



Arkansas Arts Council

Arts in Education

Planning a Successful Arts in Education Program

A supplemental guide for AIE grant proposals

INTRODUCTION

Bringing the arts into a school or community can help to teach students of all ages many skills needed to succeed in life. It can help them:

- learn creative problem-solving and decision-making skills
- build self-esteem and self-discipline
- build skills in cooperation and group problem-solving
- develop the ability to imagine what might be
- appreciate, understand and be aware of different cultures and cultural values

Additionally, the arts integrated into the basic school curriculum can strengthen student understanding of core subjects such as reading, writing, math, science and social studies. The arts can also help to make learning fun and more meaningful to the student.

This guidebook is designed as a tool to use in establishing the right conditions for a successful Arts in Education (AIE) program. By following the suggested information, chances for developing and writing a successful grant proposal may be increased. An Arts in Education program is meant to be flexible and collaborative. The artist or consultant, together with the sponsoring organization and other key participants, can design an Arts in Education program that draws upon the strengths of the artist/consultant while addressing the needs of the site. This collaborative process enables the Arts in Education program to become an integral part of the learning experience.

For assistance, contact Cynthia Haas, Arts in Education Program Manager, Arkansas Arts Council, at 501-324-9769 or cynthia@arkansasheritage.org.

TYPES OF ARTS IN EDUCATION GRANT PROGRAMS

There are three Arts in Education grant categories:

(1) The **Arts in Education In-School Residency Grant Program** provides funding to place professional artists in residencies during the school day or school year at specific school sites or in conjunction with other non-profit community or governmental organizations and institutions. The AIE In-School residency program provides a way for artists to demonstrate their art form and relate it to other K-12 curriculum areas.

(2) The **Arts in Education After-School/Summer Residency Grant Program** provides funding to place professional artists in residencies outside of the school environment, school day or school year. The settings include after-school and summer programs that are located in community/neighborhood centers, low-income housing projects, juvenile facilities, social service centers, parks/recreation programs, boys and girls clubs, and other non-profit community-based or governmental organizations and institutions that provide facilities and guidance during non-school hours.

(3) The **Arts Curriculum Project Grant Program** provides funding for programs that foster the inclusion of the arts in basic school curriculum. Activities may, directly or indirectly, serve K-12 students and adult/special constituents. Outside consultants may be sought for special expertise, as well as AIE roster artists. An Arts Curriculum Project grant cannot be used as a residency program.

RESIDENCY PROGRAM COMPONENTS

TIP: The artists listed in the AIE Artist Roster must be selected for the AIE program unless previous arrangements have been made with the Arkansas Arts Council.

Model residency programs, when possible, include the following components:

- an on-site planning meeting when the artist(s) plans with the participating staff of the site and the sponsoring organization prior to the residency program
- a residency schedule that is approved by all parties prior to the residency
- multiple sessions scheduled for the artist with target or “core” groups and lecture or demonstrations for other peripheral student groups
- visiting artists complementing the work of resident artists during long- term residencies
- if practical and if needed, studio or adequate practice space for the artist’s own work or professional development
- adequate storage space for supplies and materials used during the residency
- a hands-on workshop or in-service for teachers or staff members
- a community component
- an evaluation session
- good documentation of the residency program
- a fund raising plan
- artist interviews with media representatives or other such publicity

The Planning Meeting

An on-site planning meeting should occur between the sponsoring organization, the participating staff and the artist(s) prior to the start of the residency to finalize goals and objectives, and to collaborate on scheduling. Artists should be compensated for the planning meeting, so it is important that the meeting last a minimum of two hours.

TIP: In the budget portion, sponsor applicants may include the costs of the planning meeting as part of their residency program grant application.

Core and Peripheral Groups

An in-depth arts experience with substantial learning for a smaller core group of students is preferable to a series of intermittent sessions for many students. The core group meets with the artist in repeated sessions, utilizing at least 20 percent of his or her total residency schedule, and should be no larger in number than a regular class size. The artist and sponsor should plan realistic residency programs and schedules that maximize contact between the artist and the core group. Core groups should be selected with specific outcomes for what the group is to achieve and/or know by the residency's end. Sponsors should strive to allow the majority of students (peripheral groups) to gain an exposure to the artist and art form through assemblies, studio visits, a one-day work shop, etc., and for the core group, a more intensive experience in the art form. Sites might rotate core groups each year in subsequent residency programs so that ultimately all will have in-depth experiences with artists and their art forms.

