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Making the Marriage Work:
Best Practices for School/Arts
Organization Partnerships

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>> LISA DAMICO: Hello, everyone, and welcome to "Making the Marriage Work: Best Practices for School/Arts Organization Partnerships" I am Lisa Damico, your moderator and webinar organizer. Today's webinar is part of a monthly series that comes out of the office of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts. This series addresses topics related to arts, accessibility and education. If you would like to view live captioning of this webinar, you can follow the link you see on this slide and in the chat box of the control panel located on the right side of your screen. Before we get started, let's take a moment to make sure you are familiar with the go to webinar control panel on the right side of your screen. If you need to leave the webinar early, you can exit out of the program by clicking on the "X" in the upper right corner. Make sure that you have selected telephone, or mic and speakers to correspond with how you're connected to the webinar. You have the ability to submit questions using the chat pane located near the bottom of the control panel, or, if you would prefer to say the question instead of typing it, you can click on the raise your hand icon on the control panel and I will unmute your microphone. Your questions will come directly to me, and during the question and answer time at the end of the presentation, I will relay them to our presenter. I want to emphasize that following the presentation, I will send out a follow-up E-mail with a link to the recording of today's presentation, a copy of the PowerPoint presentation, a handout of resources that our presenter has kindly prepared for you all, and a copy of the transcript. So this means you don't need to worry about frantically taking notes during the presentation. If you are active in social media, I invite you to connect with us on Facebook, Twitter and Instagram. You can also tweet or post about today's webinar using the hashtag #VSAWebinar. And before I turn it over to our presenter, I would like to let you know about next month's webinar, "Developing University Programs for Arts Students to Learn about Working with Students with Disabilities" that's scheduled for Tuesday, September 23rd, from 3:00 to 4:00 p.m. Washington, D.C. time, with Kimberly McCord and Sandra Zielinski from Illinois State University. And with that I will turn it over to Dr. Jennifer Raine, today's presenter. Jennifer, I'm going to switch it over to your screen.

>> JENNIFER RAINE: All right. Okay. Hi, everybody. Lisa, are you seeing it?

>> LISA DAMICO: I am.

>> JENNIFER RAINE: Are we good to go? Fantastic.

Well, thank you so much, and thanks to everybody online for joining us here today for "Making a Marriage Work: Best Practices for School and Arts Organization Partnerships". So, before you start any new relationship, you need to do some research about your potential partner, and right now, I'd like to do a little bit of research about you. I want to do a quick poll to see who we have here with us today. There should be a poll popping up on your screen, and if you can just complete it right now, that would be great.

>> LISA DAMICO: So on your screen, you should see, do you currently work as a... please select all that apply.

Teacher.

Teaching artist.

Arts organization administrator.

School administrator.

Other.

I'll give you about five more seconds.

>> JENNIFER RAINE: We should have had some cool poll-taking music.

>> LISA DAMICO: If you want to make some music, you can, Jennifer.

>> JENNIFER RAINE: Everyone can feel free to make music in their own minds.

>> LISA DAMICO: Looks like we've had 95% of our participants have voted, so I'm going to close the poll, and show the results.

So we had 8% say they're a teacher. 24%, teaching artist. 68%, arts organization administrator. Zero percent school administrator, and 16% other.

>> JENNIFER RAINE: Fantastic. Okay. So now that I know a little bit about all of you, it's only fair that I share a bit of my profile with you.

So there I am again, Jennifer Raine. I'm a curriculum designer. I work for Urban Arts Partnership in their EASE program, everyday arts for special education.

So I've worked in arts education for over 20 years and I've done a lot of things, including being a teaching artist, an administrator, curriculum designer, program designer, all kinds of stuff, and I've seen a lot of partnerships work, and I've also seen some flounder, so I'm hopeful that I can provide some helpful information. If anybody has any tips or tricks that don't get covered in this presentation, we may have time to get to those in the Q & A at the end.

And in this webinar, I'll primarily be using the example of a residency-based partnership in which teaching artists from an arts organization are going into a school and working with teachers in the classroom. I've chosen this as my default model

just because I feel that in general, it's the most ubiquitous model, although certainly other types of programming are going on, but I do think almost all of what we're covering today will be relevant in not only this model, but other partnership models as well.

So that said, all of you folks who want a happy, productive, long-lasting partnership, we do need to start at the beginning. And of course before the marriage, we have the pick-up. Now, you have to make the approach to any potential partner, and the first step, of course, is to see whom it is that you're attracted to. Now, for arts organizations, you may be looking for a school based on their location or their demographics. You also may need to consider their track record and their interest in supporting arts programming. In schools, you'll want to find an arts organization that has a reputation for doing good work, and for doing the kinds of work that your school might need or be interested in.

So no matter how much you really may be attracted to one another as a potential partner, sadly, when courting, there's one thing that really holds true, and that is, it's all about the money. Funding. A favorite topic.

So this -- I'll just be clear off the bat. This isn't a fundraising webinar. There are a lot of other resources out there for that to talk about funding, where to find it, where to get it, but of course we need to talk about a little bit because in order to do a project, the money does have to come from somewhere.

So the first thing that I want to talk about in terms of healthy partnership is that wealth is attractive. So having a funding source definitely puts you at an advantage what you're trying to make an effective partnership. Mainly because it means less work for everybody involved. Arts organizations, if you're lucky enough to have a funding source, that's a great approach to make to a school.

A couple of things to think about in that regard. One thing is you may have a funding source and you can go to a school and say we have this funding source, would you like to be involved?

