

# Teaching Artist Manual

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**COMPAS.org**



**COMPAS**  
MAKING CREATORS

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## **I. WELCOME TO COMPAS (Community Programs in the Arts and Sciences)**

COMPAS' mission is to deliver creative experiences that unleash the potential within all of us. COMPAS began as Poets in the Schools in 1968 and was incorporated as COMPAS in 1974. Over the years, COMPAS has emerged as a leader in arts education. Its innovative programming and exceptional Teaching Artists have made it a national leader in arts programming. Today COMPAS is Minnesota's most widely used resource for Teaching Artist residencies, workshops, performances with people of all ages.

COMPAS strives to share the vitality of the arts with people of every age and ability, to strengthen individual self-expression, and to encourage community connection that forms when people create art together. COMPAS reaches people where they work, play, live, heal, and create in rural towns, city neighborhoods, schools, libraries, parks and recreation departments, older adult facilities, adult day programs and hospitals.

This manual provides an overview of COMPAS systems, procedures and policies which were established to create an efficient and effective working relationship with COMPAS Teaching Artists. Further, the manual describes the unique partnership COMPAS creates with Teaching Artists; articulates our shared values and passion for art; defines roles and relationships. Please read through the manual and, if you have any questions, contact your COMPAS staff representative for clarification. Your feedback is always welcome!

### **COMPAS Teaching Artist Roster Statement of Beliefs and Values**

COMPAS arts programs introduce participants to a wide range of ideas, art forms, and cultural information. Upon joining the roster, artists align with several beliefs and values which guide their work in the classroom and community. These beliefs and values are reflected in the following list which communicates to all potential and current partners our standards of professional conduct, lesson content, and procedures for implementation.

#### **COMPAS Teaching Artists are:**

**Inspired**—They are driven by a lifelong passion for art making and the impact art making can have on their lives and the lives of others.

**Creators**—They are practicing artists with teaching skills. They try new things, challenge convention, and are not afraid to fail.

**Authentic**—They bring their world, culture, background, and experiences into the room providing context to their art form. They do not claim to know or be anything other than themselves.

**Genuine**—They care about the COMPAS brand, mission, and values. They are not perfect, and they don't pretend to be. They are always honest and as transparent as they can be.

**Driven**—They meet goals and exceed expectations. They are persistent and move through barriers.

**Grateful**—They joyfully appreciate the contributions of each person in the room and the opportunity to create with the community.

**Empathetic**—They put themselves in the shoes of the teachers, students, older adults, youth, and communities around them.

**Connectors**—They connect artists, art making, and creativity to cultures, academic subjects/standards, world issues, community concerns, and more.

**Independent Thinkers**—They provide students and participants with opportunities for creative expression and by doing so stimulate independent and critical thinking.

**Respectful**—They lead sessions with an open mind and encourage true and free expression. They do not proselytize or favor particular political, social or religious beliefs.

**Role Models**—Their presence, background, experience, and expertise create an example for what a real-life artist is and can be. They show the relevance of art and artists in our community.

**Facilitators**—They foster safe spaces in which participants can become leaders and artists in their own right. They encourage participants to creatively express their beliefs, values, and opinions through art.

**Encouragers**—They develop creative opportunities for participants to build confidence in their own abilities, increasing self-esteem and a sense of connectivity to their community and society as a whole.

For more information on COMPAS' mission, vision, values, and equity statement please visit:

<https://www.compas.org/equity-framework>

#### **A. COMPAS/Artist Collaboration**

COMPAS believes that one of its most important assets is the relationship we have with our roster of working professional Teaching Artists.

COMPAS Teaching Artists play an integral role in the fabric of Minnesota life and provide high quality, creative and lifelong learning experiences to people of all ages and abilities. Since its inception, artists and COMPAS have partnered to bring high quality, enriching residencies, workshops and performances to Minnesotans. By integrating best teaching practices and evidence-based research, COMPAS creates relevant and profound learning experiences. These experiences teach people about the importance of art in their neighborhoods, schools, senior and health care facilities and not just in larger, less accessible institutions.

COMPAS values our Teaching Artists and strives to serve you in the best way possible. In turn, we know that our Teaching Artists will continue the COMPAS tradition of delivering exemplary arts programming throughout Minnesota.

The benefits of being a COMPAS roster artist are numerous:

- statewide marketing through COMPAS website, newsletters, press releases, trade shows, mailings, Facebook, Twitter, Instagram, YouTube channel and other media
- competitive pay
- promote and connect artists to potential customers
- offer and support professional development opportunities
- assistance in developing new programs that meet school and community needs
- design program materials
- professional evaluation and feedback
- worker's comp insurance while working on a COMPAS booking
- provide legal background checks bi-annually-free of charge for artists
- annual 1099 tax documentation
- complete administrative services including:

- customer negotiation with sites seeking your services
- site scheduling and planning
- preparation of contracts
- payment to artists sent within 30 days of submitting paperwork
- billing and fee collection services to sites
- inclusion in applicable grant requests; promote and provide grant assistance to partners
- a community of exceptional artists with whom you can network, share ideas and grow professionally

## B. COMPAS Services

COMPAS staff has expertise in a variety of artistic disciplines, and help roster artists deliver quality, effective services in a variety of community settings. COMPAS services that benefit roster artists include:

***Connecting artists with opportunities to engage the community in making art.*** Staff work with the public to discern their activity needs and make informed suggestions as to possible program solutions.