Scheduling

The sponsor schedules the artist for no more than four hours of contact time per day. In most cases, this means four 1-hour sessions or five 45-minute sessions. The remaining time may be used for the artist's own work or professional development. The residency may be scheduled on consecutive days (Monday through Friday), or on non-consecutive days (every Monday and Wednesday).

If the residency is scheduled on non-consecutive days, there may be additional travel expenses for the artist as well as additional planning time in order to ensure continuity. Prior to the start of the residency, it is very important that the artist and the sponsor discuss the residency schedule. Special accommodations and circumstances may arise, and conflicts can be avoided with a clear schedule that is agreed upon by all parties.

TIP: During an AIE residency program, the presence of a teacher, or other staff member, is required. The artist is a guest in the classroom or educational setting, and is not legally responsible for the

students. The teacher or staff member should participate in the residency activities as a co-teacher with the artist or as a fellow learner with the students. This not only maintains a productive working environment, but allows the teacher/staff member to gain experience, reinforce the artist's work, and develop follow-up lessons when the residency is over.

Visiting Artists

Another AIE roster artist can be brought in to augment the work of the artists selected for an on-going residency program. Such visits are encouraged to give added dimension to the residency and as a way of tapping additional and community resources. Sponsors should use other artists on the AIE roster, but if the discipline or particular artist(s) is not available, the sponsor must contact the Arkansas Arts Council prior to the program.

Studio Space

If practical and if needed, the sponsor may provide studio or practice space for the artist so that residency participants can observe the artist working on his or her own art. Even if the artist does not require this space, the sponsor should provide storage space for the artist's equipment or supplies.

Professional Development In-Service

Included in a residency program is a requirement for an in-service workshop to be conducted by the artist for the teachers/administrators involved with the residency program. The in-service should focus on assisting teachers/administrators to increase their personal and professional comfort level with integrating the arts into the curriculum. This will help to ensure long-term benefits from the residency. The sponsor, artist, and school/site may determine the in-service length and content. The in-service may take place in one block of time, or it may be spread out over the course of the residency. An in-service should not be considered a planning meeting.

Community Component

The general community can be included in some aspect of the residency. This can be a culminating arts event or other community outreach opportunity that involves the public. Examples may include an exhibition of student and artist work, a student/artist performance at the site or in combination with a performance off-site, an open-house, a presentation by the artist to a local civic or community group, a community education class, or direct classroom assistance with the residency by community volunteers.

TIP: When scheduling school and community workshops, the sponsor should work with the artist to balance the activities so the artist is accessible, but not overburdened.

Program Evaluation

Throughout the residency, the sponsor and artist should document and evaluate activities. The AAC uses final reports to pinpoint strengths and weaknesses of the overall AIE program, and to point out needs for creative additions or changes in current projects. Local site evaluation should also be an on-going process and a major part of planning for the residency from the start. Periodic planning sessions between the artist, the sponsor, and the site is recommended.

Documentation and Publicity

Documentation can record the development and effectiveness of the residency program and may take the form of slide shows, poetry or creative writing anthologies, scrapbooks, videos, or photographs. Residency documentation provides an excellent vehicle for communicating what the program really does for participants when support is being sought for continued arts programming. The publicity the program receives in the media is also a form of documentation which benefits the program, the sponsors and the artists. This type of documentation makes people aware and

community support can be garnered for future fund raising efforts.

TIP: All publicity and documentation must clearly credit the Arkansas Arts Council and the National Endowment for the Arts when grant funding is received from these organizations.

Fund Raising

The match requirement for an Arkansas Arts Council AIE program grant is a 1:1 cash match. If a school or organization does not have adequate funds for the local match for the residency program, outside public and private resources in the community should be explored. By contacting community organizations, local businesses, parents or other interested people, community awareness of the planned residency activities is increased. While sponsors do not need to have funds on hand when applications are submitted, they must at least have the funds pledged. The local fund raising activities can continue up until and throughout the residency program.

