

**Pennsylvania Council on the Arts
Arts in Education Program**

**2012-2013
Teacher Artist Partnership
&
Long-Term Residency
Guidelines**

**Submission Deadline:
Postmarked by Dec 21, 2011
Late submissions may not be accepted.**

OVERVIEW

During 2012-13, the Pennsylvania Council on the Arts (PCA) will support a limited number of Teacher Artist Partnership (TAP) Projects and Long-Term Residency (LTR) Projects. Priority will be given to TAP projects over equivalently worthy LTR projects, in the selection process.

The funding available for either of these projects emphasizes long-term, in-depth interaction between professional teaching artists and students through workshops and classes sponsored by schools, non-profit organizations and units of government. All projects require that matching funds be provided by the host site.

Projects should enable the participants to understand the art form involved and to develop their skills and creativity through that art form. Each project is locally designed and developed by the teaching artist, the project director and host site.

(FOR TAPs ONLY) All TAP team members are required to attend the PCA sponsored training that will be held August 6 thru 10, 2012 in Harrisburg. At a minimum, TAP teams must include a project director, classroom teacher, the teaching artist and a school administrator. The TAP team members will learn the philosophy of the PCA TAP program, its components and the requirements for participation by schools/school districts. Act 48 credit is available through the PCA to school personnel.

TEACHER ARTIST PARTNERSHIP DESCRIPTION

TAP projects may take place in public or private non-profit schools, early childhood education institutions or specialized schools.

A TAP project is different from a traditional artist residency in a number of ways including but not limited to the following:

- It is longer in length (a minimum of 60 days or equivalent);
- Both the artist and teacher teach lessons on an alternating schedule during the project period;
- Both the artist and teacher critique (“debrief”) the lesson following its completion either immediately after the lesson or before the end of the school day;
- The school/district must provide time for the teacher to be involved in the debriefing critique as well as a private location for such a conference;
- In addition to the training, both the artist and teacher must agree to at least four staff development days including a pre-project day of training in the observational/debriefing structure, upfront time for detailed planning, a day during the project period for implementation assessment and evaluation, and an overall assessment/evaluation session at the conclusion of the project period;
- The project director is required to do observations and documentation throughout the course of the project.
- Evaluation of the TAP project will continue beyond the submission and approval of the final report to the PCA. TAP teams will be required to continue their evaluation into the subsequent year: and
- Both the artist and teacher will be observed by PCA staff/consultants/partners during the project period and will respond to questions about all aspects of the project at various times during the project period.

TAP Project Parameters and Requirements

- Any entity receiving PCA funding for a TAP project must understand that it is a part of an ongoing action research endeavor and is subject to active oversight by the PCA.
- The duration of each TAP project must allow for sufficient planning time for teachers, artists, and administrators and substantial periods of time in the school (a minimum of 60 days or equivalent). The artist should plan on about 20 hours per week in the school.
- Each TAP project must:
 - be constructed as a collaboration of the teacher, artist, project director and appropriate school administrators;
 - include time to conduct at least two professional development workshops for school faculty, administrators, and artists as appropriate. Teachers may receive ACT 48 hours through PCA for participating in professional development.
 - have artistic and curricular goals and objectives;

- engage learners in the creative process through appropriate activities that support the goals and objectives of the TAP project;
 - include time to conduct evaluation planning, data collection and data analysis and conclude with a final, evaluative report in which the results of the analysis are presented along with the conclusions that are drawn from the analysis and recommendations based on those conclusions;
 - have a plan and mechanism to document and share the evaluation information with authorizers, i.e., campus leadership, school district, school board, and the PCA.
 - share the students' and teachers' work process and progress with parents and the community
- Each TAP may include a visiting artist and a culminating event or performance, as appropriate in the artistic discipline.