That's great. But you also can think about it if you are applying for larger funding sources that may be able to be funding projects in more than one school, you may have schools that you work with on a regular basis, and they could be part of that -- part of that grant or that funding source. But you also may want to reserve a couple of spots to try to foster relationships with new schools. So it's a nice way. It's always great to be able to approach the organization and say we have this opportunity ready for you. Now, schools, sometimes you're in the position where you have money, too, some schools,

which varies widely from school to school. You might have PTA monies or some discretionary monies. You might have a grant or a funder, but in any event, having the money already is definitely puts you at an advantage. Unfortunately, most of us aren't born into wealth, and this is the problem, so if you're poor, here's what we need to do. You need to do your research and fundraise together.

So arts organizations, if you don't have cash in hand, it's going to be a lot easier to form new partnerships with schools if you do the leg work up front. So what I mean by this is you need to do your research and find out what potential funding sources might be applicable to a kind of project that you may be interested in doing with the school. And walking into a school and saying, hey, we'd really like to work with you, and here are some potential funding sources that we've identified, would you like to work with us to develop some ideas and fundraise together. It's a different ask than, hey, we have a project, or we have a service that we provide, do you want to buy stuff from us.

So it's -- sometimes you can walk in and propose fundraising, and they will want to buy stuff from you, and that's great if that happens, but do your research. Do your homework first, and walk in prepared to offer some suggestions toward potentially building a relationship.

Schools, you can do the same thing. You can identify some potential funding sources, and you can approach the arts organization that you've done your research and think it might be a good fit for your school. You can approach them and ask if they want to fundraise together with you.

One thing to watch out for, beware of gold diggers. So if you are in a fortunate position -- and this, it could apply both ways, but mainly I'm thinking about this from an arts organization's perspective. If you're in the fortunate position of having funding already, my experience has been that schools are often more responsive when they have some skin in the game. So we all like things that are free. And if, you know, a school is approached, and you say, we have this free money, we can do a project, that's fantastic, and who's going to say no to something free?

But there isn't always the same level of commitment to the project when there's been no commitment of resources on the part of one partner or the other.

So when I'm -- when I'm structuring a program, either if I have some money in hand, or if I'm creating a budget for a grant proposal or something like that, I always try and identify some ways that the school is going to pony up if I'm working for the arts organization. I try and think of ways that the school is

going to pony up something, whether that's in-kind in terms of time from an administrator, whether that's some sort of a financial contribution that could come from some funding that they have, or from PTA money, or discretionary funds or whatever they may have, even if it's a small, small part of the grant. If they're paying for -- if we're doing professional development and teachers are taken out of school and the school has to pay for sub coverages while the teachers are in TD, something like that, anything that puts a little bit of skin in the game for the school, in my experience, takes a -- is taking a lot less for granted. Free things can be taken for granted, so you really want to make sure that both partners are committed to contributing something to this project.

Okay. So let's move on to the next stage of our relationship. The dating game.

You need to get to know your partner. So at this point, we're going to say that you either have some money and you need to sort out a plan for what your project is going to look like, or you're going to apply for money together, and you need to sort out a plan for what your project is going to look like.

Planning together requires getting to know one another, and the first step toward getting to know someone always involves communication. So good communication, as any number of self-help books and daytime talk shows can tell you, is the key to a successful relationship.

So starting from the beginning of the relationship, how do we set up good patterns of communication?

First of all, let's talk about meetings.

So I am a big, big, big advocate of in-person meetings. Now, I love my technology. I'm sitting here with my laptop and my iPad and my phone all surrounding me, and I communicate regularly with lots of people with lots of electronic ways. But here's the thing. You have to meet in person if you're wanting to build a relationship with someone. And on-site if possible. By on-site, I mean at the school site that work will probably be taking place.

So and all stakeholders should meet, and this should happen regularly. By all stakeholders, I just mean we need to make sure that everybody who's going to be affected by a project, and whose help we're going to need for a project knows who the other players are. And this can be school administrators, it can be your principal, your assistant principal, it could be, you know, a coach at your school. It could be, like, the second grade leader. It depends on how your structure works, of course, but, you know, anyone who's going to be involved could be a curriculum coach. Could be from the arts organization, some teaching artists. Could be curriculum designers. Could be the

administrators. It could be the secretary. It could be the custodian. It could be the security guard who is at the front of the school. Any people who will have to interact with one another in order for this project to be successful at some point should see the face of people with whom they will be interacting. It's really important.

People are more likely to do for you if they know you. Assuming that you're not a totally awful person, which, if you're on a VSA webinar, it's impossible that you would be a totally awful person. Assuming that you're a decent human being, which we all are on this webinar, people will do for you if they know you. They will be more likely to pick up the phone if they know you're calling. They will be more likely to read your E-mails because they have some context in which to place that. So you have to schedule time for this, and you have to make sure that it happens, and that it happens with all the stakeholders. Now, the reason that I advocate meeting on-site at the school, or the place where the thing is going to happen when possible is that there are certain things that you need to find out in terms of your project design, which, let's back up and remember that this is where we're starting to think about project design and how we're going to make a project that works for everybody. There are certain things from an arts organization's perspective that you just need to have eyes on the site to know whether it's going to work or not work. Things like, you know, if you're doing an auditorium show, you need to know how big the stage is. You need to know that there are no wings or backstage that it opens out into a broom closet. Whatever. You need to know exactly what's going on at the school, and the only way to do that is to be on site, and it also allows you to meet more of the people who are going to be involved, because there's never going to be a time when all those people, including the secretary and the custodian and the security guard, they're not going to come out to your arts organization offices, so you need to get out there and see what's going on on the ground in order to make a successful plan.