TIP: In-kind donations to help cover costs of lodging (if needed) and supply expenses for the artist may be sought. Sponsors should discuss arrangements with the artist to determine acceptable lodging conditions prior to submitting the application. While in-kind donations are very important in showing community support, they are not counted as a part of the cash match on the AIE grant application.

ARTS CURRICULUM PROJECT COMPONENTS

TIP: For an Arts Curriculum Project grant, outside consultants of recognized professional and educational experience may be sought for special expertise. If outside consultants are desired, the Arkansas Arts Council should be contacted for more information.

The Arts Curriculum Project grant category supports projects that advance the goal of arts as a basic part of education. These projects must seek to enhance current arts curricula or must assist in establishing on-going arts programming and/or curricula in schools or organizations. Projects may last from one day to one year, and some projects may occur in phases. Besides schools or school districts, colleges, universities, arts centers, local arts councils, museums or other such type of community organizations are encouraged to apply for Arts Curriculum Project grants. However, as applicants, they must demonstrate involvement with K-12 schools.

Example activities include, but are not limited to:

- pre-service or in-service training for teachers, administrators, arts teachers, artists, parents or others interested in sequential arts education practices
- development of visual, written or audio teaching materials for arts education
- designing and implementing advocacy programs to increase public awareness and support for arts education
- development and presentation of a summer arts institute for teachers
- development of first-time or model arts education programs
- arts curriculum development
- development of student assessment, program evaluation, or research models

Even though an Arts Curriculum Project is different from a residency program, model projects can share some of the same components. Common issues that need to be addressed are:

- planning meetings with artists/consultants who provide technical assistance
- determining the target audience or participants
- determining work schedules and project evaluation/documentation

- determining publicity and fundraising plans

PHASE I: DEVELOPING AN AIE PROGRAM

Start early! Preplanning is vital to a successful AIE program and is a collaborative process between the school or community organization and the artists/consultants who will implement the program. The following guidelines are helpful in preparing for an optimum AIE program:

THE AIE PROGRAM COORDINATOR

The AIE program coordinator is usually the person representing the school/organization that initiates the grant and serves as the contact person listed on the grant application, and is at the site(s) or is involved with the site(s) on a regular basis. The sites are schools or non-profit community organizations where artists/consultants will be based to conduct AIE programs.

It is helpful if the AIE program coordinator has experience in planning, designing and administering a program; good interpersonal communication skills; problem-solving skills; experience working with artist or consultants; ability to delegate tasks; good follow-through; a sense of detail; and has a good amount of enthusiasm and energy! During the AIE program, the program coordinator will facilitate the program and will work with teachers, group leaders, the artists/consultants, and other key personnel to monitor the program for adjustments, evaluation and documentation. Therefore, the program coordinator will need to have release time during the day, and this should be figured into the program budget if necessary.

Lastly, the program coordinator will serve as the liaison with the sponsoring organization, the site, and the Arkansas Arts Council because it is preferable to have all communication go through one person to save time and prevent misunderstandings. Therefore, the program coordinator:

- Understands the goals and objectives of the project of the program and can be the spokesperson

- Generates a survey to determine the site's arts education needs and compiles results to present to the planning committee
- Selects members of the planning committee and facilitates all planning committee meetings
- Acts as the liaison between the planning committee, site, and the artists/consultants
- Facilitates any evaluation meetings to monitor program progress
- Oversees all details pertaining to implementing the AIE program
- Responsible for grants writing, all financial aspects of the program, and all written agreements
- Makes sure all payments are made in a timely manner.
- Arranges for completion of all final report forms
- Observes sessions periodically
- Delegates tasks to planning committee members and keeps them focused
- Coordinates scheduling of classes, special events, workshops, and in services associated with the AIE program
- Provides support to the artist/consultant on day-to-day matters (scheduling, materials, community activities, etc.)

THE ON-SITE COORDINATOR

The on-site coordinator usually works at the site, or is deeply involved with the site on a regular basis. He or she should serve as a liaison between the site, the AIE program coordinator, and the artist in order to help coordinate the AIE program at the actual site where the artist is based. In some cases, the AIE program coordinator and the on-site coordinator may be the same person.

THE PARTICIPATING TEACHERS

The participating teachers play a critical role in the success of an AIE program. Through collaborations with the AIE artists, teachers are essential to the artistic concepts being presented. Their presence ensures a safe and disciplined atmosphere for work, and their own personal and professional experiences can be furthered.