***Scheduling of artists.*** Staff schedules programming, confirms dates and times, generates agreements and invoices, negotiates fees and arranges billing and artist payments for timely payments for services.

***Promotion of Roster Artists.*** COMPAS helps create program summaries, promotional pieces, press releases, informational materials and other collateral materials. These are used with school and community sites, in meetings, at conferences, and in other venues. Artists are promoted on COMPAS.org, with Facebook, Twitter, Instagram and other media.

Artists are expected to provide COMPAS with current (2018 or newer), high quality publicity photos, resumes and professional work samples. This helps COMPAS best represent artists and promote their work. Biography and program descriptions are developed for publication in collaboration with artists. COMPAS reserves the right to photograph/video record artists at work for the purpose of publicity. COMPAS will make every effort to notify artists in advance if photography is required. COMPAS retains the right to all such photographs, as well as audio or video recordings.

*It is essential that in any public forum in which the Teaching Artist is contracted by COMPAS, **mention is made of the Artist's roster affiliation with COMPAS.** Artists must wear their COMPAS name tag and verbally acknowledge COMPAS in some way. This includes not only performance venues, but printed materials, media interviews, social media posts and the like.*

***Program Design and one-on-one technical assistance.*** Program staff work individually with artists, as needed, in program design and development specific to the population they will be serving.

***Protection of Artist Health.*** Due to ongoing concerns surrounding long-term health crisis in our communities, COMPAS will provide Artists with reusable cloth masks for use during COMPAS programs upon request. If preferred COMPAS will reimburse Artists for masks up to \$15 per artist. If any other health, PPE (Personal Protective Equipment), or accommodation needs arise, the Teaching Artist should discuss those directly with COMPAS. While COMPAS will discuss these needs, COMPAS cannot agree that it can accommodate any and all requests for PPE or other accommodation. In the event that COMPAS and the Artists do not reach agreement on such requests or accommodations,

either the Artists or COMPAS can terminate the booking. If a teaching artist enters a facility and doesn't feel safe, the teaching artist should immediately inform COMPAS and may refuse to deliver the program. For complete info on artist health please see the Statement on Artist Health included with the contract.

***Access to program site evaluations.*** COMPAS collects and retains evaluations of artists from clients, and shares pertinent and practical feedback regarding programming, professionalism and relevancy. Evaluation data may also be used for the professional development and training of all COMPAS artists to increase the overall quality and professionalism of the roster.

***Completion and mailing of 1099 forms each January.***

***Providing general liability insurance.***

***Promotion.*** COMPAS promotes artists through its website, newsletters, and as part of networking within the community regularly done by COMPAS staff and board.

***Professional development opportunities.*** COMPAS provides workshops and other opportunities that benefit the standing of our roster artists within the teaching artist community. These are generally offered free of charge and artists are encouraged to attend.

***Connections to the broader arts community.*** As a statewide leader of arts education, COMPAS is a member of Americans for the Arts, Minnesota Citizens for the Arts, the National Guild for Community Arts Education, MN Council of Nonprofits, Charities Review Council, and the Nonprofit Financial Group, COMPAS advocates for artists at local, state and national levels.

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### **C. Teaching Artist Roster Participation**

Artists work in partnership with COMPAS to:

- promote COMPAS and be professional while providing a COMPAS residency, workshop or performance in the community or online
- refer new and returning business to COMPAS
- ensure that the programming you offer COMPAS is unique
- highlight your COMPAS affiliation in your professional credentials, press bios, on your email signature and on your website
- link to the COMPAS website from your website and social media accounts
- complete COMPAS evaluation after final program date with thoughtful and relevant feedback
- partner with COMPAS on new programming and activities
- seek input from COMPAS staff about the quality and content of the programs you provide
- take advantage of professional development services offered by COMPAS to keep skills relevant and timely

## **2. Attend COMPAS Training**

- All artists joining the COMPAS roster for the first time are required to attend the New Teaching Artist Orientation, which is normally held in June.
- Additional training opportunities for artists consist of professional development/teaching artist training workshops on a variety of topics, individual meetings with staff, site visits/observations of other artist's activities, artist mentorship, and/or recommended reading.
- All artists are required to attend the annual Roster Business Meeting (normally held in September). This meeting is designed to update artists of any changes at COMPAS and current trends in art education, as well as provide an opportunity for training and community building.

## **3. Participate in Professional Development Opportunities**

COMPAS offers Artists occasional opportunities for professional development through access to local and national resources. These opportunities help the artist enhance the aesthetic and educational qualities of their performances, residencies, and/or workshops. COMPAS will have no obligation to pay for professional development training or courses taken by Artists.