Okay. So we're having these in-person meetings, phone meetings, if, as a back-up, if you can't do an in-person meeting all the time. But then after that, here's the important thing. E-mail is used to follow up to all meetings. You take notes during the meetings. You then organize those notes into a very clear E-mail that says what was decided in the meeting. Action items, action items being, of course you all know from taking good notes and having good meeting protocols that action items are things that people are supposed to do. What's supposed to be done. Who's supposed to do it and when it's supposed to be done

by and how they're supposed to report that to you. So any action items and what was said in the meeting.

Now, the reason for this is we have all been in those communication snafus where we look at each other and we're like, where's that thing, and the other person says, you were supposed to do that thing, and we say no, you were supposed to do that thing. We decided that in our last meeting. And they say no, we didn't. We said you were supposed to do that thing. You don't want to get into that. The E-mail allows you to put forth what you feel happened in that meeting, and if anyone disagrees or they feel like they had a different understanding of that, then you can get it sorted out so you can -- everybody is on the same page and knows what's going on.

So you have to follow up. It also covers you in terms of just being able to say well, I have done what we said we were going to do, and it's just -- it makes it clearer for everybody. You want to make sure that you follow that up with the documentation that's written that you can refer back to.

So in-person meetings, followed up by E-mails, and then, the last thing I want to talk about is teacher and teacher planning time. So this is, of course, still based, as I said in the beginning, using a default model of an in-class residency where teaching artists are going into teachers' classrooms and working with their kids and with the teachers in the class.

Now, I'm putting this under project design, even though we're not even at the point where we're able to talk about implementation yet, because we don't have our design or our money necessarily. I'm talking about it now because this is an essential, essential element to a successful partnership. Teaching artists and teachers need time away from students where they can figure out what's going on and how they're going to implement stuff in the classroom. When you don't build in that time, it won't happen. You have to build it in in terms of scheduling, and you also, of course, have to build it in in terms of money.

If you try and add it in after, you're not going to find the money. You're not going to find the time, and it's not going to happen. It's essential. It's necessary. You have to do it.

At a bare, bare, bare minimum, you must schedule a meeting before the residency happens. In an ideal world, those are more frequent. In projects that we are fortunate enough to do and fortunate enough to have the funding for, I have done several projects where there's a meeting every week. Every week that the teaching artist comes in, they spend a period with the teacher doing planning, and they spend a period in the classroom doing their -- you won't always have that luxury, you won't always have the money. You need to at least have one. Having a

few throughout the residency is great, and definitely it's great to have one at the end in order to get feedback and to think about next steps, and do some assessment, but if you don't plan for it right off the bat, you won't be able to go back and put it in later. It just never works out that way. So it's essential. You have to get it in.

All right. The next thing we're going to talk about is after we've established our good communication protocols, how to talk to another -- one another, we need to get down to the big idea of the project. So by this I mean what's actually going to be happening in our project. Like, are we supporting social studies in second grade through story telling? Are they fourth grade students learning to tap dance and are doing an auditorium performance? What's the big idea going to be? How are we going to structure this project and what's the point of it?

So in order to develop our big idea, we need to consider the following. How can each partner's assets serve the other partner's needs? So what does the school need? You know, why are they considering this partnership in the first place? What does the arts organization bring to the table? What are their assets? What are their strengths? What are they good at doing? And how can the arts organization meet the needs of the school? So this could be as straight up as the school needs to have more arts, and the arts organization has a great arts program of some sort, and the school wants to have that program. It can be as simple as that. But it can also be more complicated. Maybe the school is working toward implementing common core, and they're looking for innovative and new ways to implement common core curriculum and an arts integrated environment. And then the arts organization might be able to help with that so it can be very simple. It can be more complicated, but you need to figure out what everyone's hoping to get out of that situation and what everyone brings to the table in order for that to happen.

So I have a bit of dating advice for arts organizations. Arts organizations, I'm talking to you now. Don't be that guy. Your partner has their own needs. Here's what I mean by that. You, as an arts organization, probably have stuff that you do, and that you do well, and you may be very committed to, you know, your idea of what you want to do and how you want to do it, and you may be a believer in art for art's sake, and that that is the only thing that is important to you, and that may be part of your mandate, and that's totally, totally fine. You will get a lot fewer opportunities if that's your arts organization's thing.

Flexibility is going to be ideal in terms of what -- in terms of making successful partnerships and also in terms of having more success at making partnerships, making more of them.

Arts organizations, you can find out what your partner needs. For example, there may be school or district-wide initiatives that are going on. It may be common core. It may be a way of assessing teacher effectiveness in the classroom. It may be whatever it is. It may be a certain, you know, way of teaching math or a new literacy curriculum or whatever the thing is. Whatever is going on in the school and whatever is going on in the district, that could potentially be something that if you can help out with that, you're going to make yourself more valuable to the school.

Additionally, arts organizations, being aware of these kinds of initiatives, and being aware of the kinds of languages they use is very, very, very important. So I'm going to give you an example from my experience in New York. Right now in New York City, teachers are being assessed through -- teacher effectiveness is being assessed through this framework called the Danielson framework. So this is just a bunch of, you know, criteria by which teachers' effectiveness is being evaluated, and the way they set up their classrooms and how their classrooms are conducted. But this is a big deal right now. Now, the work that I do in the EASE program, the Everyday Arts for Special Education Program, actually fits in very nicely with a lot of the needs of Danielson. So basically, what we're doing is already helping to increase teacher effectiveness according to Danielson.