THE PLANNING COMMITTEE

The planning committee may consist of the AIE program coordinator, the school administrator, the on-site coordinator, participating teachers, local artists, representatives or members of local arts organizations, parents, and other interested community members.

It is the planning committee's responsibility to identify the site's arts education needs, select the artists/consultants, plan the AIE program, implement and monitor the program, evaluate and document the program, and if necessary, raise the funds for the cash match. It is very important to the success of the AIE program that responsibilities are shared, and one or two people do not end up doing everything. The members involved should be committed to making the program a success. Each planning committee member should be assigned a specific role with accompanying responsibilities based on areas of strength. Other planning committee members may work with the program coordinator to accomplish the following tasks:

Community Coordinator

- Oversees documentation process through photos or videos.
- Plans publicity and contacts local papers, radio, and television stations. Drafts press releases and public service announcements.
- Coordinates or plans public performances; contacts community organizations that will be involved.
- Presents artist's work in the community.
- Acts as community liaison.

Hospitality Coordinator

- Locates suitable living arrangements for artists/consultants (if needed).
- Locates transportation for artist/consultant during the residency (if needed).
- Contacts local artists who may want to meet the artists/consultants.

- Acquaints the artists/consultants with the community and area.
- Arranges receptions or news conferences if required.

If required, other members of the planning committee can work to form subcommittees for grants writing, fund raising, or to complete the survey.

TIP: When the Arkansas Arts Council's guidelines become available in the fall, members of the planning committee should review the guidelines to determine the appropriate grant category and requirements. The Arts Council's AIE Program Manager is ready to assist the planning committee in proposal development and to answer questions about the planning process and application guidelines. A short media presentation showing examples of programs around the state is also available.

IDENTIFY THE NEEDS OF THE SITE

The planning committee should identify the arts education needs and interests of the school or organization and explore ways an artist or consultant can be most effective. Using a survey in to prioritize the site's needs is one idea. Even though only a small percent of the staff may be directly involved with the AIE program, it is a good idea for all to be informed and have input into the proposed program.

The survey can be presented orally at a staff or departmental meeting or distributed individually and collected later. A written survey should include a brief introduction explaining its purpose the survey and an overview of the AIE program. Some survey questions include, but are not limited to:

- Do you currently incorporate the arts into your teaching or programs? List some specific examples.

- What is the greatest strength of your current arts program?
- What is the greatest need for your arts program?
- If given the opportunity to work with a practicing artist, could he/she assist you in curriculum development, instructional techniques, or assessment strategies?
- Name some of the community and school resources which could be called upon to work with you to address some of your needs in arts education.
- Do you have ideas for innovative artist residencies or other types of AIE projects?
- Are you interested in working as a member of the planning committee?

Brainstorm ideas for programming using the survey as a starting point to begin identifying matching funding sources for your AIE program (i.e. school districts, PTAs private organizations, corporations).

DRAFT PRELIMINARY GOALS AND OBJECTIVES

A primary goal for an AIE program is to design one in which an artist or consultant serves as a collaborative resource for teachers or other staff to strengthen the site's arts education curricula. By drafting goals and objectives, the planning committee can begin to define what will be accomplished through the AIE program. A goal is the desired general result - i.e., more arts in education programs; an objective is the desired specific result - i.e., three artist residencies over a specified period of time. Objectives are realistic and measurable tasks that support the accomplishment of goals. A good program should meet some of the following objectives:

- it should focus on a select group of teachers and their students in the classroom

- the selected artist/consultant should have the appropriate knowledge, skills and experience to work productively with teachers and students in the educational setting
- enough time should be allocated for collaborative planning with the artist/consultant so the site's needs can be clearly identified through brainstorming, program development and problem-solving
- it should contribute toward the building of the site's sequential and comprehensive arts education programming, including a model for future programming, staff training and curriculum or assessment development
- procedures for documenting and evaluating the program should be designed to be used by participants and other site staff as models for future programming, and as products available to other sites, i.e., curriculum materials, lesson plans, staff training strategies, and training videos.