Implications of TAP Structure

These requirements for participating teachers, artists and administrative support systems in these TAP projects are different from those in the usual residency model. Artists must be able to communicate clearly to teachers the basic elements and knowledge base of their art forms along with the skill sets necessary to create work in that form; further, they must identify the key technical vocabulary and rhetorical elements which are used in the creation, performance/exhibition and critiquing of their art form. Specifically:

- More time is required for planning and on-going evaluation than under the usual residency model.
- The selection of both the teacher and the artist is critical in that they must want to work together in a structured program which will make new requirements of them.
- The school must understand and support the requirements for planning and debriefing time and assist in the implementation of the program.
- Outcomes from the TAP program will be shared with various agencies and entities for professional purposes such as on-going research and opportunities to secure funding for subsequent program support.
- Participating teachers and artists may become a corps of AIE leaders in the community, state or nation and requests for sharing their experiences may be forthcoming.

LONG-TERM RESIDENCY DESCRIPTION

LTR projects may take place in public or private non-profit schools, early childhood institutions, specialized schools, non-profit community organizations, public or government agencies or social institutions.

A LTR project is different from a traditional artist residency in a number of ways including, but not limited to, the following:

- It is longer in length (a minimum of 60 days or equivalent);
- The project director is required to do observations and documentation throughout the course of the project.
- Both the artist and teacher will be observed by PCA staff/consultants during the project period and will respond to questions about all aspects of the project at various times during the project period.

LTR Project Parameters and Requirements

- The duration of each LTR project must allow for sufficient planning time for teachers, artists, and administrators and substantial periods of time in the school (a minimum of 60 days or equivalent). The artist should plan on an average of 20 hours per week in the school.
- Each LTR project must:
 - be constructed as a collaboration of the teacher, site staff and artist;
 - include time to conduct at least one professional development workshop for school faculty, administrators, and artists as appropriate. Teachers may receive ACT 48 hours through PCA for participating in professional development;
 - have artistic and curricular goals and objectives;
 - engage learners in the creative process through appropriate activities that support the goals and objectives of the project;
 - include time to conduct evaluation planning, data collection and data analysis and conclude with a final, evaluative report in which the results of the analysis are presented; and
 - have a plan and mechanism to document and share the evaluation information with authorizers, i.e., campus leadership, school district, school board, and the PCA.
- Each LTR may include a visiting artist and a culminating event or performance, as appropriate in the artistic medium.

Implications of LTR Structure

- More time is required for planning and on-going evaluation than under the usual residency model.
- Outcomes from the LTR program may be shared with various agencies and entities for professional purposes such as on-going research and opportunities to secure funding for subsequent program support.
- Participating artists may become a corps of AIE leaders in the community, state or nation and requests for sharing their experiences may be forthcoming.

SUBMISSION GUIDELINES AND HOW TO APPLY FOR A TEACHER ARTIST PARTNERSHIP OR A LONG-TERM RESIDENCY PROJECT

****NOTE* Artists may be part of only one application for a TAP or LTR project in any one year.***

Eligibility

Artist

- Must show professional experience in the artistic discipline to be taught for at least the preceding three years;
- May not be a full-time student in a degree-granting program;
- Must be a resident of Pennsylvania at the time the application is submitted; and
- Must be able to attend the required PCA sponsored training (for TAPs only)

Host

- The host site(s) must be in Pennsylvania;
- The host organization must be either a school/school district, a government or public agency or a non-profit, tax-exempt organization;
- The host must provide the participants;
- The host must ensure that there will be a contact/coordinator on-site; and
- The project classroom teacher and a school administrator from the host school must be able to attend the required PCA sponsored training (for TAPs only)

Project Director

- The project director must either be a person within the host organization, with a PCA Arts in Education Partner, or affiliated with a non-profit arts education organization within the host's community;
- Must be able to attend the required PCA sponsored training (for TAPs only);
- Will be responsible for publicizing the project;
- Provide ongoing assistance to the artist and teacher;
- Comply with all PCA reporting requirements; and
- Coordinate with the project team to schedule appropriate planning days

Selection Process

Project selection will be based on factors including, but not limited to, completeness of the application; evidence of host commitment; evidence that the applicant and lead project participants meet the project parameters and requirements; an artist interview, which may occur after the application has been submitted but before the review process; geographic and demographic representation; and availability of funds.