But, my job is to know that Danielson exists. My job as an arts organization person, is to know that Danielson framework exists, to know that teachers are stressed out about it and administrators are being handed this mandate that they're supposed to be assessing everybody based on it, and to find out the language that the Danielson framework uses so that then I can use that same language to describe the work that we're doing. I'm not changing actually anything about the work that we do because it happens to already fit in to that. But I'm using the language of Danielson to explain to administrators and teachers by what we're doing in the EASE Program is helpful to them, not only just because we think the EASE Program is awesome, whatever, blah, blah, blah, but because it helps them get done what they need to do.

So sometimes it's about constructing a program that addresses certain needs, and sometimes your program may already do that, and it's just a matter of learning the language of the day, the buzz words and the things that are going around that administrators and teachers are concerned about, and being able to describe your program in those terms so that everybody understands it in the same way.

So arts organizations, you need to know what's going on, and you need to be able to talk about what you do in the language that will be heard by the school.

Okay. So schools, I'm not letting you off the hook. I also have some dating advice for you.

Schools, don't be that guy. A Broadway Show does not emerge after ten class periods with kindergarten students or anyone else for that matter. You know, there's this tension a lot in the arts schools that you may or may not be aware of about process versus product. And it's not always true, but it's often true that the less people are experienced in the arts, the more focused they are on the product, because that's the part that we all recognize. Right? So we all -- we've been to a show. We've heard a music performance. We've seen a performance, we've seen visual art hung in the hallways or in an art gallery. We know what the product looks like, and so one thing that happens a lot in schools is that arts organizations get asked to do these things that are incredibly unrealistic because the schools, in their inexperience, only have the product in their mind, and they don't really understand all the work that it takes to get there.

And the problem about that is that a lot of times, when you're really, really focused on a flashy product, the learning really is sacrificed. The learning suffers. So I would ask schools to consider -- first of all, consider the arts organization's expertise, and if they tell you that something seems implausible in a certain time period or within certain parameters, they're probably right so they kind of know what they're talking about. And the other thing is that there can be different kinds of sharing. We all want to share. We want to share our work, and that's really important that kids do that, too, in any kind of arts residency, but there are different ways to share. It doesn't have to be a nighttime parents invited auditorium performance, you know, it doesn't have to look like that in order to be valid.

There can be ways of sharing that are more process-oriented. And just so that you can have a good experience where the kids are learning stuff. We want to make sure that everyone's understanding that in the same way.

Okay. So project design. Whether you're applying for the money together or if you already have it, of course don't forget that all of this, all of what I just talked about on this slide, all -- we still have to match this up with the intent of the funding organization, so every grant that you apply for, every private donor, everybody wants to be funding, some kind of a specific thing, and of course it should be a given, but we sometimes forget it so I'll just say it, you have to make sure that

whatever you're thinking about matches with the funding that is available for you.

Now, so now that we've taken care of our project design. We're going to move on to our long-term relationship. Which, as anyone who's ever been in a long-term relationship can tell you, it generally, for most people, just boils down to managing the chore chart. So in other words, there are responsibilities that we have to take care of, and if our expectations are not aligned with those of our partner, or if one partner doesn't pull their weight, there is going to be conflict. So rather than fighting with the dishes for the next 30-plus years, we're going to look at some common sticking points and we're going to see how we can navigate through them.

So common logistical pitfalls. First one. Forever and always. Scheduling, scheduling, scheduling, scheduling, scheduling. There are so many things that go on in a school. You can have unexpected things come up. There can be field trips, half days, fire drills, blah, blah, blah. Now, a lot of the times, these kinds of scheduling things are told to the teachers, but the arts organizations and the TA's don't find out, so it's very frustrating, and it's understandable, too, because the arts organization is one tiny, tiny thing that's going on most of the time in a school, and we're not actually in the school, and we come in from elsewhere, and it's very easy for us to fall through the scheduling cracks and for us not to know what's going on. So here's what you really actually need. You need, as an arts organization, you need somebody at the school who is both well-informed and somewhat anally retentive in a really awesome way, to be on top of making sure that the scheduling is going to work out. Sometimes it takes a little time to identify this person. Sometimes you have to crowd source it. I mean, I know that as a teaching artist I would often just get all the teachers that I was working with. I would say please, please, please, just any time there's anything going on in the schedule that's funky, please E-mail me, and, you know, I never got a hundred percent of my teachers E-mailing me when something happened. I got a couple of them, but that was enough, you know, so if you need to crowd source it and make sure that you get lots of input on to that, then do that, but scheduling is always, always a challenge. And scheduling changes are a challenge.

So you want to find that anally retentive person. You want to crowd source it, and just the more you have, going back to our communication, the more you have in-person meetings, the more you're known to people as an organization, the more they'll think of you, the more they'll remember that you're there.

All right. Another common logistical pitfall. Space. The final frontier. No, that's not what we're talking about now. Well, maybe it is. I don't know.