### **D. Equal Employment Opportunity**

COMPAS, Inc. is committed to offering its services in a nondiscriminatory manner. COMPAS does not tolerate discrimination in any form and it is COMPAS' policy to comply with all applicable federal, state, and local laws and regulations prohibiting discrimination. Therefore, to the extent required by federal, state, or local laws, COMPAS' decisions about recruiting, hiring, training, promotions, compensation, benefits, and similar employment decisions must be made in compliance with this policy and such laws without regard to race, creed, color, national origin, sex, age, marital status, sexual orientation, disability, status with regard to public assistance, or any other protected class status pursuant to applicable local, state or federal laws.

Similarly, COMPAS' policy is to offer its services and programs in a nondiscriminatory manner to all persons, entities, and organizations that agree to contract with COMPAS, in accordance with applicable local, state, and federal laws.

If an artist or other individual believes that a violation of this policy has occurred, they should immediately report the violation to the Executive Director. Any alleged violation of this policy will be promptly investigated and reviewed by COMPAS for appropriate action.

### **E. Independent Contractor**

Teaching Artists who offer their services through COMPAS are independent contractors. An independent contractor is not an employee and does not receive ongoing employee benefits. These are the responsibility of the independent contractor, as is payment of taxes in compliance with all federal, state and county laws. Mileage, parking, hotel, meals and travel expenses are the responsibility of the independent contractor unless otherwise arranged with COMPAS staff.

However, when a roster artist is scheduled and booked for a COMPAS program, they are covered by:

- *General Liability Insurance*: This insurance protects the artist if something goes wrong with a program –i.e. equipment causes damage to a site, a participant is accidentally injured, etc.
- *Worker's Compensation*: This protects the artist if they suffer an injury while at the program site. Coverage also applies to artists as they travel to and from the job. Worker's Compensation only covers the injury and recovery from the injury.
- *Employer's Liability*: This covers any negligence related to an injury from the work performed. This does not cover the injury or recovery from the injury.
- *Auto Insurance*: The Artist is covered if they are using their own vehicle for a COMPAS booking. Note that COMPAS liability insurance goes into effect after the artist's insurance is applied. The COMPAS policy will cover any excess amount.
- *Abuse*: Protects the Teaching Artist if they are accused of improper behavior. The policy will pay for the defense; however, coverage ceases if the artist is found guilty.
- *Harassment*: The policy protects the artist if they experience hostile, uninvited or unwelcome verbal or physical conduct while working at a COMPAS program site.

All Teaching Artists who work through COMPAS sign a contract. When signing a contract, the artist is also verifying that they read, understand, and agree to the current handbook. This contract may be terminated either by the Teaching Artist or the organization upon written notice. There is no guarantee of contracts being offered for future years.

COMPAS reserves the sole right to add, change, or withdraw any or all policies or practices at any time for any reason, with or without advance notice. Any such modification will not alter the independent contractor employment relationship.

Any deviation from the policies and/or practices stated in this manual are within the sole discretion of COMPAS and will not be construed to constitute a precedent that would affect any future action, nor will any such deviation alter the independent contractor employment relationship. Should any applicable local, state or federal law or judicial decision render any of the COMPAS policies or practices invalid or inoperative, it will not invalidate any other COMPAS policies or practices. The policies and practices described in this manual are designed to be in compliance with applicable law. If any such policy or practice is not in compliance, then it is the policy of COMPAS to comply with applicable law.

This Teaching Artist manual supersedes and replaces any and all previously or contemporaneously stated policies or practices, oral and written representations, or statements of COMPAS, including but not limited to, those contained in any manuals, handbooks, correspondence, memoranda or oral discussions, which are hereby expressly revoked.

## **F. Criminal Background Check**

All artists who contract with COMPAS must provide a form authorizing a criminal background check in accordance with the Minnesota Child Protection Background Check Act, Minn. Stat. Sect. 299C.60, et. Seq. Or fill out an online background request. A criminal background check is required bi-annually for each Teaching Artist who will offer a COMPAS residency, workshop or performance. Roster artists are responsible for completing and submitting the appropriate Informed Consent Form or online background check form to COMPAS in a timely manner.



## **G. Professional boundaries and communications with clients**

Teaching Artists are expected to observe professional boundaries with children, youth, vulnerable adults, and other persons with whom they have an authority role both in and outside of the COMPAS activity setting.

Teaching Artists must:

- Review boundaries during the initial meeting with the site.
- Get written (email is acceptable) permission to take pictures and/or share pictures or student work on social media.
- Be aware that communication between an artist and an individual can easily be misinterpreted! Word choices, tone, and subject matter should be carefully crafted and strictly professional. Teaching Artists are specifically prohibited from communications that are illegal and/or sexual in nature.

Teaching Artists whose conduct violates these policies may face discipline and/or termination. If a site informs COMPAS of any breach of boundaries or inappropriate communication, COMPAS reserves the right to terminate the Teaching Artist's relationship with COMPAS immediately.

**Please note:** COMPAS arts programs introduce participants to a wide range of ideas, art forms and cultural information. It is not the role of COMPAS artists to proselytize for particular political, social or religious beliefs and/or support or not support any specific politician or political group.

