISC to find out which method is best. Make sure any necessary payment is agreed to and becomes part of the contract. Remember that excess baggage fees have increased on most airlines.

Make sure you know the shipping regulations on the materials you are shipping. The Transportation Security Administration has many new regulations, and they may impact you.

**Transportation.** Discuss the travel arrangements with the ISC as early as possible so that they have a good understanding of what to put in the budget for the grant application. Airline, ferry, and mileage costs are all acceptable expenses for the grant application. The school will be responsible for arranging transportation for you. If you have to overnight en route to or from the residency site, make sure accommodations are arranged ahead of time with the school.

Be aware that a valid ticket out of an Alaskan community does not always assure you a seat on the plane or assure that the plane will be leaving on that specified date. Weather can be a major factor. Make sure you have a clear understanding with the school as to what to do if weather causes a delay on either end of your trip.

**Accommodations.** The school is responsible for securing your housing if you are from out of town. Many small communities have limited housing. Discuss housing accommodations in the community with the ISC. Determine if you are comfortable staying in a private home – how much privacy will you have, what are eating arrangements, etc. Some schools have living accommodations (private bedroom, bathroom, shower, kitchen) in the school. Sometimes a hotel or bed & breakfast may donate housing. Lodging details should be confirmed and communicated and be part of the contract you receive from the school. Make sure you let the ISC know if you have any allergies or are uncomfortable staying with pets.

**Meals.** Determine with the ISC how you are getting meals if you are an out-of-town artist. Some options are: the school gives you a stipend to purchase food for the entire time of the residency. the school provides you with all your meals or a combination of the above. Make sure the details are in the contract.

Please let the ISC know of any food allergies or other concerns you may have before you get to the residency site. If you go to the more rural parts of Alaska plan on experiencing all that rural Alaska can offer. Many times this means different food choices. If you are a vegetarian you may have to plan on bringing in most of your food. Talk to the ISC about what is available in the community and then be prepared!

If the school is supposed to be providing your meals, and what is being provided to you is not adequate, **let your ISC know about the problem.** If this is not productive please call the AIS office. We're not on site, but we can help negotiate the situation.

If you're receiving a food allowance to provide your own food, **find out in advance the local prices and resources from your ISC.** You may want to bring staples with you – discuss this with your ISC before you leave home.

**Hospitality.** Ask the ISC who will be greeting you at the airport or at the school on the first day. If you are from out of town, ask for a brief tour of the community so you may find the local grocery store, laundry facilities, bookstores, restaurants, etc. Ask for a floor plan of the school, a community map and other support information or materials.

A welcoming activity to be held early in the residency to introduce you is a real possibility. **These social activities are not intended to replace the Teacher Training workshop for professional development**

### **What to bring with you if your residency is outside your home area**

Here are some pointers if your residency is in rural Alaska:

- Most of your travel is by air, and the final leg of your journey may be in a small plane. Backpacks are not recommended. Regular, medium-sized suitcases or duffel bags are much easier to handle. Airlines do restrict the number and weight of each bag. Often shipping your supplies to the community is better than bringing them as excess freight.
- Pack supplies securely in medium-sized boxes, clearly labeling your name and destination.
- Anything over eight feet long will not fit in a small plane.
- You and your luggage may not make the same flight, especially if you are traveling with excess baggage. Discuss this with the ISC and determine if shipping your supplies early is possible.

### **Other considerations:**

- Bring appropriate clothing! Check with your ISC as to what this might be. You might assume that you will need your heaviest coat and snow boots, but this may not so. Be prepared for varying weather conditions. Layering your clothing is often much more effective than one heavy item.
- Bring a sleeping bag in the event that your host doesn't have blankets that suit you.
- Medicine: Bring any you routinely use, over-the-counter or prescription. Most villages do not have a doctor. In medical emergencies you may have to charter a flight to the nearest clinic or hospital. Drugs and sundries may not be available, and their prices may be higher than you're used to paying. Most large communities do have pharmacies.
- Bring a washcloth and towel.
- Bring a camera if you expect to take photos. You may not find photo supplies at a local store.
- Is there a thank you gift you can bring to the host family and/or ISC?
- We advise people not to travel without an emergency reserve of \$100, at least \$50 of which is cash. You may not be able to use credit cards or checks, and there may be no banking facilities at your disposal. Most large communities do have banks.
- Carry a few postcards or note cards and drop your ISC, principal and host(s) a thank you enroute home.

**Health Concerns.** Diphtheria-tetanus immunization should be current, as well as a tuberculin screening. Tuberculosis or TB, has reached epidemic proportions in the past in rural Alaska.

