



Teaching Artist Handbook



Teaching Artist Roster | Artists in Schools Grant Program

About Artists in Schools

The Artists in Schools (AIS) program funds artist residencies in Vermont schools. Residencies are intended to serve as a model for the integration of the arts across the K-12 curriculum. Artists completing the residency must be selected from the Council's [Teaching Artist Roster](#). Artists on the Council's roster:

- demonstrate mastery of the arts discipline at the heart of the residency
- provide instruction in K-12 classrooms that is inclusive to the needs of students learning through a wide range of modalities
- collaborate with classroom teachers to ensure the residency meets school goals and student-learning objectives
- bring a talent, skill, or activity that is unique to the situation. An artist in residence brings a perspective that is different from that of the classroom teachers involved and may work in both arts and non-arts classrooms
- provide a residency design that is flexible and can align with the residency sponsor's curriculum and learning goals, ensuring that the needs of the school and students are being met while fitting within the parameters of AIS residency requirements

Expectations of Council Teaching Artists

Teaching artists on the Council's roster have a special relationship with the Vermont Arts Council. They are ambassadors for the Council and for the arts in Vermont. Roster artists communicate with and represent the Council in many communities around the state. They often represent the one personal connection that teachers, principals, parents, and students have with the Council. Artists on the roster:

- are good role models for students
- respond in a prompt and courteous manner to all business associated with being a teaching artist
- engage and relate well to a wide range of individuals including teachers, administrators, and students
- seek out opportunities to grow and learn as teaching artists
- provide evaluative feedback on residencies funded by the Council
- submit updates annually to maintain their status on the Council's roster
- include teachers in planning at every level and ensure that a teacher or staff member is always in the room with them

Provisional Status

After applying, some artists are granted provisional status on the roster. In these cases, the panel recommends that the Council support these artists in their professional growth or in developing a specific design idea before adding the artist to the roster in full. The Council may fund one residency per year for an artist with provisional status through the Artist in Schools program with a competitive application from the sponsoring school. Those with provisional status should reapply to the roster at the next available opportunity.

Continued Participation

Artists who are approved for the Teaching Artist Roster may continue their participation on the roster through an annual update process. To complete the annual update:

- artists who carried out at least one residency funded by the AIS program in the past two years with favorable evaluations from their sponsors will be prompted to complete an annual update form to maintain their position for the next school year
- artists who have not completed a residency funded by the Artists in Schools program in the past two years will be prompted to complete an annual update form, describe up to three residencies they have completed in the past three years, and describe how they have engaged in professional development around teaching artistry
- artists who have not completed a residency funded by the AIS program in a five-year period will be dropped from the roster, but are welcome to submit a full application to regain their status on the roster at any time in the future

The annual update requires teaching artists to update their [Creative Ground](#) profiles as well as information that appears on the Council's teaching Artist Roster landing page.

Unfavorable sponsor evaluations by residency sponsors or other concerns about an artist's AIS work are handled on a case-by-case basis. In rare instances this may lead to immediate termination from the Council's roster.

Getting Hired Through AIS

Being added to the roster does not guarantee work. When applying for an Artist in Schools Grant, schools must select an artist from the roster to carry out their proposed residency. Though arts organizations throughout the state use the Council's roster and Creative Ground to seek teaching artists, the primary use of the roster is by schools for Artists in Schools Grants. Those who are most successful in securing work through these grants have effective outreach strategies and align their residencies to meet the needs of schools. Artists are encouraged to promote themselves in order to secure residencies. Here are a few suggestions for securing residency work:

- Start with people you know, including schools and organizations that have hired you before; let them know that you are on the AIS Teaching Artist Roster, and that the Council may have grants to help support a residency with you
- Encourage potential residency sponsors to contact the Council for help getting started with the grant application
- Use your Creative Ground account, website, or a one-page flyer to summarize the kinds of activities you offer in a residency. This can help teachers and others envision what you would bring to their school or organization
- Familiarize yourself with the National Core Art Standards and communicate how the activities you conduct in residencies may help teachers address them
- Respond to all inquiries in a timely manner even if you are unavailable for a particular request. Not only does Council count on artists to handle all correspondence professionally, the individual who inquires is much more likely to contact you again or recommend you to others if they hear back from you

All applications to the AIS program are submitted by the sponsoring school.

before the application is submitted

The residency sponsor and the artist should discuss the proposed residency before a grant application is submitted to the Council. Below are some of the key issues to consider and negotiate:

- Potential dates and your availability. Being on the roster does not obligate you to accept a residency request
- Timeframe for grants. The sponsor (not the teaching artist) must prepare a grant application, which must be submitted six weeks or more in advance. Be aware that the grants are awarded on a first-come, first-served basis. The applications open in mid-August and are open until the funding has been exhausted. On average, the funding is exhausted in or by November
- Culminating event or demonstration event. Does the sponsor wish to include a culminating event or opening event as a piece of the residency? If yes, what are your fees for this day?
- Students and learning objectives. You will want to know the students' age range, the topics and subjects that they are studying, and – generally – what the teachers learning objectives are for the class
- The sponsor's needs. Is there a particular theme or unit goal that they want you to address? How can you adapt your activities to help meet their objectives?
- Your fee. Ask questions to understand the proposed scope of work and articulate your fees to meet their needs. Discuss the number of paid contact hours with the sponsor. This may include planning time, a kickoff event, classroom/session time with participants, and/or a culminating event
- Mileage and supplies. If, in addition to your fee, you will be requesting the sponsor to pay your mileage or for necessary supplies, ask that the sponsor pay for these or work these costs into your artist fees
- Lodging. If a residency site is too far away for commuting, and lodging is required, this should be discussed early in the planning process. The sponsor is responsible for lodging costs, and these costs are not covered by the grant. Sometimes sponsors ask if you are willing to stay in someone's home in order to save on expenses, or because they are in a rural area where there are no hotels nearby. If staying in a stranger's home is not your cup of tea, say so! It's a personal preference and best addressed early on, even if it means passing up a residency opportunity

after the grant is awarded:

The school will prepare the grant application and submit it to Council. If awarded a grant, the residency is confirmed. After the grant is awarded, the Council recommends that the teaching artist be clear about the important terms of the residency. A [contract](#) is recommended, but, at the least, the terms should be communicated in writing. These include:

- beginning and end dates
- policies around weather interruptions
- mileage reimbursement
- lodging or accommodation needs
- number of contact hours expected
- expectations for planning fees
- payment structure
- the Council pays the sponsor 75% up front and 25% at the end with a final report
- most schools pay at the end of the residency with a submitted invoice

Tips for a Successful Residency:

- Flexibility is an asset. All the planning in the world cannot stop snowstorms from closing schools, art supplies from going missing, or kids from having an occasional bad day. Have back-up activity ideas ready for those times when what you had intended to do just won't work. Try to be responsive to situations that call for adjustments or revised expectations.
- Connect with teachers and administrators. Starting with the planning stage, ask how you might help them meet goals for their school or address educational learning standards that they are seeking to meet. Teachers may be pleasantly surprised when a visiting artist finds creative ways to help address their goals.
- Schedule a planning session if possible to share big picture ideas with teachers about what you do and help build rapport with them at the outset of your residency.
- The AIS program prioritizes process over product. Sometimes artists are asked to lead a culminating student production or art show at the end of a residency. Be realistic about how much you can accomplish with students during your residency, and discuss this with the principal or teachers. An informal final event in which students share what they have learned among peers and family members is generally sufficient for shorter residencies.
- AIS guidelines require that a teacher or staff member is always in the room with you. If you find yourself left alone with students, let a principal or administrator know right away.
- AIS guidelines do not allow for more than five contact hours in a day unless agreed upon by both parties.
- The Council does not conduct background checks. Organizations that hire AIS artists are advised to follow their own individual policies regarding background checks, which vary district-by-district. Schools may ask that you submit to a background check, which may include a fee for fingerprinting.
- The Council highly recommends that you carry your own policy with the following types of insurance: worker's compensation, liability, and health insurance. Many schools' worker's compensation and liability plans will cover a teaching artist, but this varies from district to district.
- Changes and cancellations happen. Remember that schools adhere to very structured schedules, and that principals and teachers often plan residency activities many months in advance. Do not commit to a residency unless you are confident you can carry it out. If you must cancel or change plans, notify your contact person as far in advance as possible. Ask them to notify the Council about significant changes in plans.

Additional Resources:

The Association of Teaching Artists serves teaching artists in New York State and has a national and international following. It is a clearinghouse for information at the intersection of art and education that builds the knowledge base of teaching artists, provides a forum and platform for teaching artists; and connects teaching artists with each other and the larger arts and education communities.

<https://www.teachingartists.com/>

Fractured Atlas is a nonprofit organization that serves a national community of artists and arts organizations. Their programs help artists and arts organizations function more effectively as businesses by providing access to funding, healthcare, education, and more.

<http://www.fracturedatlas.org>

The education department at the **J. Paul Getty Museum** offers a range of online resources for teaching artists. Included are professional development videos, arts-integration tools, sample lesson plans, and resources for students.

videos: <https://www.youtube.com/playlist?list=PLij2XTFgmBSTKjftUzmkRmR0WxFfUpg6o>

curricula and lesson plans: http://www.getty.edu/education/teachers/classroom_resources/

The Teaching Artist Guild is a national community for professional teaching artists. The TAG provides a number of resources for their members including monthly publications, a pay-rate calculator, access to insurance, and connections. A shared membership between the TAG and Fractured Atlas is available.

<https://teachingartistsguild.org/>

The Kennedy Center Alliance for Arts Education Network is a coalition of statewide nonprofits working in partnership with the John F. Kennedy Center for the Performing Arts to support programs and practices that make the arts an essential part of K-12 education. The Kennedy Center also provides a number of resources for teaching artists:

<http://education.kennedy-center.org/education/educationresources/>

Contact the Council

Teaching artists and sponsoring organizations are encouraged to contact the Council with any questions about the roster, the grant program, grant applications, final reports, etc.

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