SELECT ARTISTS/CONSULTANTS

The following characteristics are also important in the selection of the artist/consultant:

- considers the processes of how children and adults learn and has teaching experience with both groups
- has good interpersonal skills and can work collaboratively
- can emphasize with teachers/staff and can understand the site's constraints
- preplans and is well-prepared
- is enthusiastic and flexible
- can serve as a role model for participating teachers and staff

Create a list of potential artists or consultants and contact them for more information. Topics and questions covered in your conversation with the artists or consultants should include the following points:

- the needs of your site, including the preliminary goals and objectives of the AIE program as developed by the planning committee
- the artist's or consultant's ideas and plans for AIE program activities, or those they would like to try if given the opportunity
- an overview of the participants the artist/consultant would be working with (i.e., the number and age levels of the core and peripheral groups) and the experience level of the artist/consultant in working with the proposed participants
- artist/consultant availability, tentative dates and length of program, including the planning day between the artist/consultant and the site
- artist/consultant fees, general costs of materials, lodging, travel, transportation, and studio space (if needed), for the program

Other topics that will help in determining the appropriate artist or consultant:

- a description of the most recent performances, exhibits, or other professional activities in their primary art form
- descriptions of recent or significant experiences working with schools conducting classroom sessions and staff development workshops, and developing curriculum, teaching materials, and assessment strategies with teachers in a specific school or district
- discussions of the positive and negative aspects of working with educators and schools

Be sure to take good notes during artist/consultant interviews so details can be remembered and shared accurately with the planning committee. If you want more information, or are choosing between

two artists, there is a file on roster artists and on some consultants in the AAC office that includes resumes and references.

Let the artists/consultants know when your final decision on selection will be made. When you have made the final choice, contact the chosen artist/consultant, as well as the others, and let them know of your selection.

TIP: Contact the artists and consultants as early as possible! Many book a year in advance. Also, keep in mind that some of these folks travel and may not be available at the moment, therefore it is important to leave detailed messages. The early planning with an artist or consultant usually takes place by telephone or e-mail. Maintain close contact and use a log or a journal to jot down notes on decisions made and issues needing to be addressed.

COLLABORATE IN DEVELOPING GOALS AND OBJECTIVES OF THE PROPOSED AIE PROGRAM

Allocate adequate time for more detailed planning with the artist or consultant so that the site's needs may be clearly identified through creative brainstorming, program design and problem solving. With the artist's or consultant's input, determine the structure and schedule of the AIE program, such as the length, the core and peripheral groups of students that will be participating, plans for the involvement of teachers or other special groups, and plans for documentation and evaluation.

TIP: Use the narrative questions in the AIE grant guidelines help structure your discussions.

SELECT THE CORE AND PERIPHERAL GROUPS OF PARTICIPANTS

Refer to this section under "Core and Peripheral Groups" on page 4.

SET PROGRAM DATES

The AIE program must take place during the appropriate fiscal year, which falls between July 1 of the current year and June 30 of the following year.

<p style="text-align: center;">PHASE II: PREPARING & SUBMITTING THE AIE GRANT PROPOSAL</p>

ARTS IN EDUCATION GUIDELINES

In the fall of each year, the AIE grant guidelines are available at the Arkansas Arts Council. Select the appropriate ***Guide to Grants for Arts in Education*** and read all the information carefully. The guidelines can be found on the Arkansas Arts Council's web site at www.arkansasarts.org, and are also available in CD-ROM, as email documents, or as hard copy. Note the information needed before beginning to write the proposal. The organization's AIE program coordinator can assign tasks to planning committee members based on areas of strength and set a date to bring all information together for a review.

CONTACT THE ARTIST/CONSULTANT

Contact the artist/consultant to discuss specific expenses for the AIE program including: travel to the site, transportation needs (if flying), materials and supplies cost, lodging needs, studio space, and method of documentation. The schedule of the residency or project should also be discussed at this time.

PREPARE A DRAFT OF THE GRANT PROPOSAL

Answer the narrative questions found in the guidelines and prepare a draft of the proposal. Make copies for planning committee members and the artist/consultant for their input. Allow time to revise the proposal so that it is understandable and convincing.

TIP: Send a copy of the draft to the Arts Council's AIE Program Manager prior to the grant deadline. The Arts Council's AIE Program Manager can provide technical assistance in preparing the proposal. In all phases of planning the AIE program and writing the grant, it is important to work with the artist/consultant. This will result in a more successful proposal.