So in the arts, here we -- we often have special needs. We need to have space to do what we need to do. Now, sometimes it doesn't matter, but often, you know, whether that's an auditorium or a space for dancing, or you need a place with big musical instruments in it or a place where there are art supplies, you know, sometimes this happens in the classroom, sometimes it needs a special room. Sometimes if we're in the classroom, we need to re-arrange things to make sure that we can do what we need to do. So we have to make sure that space is something that's sorted out ahead of time. And this gets back to our in-person meetings. We want to have them on-site at the school so that people from the arts organization can put eyeballs on stuff and make sure that what they think is going on is going to be what's going on because people at the school will describe things to you but they're not -- you know, they're not -- they don't have the same experience that you do with your arts discipline, so they don't necessarily know what they're looking at in terms of the things that you might need and red flags for you might not stand out to them.

So you need to put eyeballs on it. You need to make sure that teachers, if there's going to be an expectation of moving stuff around in their classroom, or some such thing, that they're on board and aware of that, because that's often, you know, a contentious issue.

And also, space can relate to scheduling. I've definitely had the experience of going in to do performances in the auditorium of the theatre production that the kids have worked on all year only to find that the PTA had scheduled the auditorium for a speaker that went right up until the show time of the kids, meaning -- and they had taken down all our sets, so we had no prep time, and the kids had no rehearsal time in the auditorium. It was a nightmare. And this happens, and you roll with it. But it's really, really important that this is checked and double checked and everyone is on board about the needs for space.

Another thing that is a common pitfall that happens in school is -- revolves around the issue of supplies. So, you know, some residencies or projects we don't really need any supplies and some are supply heavy, so, like, a visual arts could use a lot of supplies, a theatre project could use a lot of supplies sometimes, and here are the common sticking points. Having supplies mailed to the school or sent to the school, this needs a lot of hand-holding because when they get there, the people -- someone accepting the package doesn't know what it's for and it

gets put somewhere and it gets lost in the school. Sometimes they get stored somewhere, you don't know where they are. Sometimes they get sent to a visual arts teacher who uses them not knowing that they're intended for another project. You need to make sure that your communication is good about that. You need to know if there's a storage spot that they're going to be stored, you need to put eyeballs on that storage spot. You need to know who has keys. We've definitely had things where things go in closets and that's great, they're locked away, but there's one person who has the key, and they only come in on Thursdays and Tuesdays or something like this, and we can't get to them on the days that we need them, so that happens sometimes and we need to make sure it doesn't.

Again, all this stuff can get taken care of through in-person meetings, and good and frequent communication with all stakeholders. Remember when I mentioned knowing the secretaries, knowing the security guards, knowing the custodians, these are people that you need to know sometimes to make things happen in a good way.

All right. So we have responsibilities in a partnership, and here's what I think we should be expecting from one another in a good partnership. First of all, an arts organization provides a residency plan with clearly defined goals. This would be something that is a general outline of what -- you know, after you've done all your planning, after you've gotten the money and everything, and you know what kids you're working with, you want to make a plan that have some goals both for the students, for the teachers, for the school, with what you're hoping to get out of that residency. Or project, if it's a different kind of project model. Teaching artists, you also need lesson plans that are more specific to what's actually going on on that day, and those should be available at each session.

Teaching artists who teach without a residency plan and lesson plans, I have been in this business a lot -- you know, for a long time, and I've met a lot of teaching artists, and it's really been my experience that there are a lot of people out there doing a lot of good work. And everybody's work is made better by having to think it through and make a plan.

Now, having a plan doesn't mean that you always follow the plan exactly. Of course you change things up when things don't work or when, you know, stuff changes on the ground, or you get a fire drill halfway through your class, or whatever happens. But having a plan in the first place means that you have to sit down and think about what you're actually doing and what you're trying to accomplish educationally.

My experience of teaching artists who don't -- aren't keen on planning, and like to go with the moment, is that often they're

teaching artists with whom the kids have a very good time, but sometimes it's difficult to determine what has actually been accomplished besides having a good time. If your goal is provide fun down time for kids, that's great. That's fine. Sometimes in an after-school, for example, it's just let's have fun with the kids, let's give them some down time and expose them to the arts. Great, you know, but most of the time we need to be a bit more rigorous about that to think about what we're actually trying to teach them and what our goals are and what we're hoping to accomplish. We really, really can't do that unless it's planned out.

The school should also get to sign off on the residency plan and make sure that that's what they're expecting from you. So it's a really important thing that arts organizations need to do. It really helps if you can take a look at the school's lesson plans format and their unit planning format and see what kinds of language and structures they're using to do their plans because if you can do yours in a similar way, it's going to make the transition between the arts and the school go a lot smoother. Another thing that should happen is site visits from administrators. You should be in there. This helps people know that they can come to you if there are problems. It helps you identify problems before they get too big. It helps you troubleshoot. It helps you to, you know, figure out how to solve whatever's going down, and, you know, we're in a relationship. We want to see one another. And when we see one another, we do for one another. We can take care of things. We can have better communication. You need to be present at the school on a fairly regular basis if you're an administrator. Okay. Now, on the school's end, here's what I would expect from a school. I want to see classroom drop-byes from administrators. I was a teacher for a long time, and I've seen many -- I've done many, many residencies in which I never saw a school administrator ever. I didn't meet them. I didn't know who they were. I wouldn't know them to walk by them. I feel like school administrators show their support by dropping by. They show their support by knowing what's going on in their own school. They show their support by being present and showing the teachers that they feel like this is an important enough thing for them to come by and check out. So it's a really important thing, and it's something that I know is frustrating to arts organizations when they feel like they have a disengaged administration, but sometimes when you're having those face-to-face meetings, you can say things like, hey, I'm going to be coming in on Tuesday to drop by one of the classes. Why don't you -- would you -- are you available to come with me? Or when can we schedule a time when we can both drop by this class

together so we can see how it's going? So that's something that you can really encourage as an arts organization, even if the administrators from the school are not necessarily as savvy to this necessity as you might be.