FOR TAP PROJECTS ONLY: TAP projects will not begin until the final plan has been approved by the PCA. No funds will be provided for activities (other than required planning and training) that commence before PCA approval. Final plans must include evaluation design and assessment instruments. Applicants selected for funding will be contacted by the PCA and will be required to complete a grant award agreement. If selected: 1) the project director must meet with the teacher and artist to develop an initial project outline before the required training; 2) the project director must ensure that deadlines are met; 3) the project director must work as a team member during the training; and 4) the project director must assist in the final development of the plan, including evaluation methods and assessment tools.

What the PCA Does Not Fund

- Proposals that charge participants for residency activities
- Projects where the primary activity is any of the following
 - Artists performances, tours or exhibits
 - Artist fellowships or individual artistic projects
 - Staffing functions of the sponsoring organizations
 - Art therapy

TAP Funding

- The PCA will support TAP projects up to \$30,000. It is anticipated that awards will range between \$10,000 and \$30,000.
- Participating TAP schools must commit at least 20% of the project funding. At least half of the match must be in cash. Providing a higher cash match may increase the likelihood of a project being funded. The monetary match requirement from the school will increase by 10% for each year the same school participates in a TAP project. Teacher release time may be used toward the match requirement. Priority in the selection process may be given to proposals with a larger cash match from the school or other funding sources.
- The PCA will support a TAP project at a single-school for no more than five years.

- Eligible expenses include teaching artist fees and travel; visiting artist fees and travel; project director administration fees; professional development for teachers, school administrators or artists; costs for the culminating event or performance; supplies; documentation; student assessment; and project evaluation.
- The teaching artist(s) funded in either a TAP or an LTR may not be used to replace or supplement any teacher or administrator connected to the host site. (e.g art teacher, music teacher, school administrator)
- Proposed budgets may include up to 25% in administration costs to support the project director.
- PCA funds may not be used for capital expenditures, including equipment costing \$500 or more per item.
- Applicants must budget for appropriate documentation, student assessment and project evaluation.

LTR Funding

- Support for LTR projects will likely range between \$7,000 and \$15,000.
- Participating LTR schools or host organizations must commit at least 33% of the total project cost.
- Eligible expenses include teaching artist fees and travel; visiting artist fees and travel; project director administration fees; professional development for teachers, school administrators or artists; costs for the culminating event or performance; supplies; onsite observations; documentation; student assessment; and project evaluation.
- Proposed budgets may include up to 25% in administration costs to support the project director.
- PCA funds may not be used for capital expenditures, including equipment costing \$500 or more per item.
- Applicants must budget for appropriate documentation, student assessment and project evaluation.

Additional Terms and Conditions

A sample artist and host agreement is available in the *PCA's Arts in Education Guidelines*. Contact the PCA if you would like a copy of a sample agreement sent to you.

Copies of the final agreement should be retained by all parties.

NOTE: The PCA reserves the right to request audit information at any time from applicants to clarify or verify information presented in the TAP application, Final Report or other relevant information submitted. Reference the Additional Terms and Conditions Governing Grants-in-Aid for more information.

Student Artwork

Artwork that is produced by a student as a part of a TAP or a LTR project that is funded by the PCA remains the property of the student and may not be used by others beyond the scope of project without the express, written consent of the participant and the parent or legal guardian (if the participant is a minor).

ACT 34 CLEARANCE

The school site is responsible for ACT 34 Clearance checking and updating for the artist as mandated by the appropriate school district or administration.

What is ACT 34 Clearance?

Act 34 of 1985 specifies that employees of public and private schools and their contractors hired as of January 1, 1986, must undergo background checks. Applicants to the PCA Arts In Education Program include educational settings of every type including public and private schools. As artists applying to be considered for an LTR or TAP project you should be aware that school districts and other educational settings may request that you apply for this clearance prior to your work at the setting. Please be aware that the Act 34 clearance is site-specific. Being site-specific, EACH site or setting could make a similar request in the same year. Generally, background checks are good for one year from date of issue. Background checks are good indefinitely if you stay within the same district or other educational setting from year to year. Reapplication is at the discretion of the site or setting.

How do you apply for Act 34 CLEARANCE?

To apply for Act 34 Clearance, you must secure Form SP4-164 – Pennsylvania State Police “Request for Criminal Record Check”. The form is available from any school district or State Police station, or by calling 717-783-5494.