**Rabies** is something to be aware of in rural Alaska both with domestic dogs and wild animals.

**Do not drink water from creeks or rivers in Alaska without first purifying it!**

**Hepatitis B Vaccine:** The Immunizations Practices Advisory Committee has identified certain populations at risk of HBV infection and recommends vaccination if you will have contact with HBV carriers or special high-risk populations where HBV is highly endemic such as rural Alaska. **Talk to your health care provider to determine if you should receive the vaccine.**

The vaccination consists of three intramuscular doses which need to be administered approximately seven months prior to arriving in the community. Talk with your doctor to determine whether or not you should be vaccinated.

### **Tips From Teaching Artists**

Here are some tips from people who have worked in the AIS Program in the past:

In some schools, the students have not had the same exposure to media, lifestyles, cultures and education that is typical of the “average” American student. While almost all rural Alaska children have seen the most up-to-date television programs, cartoons and sports events, they may have had little or no exposure to the arts of the Western European tradition. Many AIS participants spend part of their time getting students acquainted with media such as ceramics, theatre or poetry for the first time.

English may be a second language. Traditional methods of teaching children in Alaska Native cultures involve more observation than instruction, as children learn by watching and copying their parents, grandparents and elders in formal settings. Artists should remember this as they present material, and give some thought to emphasizing demonstration over lecturing in any presentation. Give students plenty of opportunities to try the techniques for themselves, right from the start.

### **Interesting Information about Alaska**

About 98,043<sup>1</sup> individuals (15.6 percent) of Alaska’s population are Natives. “Alaska Native” is an all-encompassing term referring to Alaskans of Yupik, Inuit, Aleut, Athabaskan Indian and Northwest Coast Indian (Tlingit, Haida, Tsimshian) ancestry. Each group has its own distinct culture, language and tradition. Many traditional Native communities still follow a subsistence lifestyle and are in transition as they adjust to twenty-first century technology and influences in their native home. Discuss with your ISC any special concerns that the community may be dealing with during your residency.

Identify your residency’s location on the state map. Rural populations and lifestyles are largely determined by their geographical location and the area’s main industry. Population centers in Alaska are categorized as villages, roadway communities, hub communities, rural communities and urban communities. You will find yourself in one of two types of communities: fishing and subsistence, more urban towns and cities.

### **Fishing and Subsistence Communities**

Many rural villages base their livelihood on subsistence. As defined by federal law, subsistence is:

*...the customary and traditional uses by rural Alaskan residents of wild, renewable resources for direct personal or family consumption as food, shelter, fuel, clothing, tools or transportation, for the making and selling of handicraft articles out of non-edible by-products of fish and wildlife*

---

<sup>1</sup> 2000 Census figure

*resources taken for personal or family consumption, and for the customary trade, barter or sharing for personal or family consumption.*

Discuss with the ISC what this means to the community in which you will be working.

### **Towns and Cities**

Larger communities such as Anchorage, Fairbanks, Kenai, Kodiak, and Juneau are fully equipped with the same conveniences as the rest of the country. The student population is generally varied in national origin with many students from military families. Talk to your ISC about the community and its demographics. For more information you can visit the State of Alaska website: [http://www.dced.state.ak.us/cbd/commdb/CF\\_COMDB.htm](http://www.dced.state.ak.us/cbd/commdb/CF_COMDB.htm)

Drugs and Alcohol. The use and import of drugs and alcohol into communities is actively discouraged. Please be sensitive to the fact that you are representing the Alaska State Council on the Arts. What students see you doing will reflect on the program.

Many towns are “dry” communities that prohibit the sale of liquor or its importation. Be aware that in dry communities your luggage may be searched upon arrival for alcoholic beverages.

Communication Between Cultures. Communication styles of some communities might differ greatly from your own. Regardless of the type of community you visit, your awareness of community customs, attitudes and ideals is important. Be aware that you may be working with people whose ideals, customs, demeanor and style of living are 180 degrees from those with which you are familiar. Respect the differences. And talk to the ISC about the community!

Teacher & Administrative Buy-In It is important to clearly understand the involvement of other teachers and administrators in the planning process. Talk to the ISC about who is on the planning committee. You might want to suggest that they ensure that other teachers are aware of what the goals are for the residency. If possible, a preliminary meeting with all the teachers and staff should be arranged so that you and the ISC can discuss with them the upcoming residency activities. You might want to ask the ISC to identify a deputy ISC in case the primary one is unavailable or is called away due to emergencies.