## **H. Non-solicitation**

COMPAS provides Teaching Artists with access to sites and venues that may not otherwise be available to them. **While on the COMPAS roster, Teaching Artists are prohibited from directly soliciting sites that COMPAS provided access to.** That includes personnel, teachers, students, parents, community groups or others for work other than that which is being provided in the Teaching Artist contract.

## **II. JOB DUTIES**

### **A. Role of the Teaching Artist**

**Roster Teaching Artists:**

- Express the essential principles and elements of their art forms and include a demonstration of professional mastery into program design.
- Nurture participant understanding of art form and inspire through performance or demonstration.
- Impart their skills and knowledge of their art disciplines to facilitate the learning to individuals and groups in an age-appropriate manner.
- Collaborate with staff, teachers and other Teaching Artists to glean skills and expertise from each other and plan ways to integrate an art form or art forms into a specific lesson. They also can develop ways to team-teach or co-present and determine together evaluation criteria for participant learning.
- Provide quality arts programming-which encompasses clear outcomes, art vocabulary, effective sequencing and tasks that are age appropriate.

- Build in assessment tools, a variety of ways for honoring participants' different learning styles and multiple intelligences and effective classroom/group management skills and connections.

## **B. When to Communicate with COMPAS Program Staff**

- Schedule changes (day or time adjustments)
- Availability changes
- Outcomes/goals changes
- Site Locations changes
- Site Contact changes
- Supplies budget changes
- All site financial questions relating to Teaching Artist, travel, supplies, time commitment changes
- Life changes (address, childcare needs, name/business changes, etc.)
- Web profile changes
- New ideas for website content--residencies, workshops or performances
- Ideas or needs for professional development or roster community building
- Difficulty with a site partner
- Questions about a booking
- Need for a sounding board

## **C. Code of Ethics**

COMPAS Teaching Artists and staff actions must always reflect the highest possible standards of business conduct and ethics. Teaching Artists are expected to use good judgment, integrity, and common sense in making work-related decisions and be accountable for their actions when they are working at a COMPAS booking or are in the community. This includes avoiding conduct that is likely to damage COMPAS' business or reputation.

The way Teaching Artists handle interactions, in person, in writing, or electronically with COMPAS staff or community partners is important to the success of COMPAS' work. Teaching Artists are expected to treat others, including COMPAS staff and other COMPAS Teaching Artists, with courtesy, respect, and professionalism.

Unprofessional and inappropriate behavior includes but is not limited to:

- Outbursts
- Yelling
- Bullying
- Conduct that interferes with your or another person's ability to perform job duties

Teaching Artists should respect other members of the COMPAS roster and their work. In addition, Teaching Artists should respect the privacy and confidentiality of work done through COMPAS sites and partnerships. This includes, but isn't limited to, participants' names, images and site issues or concerns.

COMPAS Teaching Artists hold a crucial role in ensuring the success of COMPAS' mission. COMPAS expects all employees and Teaching Artists to be responsible in their attendance and promptness. All Teaching Artists are expected to report to bookings at least 30 minutes before the start of the program. This time may be earlier for some bookings as agreed upon by the Teaching Artist and site contracts.

This 30-minute policy also applies to returning from meal breaks or other schedule breaks while on site. A Teaching Artist who anticipates being late in reporting or returning to a booking must inform COMPAS staff and site partners as soon as possible by phone. Failure to properly notify COMPAS staff may result in an unexcused absence. Any COMPAS Teaching Artist who is absent for three (3) consecutive booking days without proper notification to the COMPAS staff will be deemed to have voluntarily resigned the Roster. Excessive absenteeism or tardiness, as determined in the judgment of COMPAS staff will be grounds for disciplinary action, up to and including termination from the Roster.

Exhibiting unprofessional and inappropriate workplace behavior violates COMPAS policies. Should violations occur, disciplinary measures will be used in a manner that COMPAS believes appropriate to the circumstances. There is no escalating disciplinary policy under which a Teaching Artist would be entitled to verbal or written warnings prior to suspension or discharge.

#### **D. Other Expectations for COMPAS Roster Teaching Artists**

Continued participation on the Roster is dependent upon a Teaching Artist's ability to meet the following expectations:

##### **1. Adequate handling of paperwork process**

- Sign and return the annual contract within 30 days of receiving it;
- Respond to program emails/phone calls/ announcements within **three business days**.
- Complete necessary program paperwork (e.g. teaching artist evaluation; completion forms; submission of writing samples, if applicable) within 5 business days.

##### **2. Display overall commitment to program goals**

- Maintain sufficient availability for work
- Show commitment to growth in one's artistic abilities/career.
- Show willingness or ability to grow in one's teaching skills.
- Attend the annual Roster Business Meeting in September to add to the community of the COMPAS roster and receive updates on program outcomes, changes, and opportunities.
- Show willingness to support the COMPAS partnership by featuring COMPAS logo and links on one's website, literature, etc.
- Refer bookings through COMPAS as much as possible.
- Maintain resident status in Minnesota, or have a dedication to keeping connections with Minnesota's arts community specifically. Note: artists who move outside of the state but offer programs through COMPAS virtually cannot not be funded directly by MSAB or any MN regional arts council.