So another thing is teachers who are willing participants and who ideally are in the program by choice. Now, this is kind of a touchy thing, and it doesn't always work out that way. I've certainly done projects in a lot of different ways. I've done projects where, like, second grade is getting this thing, and everybody in second grade is getting it, and I've also done projects where it's like we're having this new program. Any kindergarten or first grade teachers who want to participate, let us know, and, you know, you can sign up for it.

In an ideal world, I think I would have a multi-year program where in the first years, people can sign up for it themselves and afterward, the resisters can just be stuck in it because I think that, you know, you can develop a good program, and then as word of mouth spreads about how awesome it is and how everyone likes it and it's so great, and then people will want to have it in their classrooms. But even if you want to just say that teachers are going to get this in their class, and that's, you know, for various reasons, sometimes that is the way it has to go, that's fine. The administrators can really, really do a lot to signal to the teachers that this is an important program, that they value it, that they want to make it work, and that they want to have the teachers be active participants in this program. So hopefully that will happen, and arts organizations, you can help facilitate that as well through your expectations.

Now, of course, both parties need to provide clear and timely communication, so if things are going wrong, if there's something happening, if people need a nudge in one direction or another, you have to be clear. You have to be quick. You have to get it solved. You can't let things fester, so hopefully both partners are doing that as well.

All right. So now we have a set of common expectations, and it's time to get to work. But even in the best of projects, however, sometimes we need a little bit of help with our marriage maintenance. In good times and in bad, though I'm sure you'll never have any bad times in any partnerships you set up from here on out.

All right. So one of the main challenges in any relationship is that we don't always understand one another so I'm going to offer you my best counseling tips for TA's and teachers. Again, we're going with this model of teaching artists coming in to the classroom, and working with the teachers and their kids.

So sometimes artists and teachers just don't understand one another. I think if teachers are from, I don't know, Mars, and I don't know what planets anyone is from, but they're from different worlds. So here is what TA's need to know about teachers, in my experience. Teachers may love what you're doing, but they are accountable to other people, not to your arts organization. You need to respect and support their classroom needs as best you can. Respect and support their classroom needs as best you can. We are artists. We love ourselves, hopefully, and we think that what we're doing is very important, and it is. However, there's a lot of other stuff that's important, too, and the teachers, you're just one part of their week. The teachers need to feel like you get that, and they need to know that you know that this is just one bit of their day, and one bit of their week, and that they've got a million other pressures, and that anything you can do as a teaching artist to help the teachers get along with their life in the rest of the time when you're not there is going to be very, very much appreciated. You need to take your 45 minutes or however much time you have and make it super awesome, and super fun for the kids, and then you need to respect the rest -- that the rest of the time is the teacher's time and space for doing what they need to do.

Here's what teachers need to know about teaching artists. Teaching artists are almost always freelancers, and most places this is true. They have busy, complicated schedules, and last-minute changes can be really hard to accommodate. This is a really big one, but I find it's a difference between being on a salary and being someone who pieces together your schedule block by block. You can't just come on a Tuesday instead of a Monday that week because you have other things scheduled for Tuesday, hopefully.

So teachers need to think about that when they're trying to fit stuff in in the classroom.

And TA's are also really hoping that the teachers will be present and actively supportive in the classroom. Every teaching artist in the world who's worked in a teacher's classroom has stories about teaching -- about teachers who just sit at the back of the room and mark papers, and, you know, it may seem like a prep period to you. But most of the time, teaching artists are hoping that you will actively show your support for what's going on by working with the kids, too. So most of the time, that's the model that we're going for, and hopefully anyone who's on this webinar is obviously interested enough in it that they would be those people. But that's something that teaching artists really, really appreciate and value is teachers being active and present in their room.

So up until now, everything we've been talking about has been applicable to any type of student population. But there are, however, some concerns that are unique to other special education environment that are important to everyone, but essential when working with kids with disabilities. So the first thing we're going to discuss is the teaching artist's training and/or their experience with special ed. Unfortunately, most teaching artists do not have training with special ed. Most of us have a lot of experience, but most of us just got it by being thrown into the deep end of the pool. Arts organizations, this is not good. Teaching artists need to experience training, information, apprenticeship. They need to have some background before they go into that special ed environment, or they will not be serving those kids properly. Arts organizations need to provide this experience for their TA's if they don't already have it in some kind of a way, or they need to hire teaching artists who do have the experience already. Schools, you need to ask and make sure that you're getting a TA who knows what they're doing. You're entitled to have a teaching artist who knows what they're doing in special ed.

So another thing to think about is the appropriateness of program goals relative to students' abilities, and to think about what will success look like for different children. So this could look very different for an inclusion class or a self contained class or if you have like a residency where there are some gen ed classes and then some self-contained classes. Advanced class can look very different with kids with physical impairment or disabilities, and a theatre class can look really different with non-verbal kids. We need to think about what success will be and how we're going to measure that or how we're going to assess that in terms of our goals that we have for the students and for the project in general.

And this brings us to our next slide. The planning meetings that you're going to have, whether they be project planning meetings and the teaching artist, teacher plans meetings. Information, information, information. This is important in any context, but in special Ed, it's really super important because program designers and teaching artists must get a clear picture of the students' abilities and their behaviors and all of this so they know what's appropriate to plan for them.