## ARTS EDUCATION ADVOCACY

**Contacting Decision Makers About Your Residency.** There are many people who can influence the public funding of arts education and the arts in general in the state: legislators, school board members, local elected government officials, Rotarians, Chamber of Commerce members, etc. 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 AIS program.

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 **be employed** and contribute to the economy is important. Find your legislator at: <http://w3.legis.state.ak.us/>. 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 you write the local school board members of the residency site, the State School Board and Education Commissioner about how much the residency has brought to the school and to your professional employment. Find the state school board chair and commissioner at: <http://www.eed.state.ak.us/>. Invite local school board members to your residency, and then make sure you thank them for coming.

**Letters and Emails.** Letters or emails are a very effective and lasting means of communicating with decision makers. They need to know how effective the programs that they support can be? ...really are? Here are some details to include:

- 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 your employment as an artist 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. that is, bound by ethical responsibilities and commitment. Keeping in mind 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 by and for artists and educators.
- **Policy Making:** All arts organizations at all levels need to be concerned with developing and promoting arts education policies. Ideally, policies from one level to another should be philosophically parallel, reflecting a professional consensus.

- **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.

**Why Should We Care About Arts Education?** In these complex and rapidly changing times, the arts are critical to a complete education for all children. Integrating arts education into our schools is an essential factor in school reform, and the benefits for our children are very real. If children grow up without art in their lives they may not recognize it later in life. In most rural communities there is not a “highly qualified teacher” in visual or performing arts. Teachers learning to integrate the arts into their daily work can help children learn the core subject as well as expressing and developing their own creativity.

**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 in 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 reinforce 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 21<sup>st</sup> 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 involves 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 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 curricula. 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.

## APPENDIX A

### SCHEDULING

#### Larger Schools (100 to 500 students)

Larger schools may be more of a challenge to schedule than the smaller, rural schools. For example, if a beading project is to be undertaken and the goal is for each child to complete one beaded piece, you will need to determine, with the teachers' assistance, how many hours will be required for each child to complete a project. If you then calculate three hours per child/class to complete a project, you can see that in a two-week period, working four hours per day with students, the artist will be able to meet with about 13 classes or groups (see sample schedule below). If there are 20 classes in the school, it may be necessary to eliminate certain grades from the residency, do demonstrations only for some groups, or begin projects with the students that individual classroom teachers are to finish.

#### SAMPLE SCHEDULE:

<u>First Week</u>	<b>Mon.</b>	<b>Tues.</b>	<b>Wed.</b>	<b>Thurs.</b>	<b>Fri.</b>
8:00-8:30	.....Artist's Preparation and Studio Time.....				
8:30-9:30	Class 1	Class 1	Class 1	Class 5	Class 5
9:45-10:45	Class 2	Class 2	Class 2	Class 6	Class 6
11:00-12:00	Class 3	Class 3	Class 3	Class 7	Class 7
12:00 – 1:15	.....Lunch and Artist's Studio Time.....				
1:30-2:30	Class 4	Class 4	Class 4	Class 8	Class 8
2:30-	Studio	Teacher Wkshp.	Studio	Studio	Studio
<u>Second Week</u>					
8:00-8:30	.....Artist's Preparation and Studio Time.....				
8:30-9:30	Class 5	Class 9	Class 9	Class 9	Class 11
9:45-10:45	Class 6	Class 10	Class 10	Class 10	Class 12
11:00-12:00	Class 7	Class 11	Class 11	Class 12	Class 13
12:00 – 1:15	.....Lunch and Artist's Studio Time.....				
1:30-2:30	Class 8	Class 12	Class 13	Class 13	Demo/Show
2:30-	Studio	Community Wkshp Studio		Studio	

It may be that the principal wants to schedule the teachers or s/he may post the schedule and have teachers sign up. Either way, it's good to have at least a rough sketch of your scheduling preference so the ISC has something to work with.

#### Smaller Schools (10-100 students)

Smaller schools may wish to be more flexible with their scheduling. You should work with the ISC so that you have an outline of the school's expectations.

Occasionally schools will have a designated class period (such as physical education or art) in which they will place you for the duration of the residency. Students will rotate in and out of this class as usual, except that you will lead these classes with the regular teacher assisting. This solves a lot of problems for the school in the way of scheduling. The regular classroom teacher as well as the art or P.E teacher should remain involved with the students so that they may model the work you do with the classroom students.

Above all **try to be flexible**. If it is obvious that the schedule you have set up isn't working – **revise it**. Most schools find that some adjustment is necessary once the artist begins working with the students.

***The key to a successful residency is communication!***