**3. Ensure positive feedback from program sites.** At the end of every booking, the site contact is asked to complete an evaluation. Other teachers or site personnel also have the option of completing an evaluation. These evaluations are used by COMPAS staff to assess site needs and a Teaching Artist's performance. COMPAS staff will convey concerns, recommendations and positive comments stated in these evaluations. Please encourage your contacts to complete the evaluation.

#### 4. Ownership of Work

- Any work created with participants during a COMPAS program is owned by the participants. No matter the amount of support or direction given by the COMPAS Teaching Artist, the product is not owned by the COMPAS Teaching Artist. The work must be given back to the participants and organization at the end of a project. The work can only be shared through a COMPAS platform or by a COMPAS Teaching Artist with expressed permission from the participants/organization.
- In-person programming and online residency, workshop, or performance programming taught by a COMPAS Teaching Artist is owned by the COMPAS Teaching Artist. When offered through COMPAS, COMPAS will brand the programming with the COMPAS logo, but the ownership remains with the COMPAS Teaching Artist.
- COMPAS Home Studio videos, and other work-for-hire projects, are owned by COMPAS as should be explicitly agreed to through a work-for-hire contract. Note: Full information on ownership of work is outlined in Teaching Artist contracts.

#### E. Scheduling Awareness

##### *Step 1:*

The **program site selects Teaching Artists** and activities from the COMPAS website and contacts the appropriate program staff OR staff is notified of a booking via an online booking form through our website. Staff is often asked for Teaching Artist recommendations based on program needs and available funds.

##### *Step 2:*

**Staff schedule Teaching Artists** based on the site request and needs and teaching artist's availability. Teaching Artists must respond promptly to requests by email or phone. Opportunities may be offered to other Teaching Artists if a response is not received within three business days.

##### *Step 3:*

The activity is confirmed and booked when Teaching Artist and program site receive the **Confirmation Email**. The Confirmation Email and attached documents are considered binding.

##### *Step 4:*

If the activity is a classroom residency, the site will fill out an hourly schedule form which will be checked by COMPAS staff and shared with the Teaching Artist so they know which room to go to at each hour, the number of students per group, etc.

##### *Step 5:*

Prior to the first date of the residency/performance/workshop:

The Teaching Artist/ensemble must confirm program details and goals with the site contact at least one month prior to the start date. This process should include both a phone call and a planning meeting, depending on the length of the booking.

\* This is absolutely critical and must be done by the Teaching Artist. **We cannot overstate the importance of advance contact, since on rare occasions, due to many levels of site staff involvement or miscommunications, a site may not even be aware that you are scheduled to be at their location.**

*Step 6:*

**Complete program, maintaining communication with the site contact throughout.** Teaching Artists are encouraged to handle the everyday challenges that arise, but please contact the COMPAS staff whenever you need our support. We are here to answer questions, clarify policies, listen to your concerns and take appropriate action to ensure a successful experience for you and for the site.

*Step 7:*

**The Teaching Artist submits paperwork** – an online Teaching Artist Evaluation, Completion Form, student writing (if applicable) and other mandatory paperwork to COMPAS to trigger the payment process.

**Materials sent to site contact:**

*Site Agreement and Confirmation Email* – are emailed to the site as a confirmation that the event has been scheduled.

*Site Evaluation Link* – This online survey link is sent to sites with the Confirmation Email as well as the Completion form. It is used by sites to provide feedback on the activity. This link changes each year. Staff will inform you of new links in June of each year. Sites are more likely to fill out the survey if you remind them too!

*Teaching Artist Technical Rider (For Performances Only)* – Informs the site of the Teaching Artist's technical and spatial needs. This is primarily relevant for performers.

*Hourly Schedule (For School Residencies Only)* – Sent for school residencies, intended for the school to map out each class of the residency.

*Expectations for Classroom Teachers (For School Residencies Only)* – Outlines COMPAS' requirements for teachers while a Teaching Artist is in the classroom.

*Writing Residency Memo (For Writing and Songwriting Residencies Only)* - Teachers will receive notice that if the booking is a writing residency, COMPAS will be in communication about the annual published anthology of student writing.

*Posters* – Sent to most sites to post featuring the program dates, times, the Teaching Artist picture, and title of the program.

*Family Participation Guide (For School Residencies Only)* – Sent for school residencies; intended to be copied by schools and sent home with each student to extend the impact of the arts experience.

*Invoice* – sent by COMPAS and serves as the site's payment invoice and is generally sent 4-6 weeks before the booking.

**Materials sent to Teaching Artist/Ensemble:**

**Confirmation Email** – This serves as the Teaching Artist/Ensemble's confirmation of a performance, workshop, or residency. It includes the payment information, site contact, location, schedule and other details.

**Residency Schedule Form**—This serves as a map of your whole school residency hour by hour.

**Electronic Completion Form** –This is emailed to both the Teaching Artist and the site on the last day of a booking through DocuSign. It can be e-signed, or printed out, signed and returned to COMPAS via fax, mail, scanned or photographed (phone) and attached to an email. Paper completion forms can also still be used. If you prefer to bring a paper form with you on the last day let COMPAS staff know.