PREPARE THE FINAL COPY AND PREPARE GRANT FOR MAILING

Follow all instructions regarding the number of copies required and deadlines. Remember to include all required attachments.

PANEL REVIEWS

AAC staff will review the grant applications, checking for all required signatures and enclosures. Grants will be sent to panelists for review prior to the panel meetings in mid-March. All grant applicants will subsequently be notified of panel recommendations in writing soon after. Panel proceedings are made available to all applicants upon request. Final funding decisions are made at the Arkansas Arts Council quarterly meeting following panel reviews.

AFTER AWARD NOTIFICATION

Contact the artist/consultant to inform him or her of the funding decision and make any program adjustments if needed. Discuss a time line for future communications about specific program details such as materials/supply list, travel arrangements, contracts, etc. At this time, any publicity materials should be requested from the artist/consultant, i.e., biography, photos, brochures, and a statement of his or her goals for the program.

A MINIMUM OF SIX WEEKS PRIOR TO THE PROGRAM START DATE

Complete an artist/consultant contract after finalizing details (residency schedule, payment schedule, lodging, transportation,

supplies) for the artist/consultant's signature at least a month before the program begins to allow for any possible changes. The artist/consultant should not be expected to sign a contract upon arrival for a program.

TIP: Because all contracts are legally binding, there should be ample time to review the conditions of a contract before it is signed. The sponsor and artist/consultant agree should agree to all terms.

- Schedule the on-site planning meeting with the artist/consultant. This meeting can take place prior to the program start date for local artists/consultants, or on the day before the program start date for out-of-town artists/consultants. Outline a plan for arrival and orientation.
- Make travel (air and/or ground transportation) and lodging arrangements.
- Establish a means for handling the program's financial matters. Awards are sent directly to the sponsoring organization. It is very important to plan for the expenses of the entire program at the beginning of its process so bills can be paid in a timely manner.
- Order materials and supplies for the program.
- Outline a plan for events occurring mid-way or at the end of the program, such as teacher in-services, planning committee meetings, evaluation meetings, and culminating events.
- Plan publicity for the program. The program should be promoted in advance so the schools and the community can be prepared to understand and appreciate the arts education experience.

PHASE III: IMPLEMENTING THE AIE PROGRAM

ARTIST/CONSULTANT ORIENTATION

- If the artist/consultant is from out of the area, the hospitality coordinator should plan to meet them upon arrival and handle transportation/lodging details. Time should be spent orienting them to the area in the way of providing maps and other such information about the community. The hospitality coordinator should make sure they are settled in and comfortable for the duration of the program. The AIE program coordinator will want to meet with the artist/consultant prior to the first day to review schedules and discuss details pertaining to the program.
- On the first day of the program, the AIE program coordinator should orient and introduce the artist/consultant to the staff, the on-site coordinator, and the site. This should also be the time for them to take inventory of materials and supplies, and to meet with administrators and planning committee members if necessary.

MONITOR AND DOCUMENT THE PROGRAM

- It is the responsibility of the AIE program coordinator to monitor the AIE program. The artist/consultant and program coordinator should be in daily contact and should discuss how the program is progressing. It is very important to remain flexible and be willing to adjust or revise plans. It is a good idea to have a mid-point evaluation to discuss events that will occur in the second half of the program and to review goals and objectives, evaluate and change if necessary.
- It is important to document the AIE program through the use of photographs or videos. These materials can be used when seeking support for future funding.

<h2>PHASE IV: THE END OF THE PROGRAM</h2>
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COMPLETION OF THE AIE PROGRAM AND FOLLOW-UP

- A final meeting with the site coordinator, artist/consultant, planning committee members, and participating site staff members should be held to review the program, discuss strengths and weaknesses and answer questions on the final report forms. This is also a good time to brainstorm ideas for future programs, and how future programs can build on the experiences gained through the current program. The artist/consultant can also discuss how the program activities can be extended after he or she leaves.
- Complete the final report forms and submit to the Arkansas Arts Council thirty days after completion of the AIE program. The final report forms are sent to sponsors prior to the beginning of their programs.
- Remember to thank all those who made the AIE program happen, including the site's support staff.
- Tie up any loose ends, and leave participants with a sense the program has been a positive arts experience.

Planning a Successful Arts in Education Program
A supplemental guide for Arts in Education grant proposals