Also, it's great to have mid-project check-in meetings to make sure that what we thought the kids were -- what's going to be appropriate for the kids is actually turning out that way, and if not, we can adjust as need be. We can change course.

All right. So you've sat through a lot of talking so I just quickly really want to let you know that there are some goodies

in store for you. Everyone is going to be E-mailed a bunch of checklists! This is like manna from heaven for some of us, if you're a checklist person. You know who you are. So here's a quick preview of what you're going to be getting. You're going to be getting a project planner with some points to consider. Included in this planner are detailed notes about everything that we've talked about in this webinar that you'll probably want to consider regarding personnel, project goals, budgeting, logistics, and something we haven't covered in this webinar but which you'll probably need to think about also, which is assessment and feedback.

Now, again, although the document you'll get isn't a lot of detail, it's not intended to be an exhaustive list. You can adapt it to fit your circumstances and you can share it with your partner school or arts organization. The idea is to have a commonplace to start from, being on the same page, as it were. So you can look forward to the project planner.

The next thing you're going to get is a cool I like to use called the class information sheet. This is for special education. You can't necessarily see this example very well, but when you receive the actual document you'll be able to zoom it to your heart's content. Here's what it contains. Contact and location information about the school and the teacher and the class, the names and roles of everyone, including like paraprofessionals, teachers' aides, any therapists that might be in the room. The general disability information like this is a class of kids with autism, or something like that. You don't necessarily need to say it about each kid, but just in general what's gone on in the class. And specific relevant student info, like if they have behavior issues, health or safety issues, things that might be triggers for them, that kind of stuff.

So when working in a self-contained or inclusion class, it's really, really, really important for the TA to have background information about the students in order to plan the residency to meet their needs. And also, knowing who else is in the room in terms of adults is very important for building relationships and creating the best possible classroom experience.

We also have an agenda for the first meeting that you would have with the TA. This would include items to be completed prior to the meeting, materials needed for the meeting, and the actual agenda. This is, again, just what we use, and, you know, you can feel free to make that work for your own needs. What schools should look for in an arts organization. You will receive just a list, and this is basically a summary of all the things we've talked about. A successful track record with working with special ed, has funding or knows where to get it,

provides TA's that are experienced in special ed, they have good communication styles, they plan for adequate planning time, they know about the school's priorities, they're flexible with what they are going to program but they're honest about the limitations like no Broadway shows in ten sessions. They're organized and systematic about logistical details and they provide a written residency plan.

All of this is coming your way, and lastly, what arts organizations should look for in a school. They have a good track record of supporting the arts or else there are indications that, you know, there's a new change that everyone wants to support the arts, and everyone's on board about it. They have funding or they're willing to collaboratively fundraise. They are good with communication. They have in-person meetings. They schedule and budget for adequate planning time. They set realistic goals about the project, no Broadway shows in ten sessions. They try and work toward a positive attitude from their teachers toward the program or they let their teachers self-select. They're organized and systematic about logistics, and they are present, they'll come and do some oversight. They'll check in on the program and make sure everything is going well.

All right. So now you know my thoughts about making the marriage work, and it's time for question and answer period. So if you have questions, type them in the box on your go to webinar control panel and I'll try to answer them as best as I can. I think Lisa's going to come back on the line now to moderate.

>> LISA DAMICO: Correct. So we have one question. What if one of the long-term partners consistently cannot contribute to work as originally planned. Any suggestions on how to handle that?

>> JENNIFER RAINE: It's a difficult thing without knowing specifics about it, but I think that it's -- you know, honestly, the marriage metaphor is kind of applicable. Like, you figure out what you can live with. You figure out if there's anything that you can do about the specific problem without knowing what the problem specifically is. Or sometimes you have to get a divorce. Like, I think you have to either change your expectations. I'm assuming that you've tried all kinds of things to try to get them to do the things that they agreed to do, and they're not able to do it, for whatever reason, and if you can't solve it by getting them to change their behavior, then you need to either change your expectations, or you need to end the partnership if you can't live with those being let down again and again.

>> LISA DAMICO: I'm getting the same question from quite a few people asking how they can share this webinar recording, and as

I said at the beginning, I'll send out a follow-up E-mail that has all of these handouts and checklists and a link to the recording. Within the next week. But also, you can share -- the same link that you used to register sends you to the recording. So I'll take that as a good sign that people are really excited about what they've learned so far and want to immediately share it with others.

Next question, how can we get teaching artists -- how can we, as teaching artists, get teachers to expand a little bit more on their evaluation narratives? They say so much and write so little.

>> JENNIFER RAINE: I'm assuming that you have some -- Lisa, my understanding, correct me, perhaps they have an evaluation tool in place, but they don't really give a lot of detail about it? Would you -- is that how you would read the question?

>> LISA DAMICO: Yes. . And we'll see -- this question comes from Anna, so if she gives a little feedback, too, I'll let you know.

>> JENNIFER RAINE: The tricks of the trade that I have about that is I try to have a time in which they are filling it out in front of me somehow. Sometimes you can arrange it, sometimes you can't, and you just say, we're here for the next 20 minutes, and then they, you know, feel compelled to write. And also, just being really explicit, like, we're giving you this amount of time because we're really hoping to get some detailed feedback because we really value it. If I'm answering the question that's been asked, that would be my suggestion. Otherwise, I think you just have to be as explicit as you can about how wonderful it is to get, you know, detailed feedback. But also, you can ask more questions that are -- like, if you just ask for feedback, sometimes they'll just give you one thing, but I have a lot of questions, and, you know, sometimes that elicits more, just trying to be very specific about what kinds of things you're looking for.