**Teaching Artist Evaluation Link** – The evaluation link is included in the Teaching Artist Confirmation Email as well as the Completion Form. After filling out an Online Completion Form, you will also be directed to a web page that lists all survey links again. **All Teaching Artists are required to complete the evaluation in order to be paid.** If there are concerns about losing data, COMPAS recommends saving the evaluation as a PDF/Word document prior to submitting the form. Though rare, technological glitches can happen. If there are challenges with the evaluation, please contact staff immediately.

#### **F. Cancellation**

Once an activity is confirmed the Teaching Artist is required to work as scheduled.

If, after a date is agreed upon, it becomes necessary for the Teaching Artist to cancel the date, the Teaching Artist must inform COMPAS immediately. COMPAS will decide if rescheduling or subbing in another Teaching Artist is best for the site. If the Teaching Artist cancels, COMPAS is without any obligation to pay the Teaching Artist.

In case of an emergency less than 24 hours prior to the start time, the Teaching Artist must contact both COMPAS and the site directly. Every effort must be made, phone, email, or text, if appropriate. In case of cancellation by Teaching Artist, no liability for payment to the Teaching Artist rests with COMPAS. If Teaching Artist fails to make pre-planning arrangements with the site contact far enough in advance of the program to allow sufficient time for effective planning, the program site or COMPAS may elect to cancel the activity, postpone and/or assign another Teaching Artist, without incurring any obligation to Teaching Artist.

If a site cancels an activity, the decision regarding payment to the Teaching Artist rests with COMPAS. Activities that must be cancelled due to short-term weather-related closures normally can be rescheduled without penalty and the Teaching Artist will be paid when the programming takes place.

In the event of a program being rescheduled due to a health crisis or other event lasting more than one-month, the Teaching Artist will be partially paid for work completed and paid in full when the program is rescheduled and takes place. If mutually agreeable dates cannot be arranged, the Teaching Artist may be paid partially depending on the circumstances and at the discretion of COMPAS.

For programs that require minimum participation such as camps. These programs will be clearly discussed ahead of time. If the program's minimum participation or sign-ups are not reached one-week before the start date it can be cancelled and COMPAS will not compensate the Teaching Artist.

#### **Winter weather policy:**

In general, COMPAS programs follow the schedules and policies of **MN School Districts**. Most area non-profits also follow those policies. It is your responsibility to check in with a school or site if you have a concern that a program might be delayed or cancelled. Please plan ahead and follow weather

reports for weekends as well. If you need to travel on a Sunday to get to a site for Monday, you need to have an idea of whether or not the program might be cancelled.

If you work in a non-school setting, please communicate with your contact regarding program activity at least 24 hours prior to start time.

**Some guidelines to follow:**

1. Call your contact and COMPAS program staff as soon as you have a question or possible concern about a cancellation or delay to get information about program status. Whenever possible, a phone call is recommended over an e-mail – unless specified to do otherwise.
2. Look at the school/district/organization site website to check for closings or delays.
3. Check with WCCO/CBS for a list of closings: <http://minnesota.cbslocal.com/school-closings/>  
If a session is cancelled, COMPAS will work with the site and the Teaching Artist to reschedule the program for a date that works for everyone.

If you end up stuck in a location 60 miles or more from your home, contact a COMPAS program staff as soon as possible to discuss your potential need for accommodation. We do not want Teaching Artists driving in unsafe conditions; however, we also do not have extra funding available for hotel stays unless it's an absolute emergency. We understand if lodging is necessary and will work out the accrued fees with you.

If you end up 60 miles from your home at a COMPAS program and a snow day occurs, it will be assumed that day cannot be made up or rescheduled. That day will be paid for by the site and the Teaching Artist will be paid as well. If you are not 60 miles from your home and a snow day interferes with your program, it is expected that the time is rescheduled, and the Teaching Artist will be paid once the rescheduled dates occur.

**G. Payment Procedures**

**1. Residencies, Performances and Workshops**

Teaching Artist fees are outlined annually in the teaching artist contracts. All roster Teaching Artists are paid the same set rate for residencies and workshops except for new Teaching Artists added after January 1<sup>st</sup>, 2018. New roster Teaching Artists go through the Step-Up Policy outlined in the contract.

Performance rates are set on an individual basis, in consultation with COMPAS staff.

Sometimes rates and other fees may change based on a grant received by COMPAS or the site. If this is the case, details will be discussed with the Teaching Artist in advance.

Payment will be sent within 30 days of COMPAS' receipt of the following from Teaching Artist:

- A Completion Form signed by both Teaching Artist and site contact person;
- An online Evaluation completed by Teaching Artist;
- For Creative Classroom writing/music residencies or workshops, two cleanly typed pieces of participants writing (per week) that includes the complete name(s), program dates, school/location, grade/age, and teacher/contact name.

## **2. Travel**

Generally, travel funds are available only through grant-funded projects and will be discussed with you project by project during the booking process.