A Note on Child Protective Services Law (CPSL) and Pennsylvania educational settings

What is CPSL Clearance?

Effective July 1, 1996, The Department of Public Welfare issued a “Children, Youth and Families Bulletin” regarding amendments to the Child Protective Services Law. Said amendments require that applicants for employment in schools must submit a clearance form from the Central Register of Child Abuse. Persons who are employed on a contractual basis by a school and who have direct contact with students must also submit a clearance statement from the Statewide Central Register of founded and indicated reports of child abuse and student abuse to the administrator of the school.

How do you apply for CPSL Clearance?

As teaching artists are viewed as independent contractors, you may be asked to submit a clearance statement. To obtain a form for the Clearance Statement, please call the ChildLine Verification Unit at 717-783-6211 and ask for a *Pennsylvania Child Abuse History Clearance* form.

Submissions must include the following:

- A statement confirming that the school administrator(s) has read and understands the project requirements; and that the school is able to provide the appropriate match requirement, if selected for project funding This letter of agreement must be drafted, put on letterhead and signed by the host organization. *(If it is for a TAP project the letter must be signed by the superintendent, principal and teacher)*
- Letter of support from the project director's leadership
- Applicant's prior association with school/principal/district
- Current work samples and a resume for the proposed project artist(s)
- Sample evaluation and assessment tools

Review Criteria

- **Artistic Quality and Professionalism of the Artist(s)**
 - Quality of work samples submitted;
 - Ongoing professional experience;
 - Quality of teaching skills as demonstrated by past experience in collaborative efforts, either educational or artistic, and experience as a teaching artist, sample lesson plans, etc. An interview with the PCA staff and AIE consultant may be scheduled with any artist who has not previously interviewed for a PCA TAP or LTR project. This will be done before the panel review;
 - Evidence of enthusiasm and preparedness to work with the teacher as a team;
 - (FOR TAPs ONLY) Demonstrated readiness to share equally the teaching responsibility for the curricular content as well as the artistic content.

- **Quality of Project Design**
 - Project description;
 - Proposed schedule;
 - Completeness and adequacy of project supplies and equipment list;
 - (FOR TAPs ONLY) Evidence of the likelihood of effectiveness for using the arts to teach a curricular area through a sustained and authentic partnership between an artist and a teacher.

- **Evidence of Support for the Proposed Project**
 - Commitment to the project and those involved, including match;
 - Evidence of past efforts in arts education, artist residencies and the success of those efforts;
 - Evidence of the likelihood of success and to provide for continuation of efforts beyond PCA support;
 - Strength of leadership's rationale to serve as the host;
 - Commitment to observing and evaluating the project by appropriate administrator(s), such as school principal, curriculum specialists, etc.;
 - Commitment to sharing what is learned from the project with others within and outside of the host organization as the project progresses and after it has been completed (in-service for other teachers, presentations to school boards, etc.);
 - Capacity to document and evaluate the impact of the project on student learning and teacher effectiveness and satisfaction;
 - (FOR TAPs ONLY) Strength of teacher's rationale to be a TAP teacher, especially demonstrated readiness and enthusiasm to share equally in the teaching responsibilities with the artist for the artistic as well as the curricular content.

Recommended Interview Protocol For TAP School Selection (use the parts that apply)
(FOR TAPs ONLY)

School Principal Interview:

- Name and other contact information
- What evidence is there that the principal reviewed and understood the overview of the TAP program and what the school responsibilities will be, specifically?
- Assess the degree of knowledge, interest and commitment ascertained through the interview.
- Will he/she be able to attend the August training? *(If not the principal, then who will he/she send in their place?)*
- What is the principal's rationale for desiring to be a TAP school? What are the perceived benefits for the students, teacher, staff, parents, curriculum, artist, self as a principal and the district?

Teacher Interview:

- What is the grade level and subject area?
- Will he/she be able to attend the August training?
- What is the rationale for wanting to be a TAP school? What are the perceived benefits for the students, administration, staff, parents, curriculum, artist, self as a teacher and district?

Submit Recommendations to the PCA postmarked by December 21, 2011.

**Pennsylvania Council on the Arts
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