>> LISA DAMICO: Thank you. One of the questions that came in earlier on the registration was where can teaching artists obtain training for working with students with disabilities without attending college courses?

>> JENNIFER RAINE: This -- this was a really important thing. So I would say that a lot of this depends on your location, obviously, but it's good to identify who's doing work already in the community and try to tap their knowledge and expertise, ask for some PDs. Honestly, the best training for teaching artists I think is apprenticing with an experienced arts teacher or teaching artist who's worked with special ed a lot. And teaching artists, you know, I'm not sure about, like, the legality of going to schools and various things and how you

might need to arrange this depending on where you are, but definitely, you know, if you were to find a way to volunteer in a school and just go in and work with the arts teacher who works with kids with disabilities, like you're going to learn a lot from just being on the job with someone who knows what they're doing. Beyond that, I would say the next thing to do would be to check out, you know, who's doing stuff. So in New York City, where Everyday Arts for Special Education is located, of we've done a lot of workshops for other arts organizations who are interested in helping their TA's be a bit more up to speed on how to work with special ed populations.

There are some online resources available, obviously, and Google can help you. And just a plug for what we're doing, right now, we're in the process of developing E-learning centers. That should be up in a year or two so it's not -- you know, it's not right now, but it's in the works to have things available online so people can take online course for the kind of work that we do in everyday art. So I think that there's stuff happening that's going to be a lot more Web-based in the future, as most things are, and also you just have to figure out what your local resources are and how to effectively tap those resources.

>> LISA DAMICO: One of our participants also added on sometimes you can substitute with some programs, too.

>> JENNIFER RAINE: Uh-huh. Yep.

>> LISA DAMICO: We have another question. What do you do when the classroom teacher insists that you work with 25 ESE students in order to get everyone an opportunity?

>> JENNIFER RAINE: I'm not familiar with ESE. What's that terminology? Does anyone know?

>> LISA DAMICO: I'm not either. This question comes from Karen.

>> JENNIFER RAINE: I can answer your question, but I would be totally --

>> LISA DAMICO: Special needs.

>> JENNIFER RAINE: Special needs. Okay. So the question is how do you work with 25 kids with special needs. Maybe could this be in a context where sometimes because special ed kids are, you know, if they're in the self-contained class, but the class is smaller, and then they might put classes together? I'm assuming that this would be out of the ordinary for them to be in such a large group. One thing is that my organization just -- I've never worked in a place that would okay this kind of a structure, like if they're in a self-contained class, then it's for a reason, because they need that attention. And beyond that, I think it's just -- it's a really -- so beyond just saying I'm sorry we won't do that because, you know, that's not the educational environment that they're supposed to be in, and

we want to respect that, I would say that it really depends on -- it's really situation-specific. I'm not sure how much I can help in that what you would actually do would be -- would vary depending on what the kid's disabilities were, what other personnel you had in the room, what kind of a project you were trying to do with them, and what the range of ability was in the classroom. But I would say that special ed teachers, more than anyone, need to be masters of differentiation, and we need to really, really have plan A, B, C, D down to Z to know different ways to engage different students at different levels because you always, even in a class of six kids, you're going to have a wide, wide range of ability represented there, so you just need to -- you know, we all need to be really good at that, which means a lot of planning and a lot of thinking about how we're going to address the needs of different levels of learners, which is a big topic, and it's hard to do and we're all still trying to figure it out.

>> LISA DAMICO: Great. And actually, we've had our affiliate in New York City also shared Marquis Studios, they offer a program every spring with free training and best practices for working with kids on the autism spectrum in visual arts and movement. That is another resource for the people up in that part of the country.

>> JENNIFER RAINE: And it's a wonderful -- I know very well the people who are doing TATI, and it's a wonderful, wonderful resource, so if you're in the area, it's definitely something to check out. They've been doing it for a long time, and they really know what they're doing.

>> LISA DAMICO: Well, I think we have come to the hour mark. And the end of the questions. So I'm going to take the screen back. And we'll ask everyone to take a -- oh, actually, if you wanted to share your contact information, Jennifer.

>> JENNIFER RAINE: Sure. We can show that. It's also in the stuff that they'll get.

>> LISA DAMICO: In the follow-up E-mail.

>> JENNIFER RAINE: Oh, man.

>> LISA DAMICO: I'm kicking you off.

>> JENNIFER RAINE: Oh, man. You know, technology, it never works the way you want it to. There we go. There we are. And that will also come as follow-up. I'm happy to answer E-mails or hear your thoughts, or any feedback or anything you might have. It would be wonderful to hear from you.

>> LISA DAMICO: Thank you so much. I think this has been both an entertaining and very informative webinar.

>> JENNIFER RAINE: You're very welcome. Thank you so much for having me.

>> LISA DAMICO: Definitely. I'm going to go back to my screen where we will wrap things up. I'm going to ask everyone to stay on the webinar for just a minute more. I've got an eight-question, quick survey that's going to pop up. We here at the office of VSA and accessibility read your responses. We take them into account and then I share the feedback with our presenters so that we can try to deliver the best webinar series to you all. So that will come up once I end it, and with that I want to thank you again for joining us. If you have any questions, comments, problems, feel free to reach out to me, and you will find all of my contact information in the follow-up E-mail as well.

So thank you, Jennifer. And we'll hopefully see everyone again next month.

Good-bye!

[Webinar concluded].