**\*\*Please note that as a contracted Teaching Artist, you can write mileage off when you submit your tax information to the IRS.**

## **III. ROSTER PREPARATION AND SITE MATERIALS**

### **A. Teaching Artist Profile for COMPAS Website**

Teaching Artists must submit updated content for their Teaching Artist Profile on the COMPAS website every 3 years. Teaching Artist Profiles acquaint teachers and other decision-makers with COMPAS Teaching Artists and help them choose the Teaching Artist most appropriate for their school or other program site. Currently, the website is the primary means for the public to find out *who you are and what you do*.

**You will need to identify:**

#### **1. A specific art form:**

- Dance
- Music
- Theater
- Literary Arts
- Visual Arts
- Media Arts
- Performing Arts
- Public Art

#### **2. The grade range(s) and/or communities you will work with. Options are:**

- Early Elementary (K-3)
- Elementary (4-6)
- Middle School/Junior High (5-8)
- High School (9-12)
- Adults
- Older Adults
- All Ages
- Adults with Disabilities
- Adults with Persistent Mental Illness
- K-12 children with disabilities
- Teachers
- Justice Involved Women and Girls
- Youth
- Hospital Patients

#### **3. Areas of specialty such as:**

- Older Adults
- English Language Learners
- Juvenile Justice



- Global Cultures
- Performances
- Individuals with disabilities
- Hospitals
- Memory Care

4. Curriculum connections can help educators and decision makers understand what you can bring to a school or organization. . If you have specific academic standards that you address in your work, please list them.

Curriculum Connection Examples Include But Aren't Limited To:

- STEM
- History
- Literacy
- Environmentalism
- Global Cultures
- Folk & Traditional Arts

### **Narrative Outline for Website**

COMPAS staff will use the materials you submit to create a narrative profile on your Teaching Artist Profile page that helps educators and other site coordinators understand your work and evaluate whether you would be a good fit for their site.

#### **1. Pick one question prompt from below to write your own statement. (1-2 sentences)**

- Why are you a Teaching Artist?
- What do you enjoy most about being a Teaching Artist?
- What is your philosophy as a Teaching Artist?
- What do you hope students/teachers/participants will gain from working with you?
- What is your vision as a Teaching Artist?

The question won't be listed, so you can be flexible with your approach to the statement. A good example of this is Saymoukda Vongsay's profile on the COMPAS website.

#### Other Examples:

"I believe that the arts can serve as a bridge for learning and understanding. . ."

"It's important that kids have an authentic, hands-on experience when I'm with them. They're not just sitting at their desks listening; they're participating as a teaching artist alongside me."

#### **2. General statement about your art form and work as a Teaching Artist. (3-12 sentences)**

What do you do in the classroom/on location as a Teaching Artist?

Explain your art form as though you are speaking to a layperson and/or someone who is not versed in art. If you have a unique art form, or work in technology or multi-media, etc., be as descriptive as necessary. Include an example if it helps.

### Examples:

Through original and engaging lessons, I model conceptual, visual and tactile skills such as drawing, painting, collage, sculpture, printing and building.

In addition to Flamenco's rich history, students will learn about *compás* (rhythm) *tacaneo* (footwork) and the communication between dancer and guitarist. They'll join in the performance using *palmas* (clapping rhythms) and *jaleo* (calls) and volunteers will be called upon to learn a few moves!

### **3. A short paragraph outlining your credentials such as awards, degrees, travel, festivals, exhibits, etc. (2-6 sentences)**

### **4. Break down your residency/workshop and performance offerings to be listed individually. (ideally up to 5)**

Write short paragraphs describing each residency/workshop or performance. A good example of descriptions is on artist Kelley Meister's page.

The descriptions of each offering can be no less than 3 and no more than 7 sentences. Work to create engaging titles for your programs. Good examples include: *Absent Narrative through Photography*; *What My Eyes Have Seen*; *Knock! Knock! Comedy, Connection and Culture...*

### **Notes on crafting descriptions for residency, workshop, and performance offerings:**

Include practical information describing what you do in the program session(s) and what outcomes to expect. Examples include:

"The first meeting of each residency is a slide-discussion presentation to all teachers and students I will be working with. This gives us all an opportunity to get to know each other and for students and teachers to get a sense of the life and the artwork of the teaching artist working with them in the classroom . . ."

"Learn how to create traditional Indian designs and use henna for body decoration. Henna is a plant known for its reddish color and is used to decorate the body for special occasions such as Indian weddings and celebrations. In impermanent art, creating the art is more important than the art itself."

"Let Christian Adeti and guests expose your participants to African culture through an interactive performance that combines dance, music, games, wordplay and instruments! This performance educates as well as it entertains."

### **5. Quote from an educator or site contact**

If you have a quote from someone you've worked with, this can be included with your profile. Select one or two testimonials that comment positively on what you accomplished in a residency, performance or workshop, or about the persuasive way you present art to students.

### **6. Photo/Video**

Each Teaching Artist profile can include several images. Please submit full color, hi-res (at least 300 dpi) digital images in jpeg format. COMPAS requires one headshot and at least one photo of you in action. Photos and videos of your artistic work are also helpful. For performance artists, please submit a link to a video that can be posted on your page. This should be on Vimeo or YouTube.

## B. COMPAS Promotion & Speaking to the Media

When at a COMPAS site the Teaching Artist must ensure that they are always identified as a COMPAS Teaching Artist. Any media interview or other publicity requests that relate to a COMPAS site or your work while contracted as a COMPAS Teaching Artist must be immediately communicated to COMPAS staff. COMPAS staff approval is required for all media appearances and interviews relating to your COMPAS Booking. Please notify staff of media inquiries and request approval by contacting a COMPAS as soon as possible. COMPAS will work to support you and provide any additional materials or information to either you or the press to ensure the best coverage possible.

When reviewing notices and flyers, Teaching Artists must ensure that the program site has included the COMPAS name and/or logo and that they are referenced as a “COMPAS Teaching Artist” in all materials.

When submitting final materials (evaluations, completion forms, student writing), Teaching Artists should include copies of, or links to, notices and local media articles highlighting the residency, performance or workshop.

Teaching Artists agree to reference their role as a “COMPAS Teaching Artist” on their own individual website. **Any materials handed out by the Teaching Artist at the COMPAS booked site must include the COMPAS logo and COMPAS contact information.**

COMPAS business cards for Teaching Artists can be ordered upon request.

## C. Resume/Work Sample/Lesson Plan/etc.

COMPAS partners on grants with a variety of sites and organizations in order to expand the reach of its Teaching Artist Roster. Because grant requests often require specific information regarding Teaching Artists involved, it is essential that Roster Teaching Artists provide and update the following material to COMPAS staff:

1. Current artist resume or CV
2. Work samples representing artist’s best work (from last 3 years) along with work sample description information
3. Lesson plan(s) formatted to MN State Arts Board requirements.  
<http://www.arts.state.mn.us/index.htm>
4. Text for a Family Guide (Creative Classroom residencies only)

To be considered for inclusion in grant opportunities submit the above materials in format listed here:

- **Teaching Artist resume (no more than 2 pages):** Provide evidence of strong career commitment, relevant educational background/training/mentorship, experience as a teaching artist, and artistic recognition.
- **Work Samples:** The requirements for these are extensive so please review full guidelines on MSAB’s site. In brief, work samples must consist of one or more of the following:
  - Up to 6 pages of written work in pdf format
  - Up to 6 images in jpeg format (300 dpi)
  - Up to 2 minutes of time-based work on Vimeo
- **Work sample description:** When submitting your work samples, please also include the following information for each sample:

- Title the work – Enter a title for the artwork.
- Completion date – Enter the date on which the artwork was completed.
- Type – (image, audio, video, written work).
- Medium/Role/Genre
- Dimensions/Duration/Pages
- Statement (Optional; 250 characters max) The panel will read this as they view the work sample. This is an opportunity to provide information that will help the panel understand the work sample.

***Please note:*** work sample can consist of a portion of a longer work. (e.g. if submitting written work, teaching artist would send an excerpt of up to 6 pages in a Word file. Similarly, for an audio sample, teaching artist would submit an mp3 of up to 2 minutes. We prefer videos submitted on Vimeo.)

- **Teaching Artist sample lesson plan (two pages maximum):** Should include the following elements and be formatted to include numbers and headings in bold. This should be written for a single lesson rather than an entire course or unit of study.
  - a. Teaching Artist name (individual or group);
  - b. Title and descriptive overview of lesson;
  - c. Description of arts learning community (age/grade/developmental level/number of arts learners);
  - d. Time required for lesson;
  - e. Resources and equipment required;
  - f. Learning goals for arts learners;
  - g. Lesson tasks and activities toward outcomes;
  - h. Evaluation methods for assessment of learning goals;
    - Lesson alignment to state/national educational standards (school-based projects) or community learning goals.

### **Family Guides**

COMPAS provides schools and other sites with guides for participants to take home. Family guides are sent to sites up to 6 weeks before the start of a residency, and you may be asked to provide new material or update existing material. These guides must include the following:

1. Program description
2. Bio
3. Vocab (5 words and definitions that pertain to the program)
4. Suggested discussion questions
5. A few places to search for answers (3-5 resources, books, etc)

### **D. Site Evaluations**

At the end of every booking, the site contact is asked to complete an evaluation. Other teachers or site personnel also have the option of completing an evaluation. These evaluations are used by COMPAS staff to assess site needs and Teaching Artist's performance. COMPAS staff will convey concerns, recommendations and positive comments stated in these evaluations. Please encourage your contacts to complete the evaluation!

## **E. Staff Site Visits**

The purpose of the site visit is to assess the Teaching Artist's methods and the site's involvement in the activity. This evaluation also helps COMPAS staff become more familiar with the Teaching Artist's ability to meet the expectations of partner sites. Site visits also help staff build connections with schools and community sites. This helps COMPAS explore opportunities for future partnerships. Site visits are arranged in advance with Teaching Artist and site. The information compiled during the visit is discussed with Teaching Artist as soon as possible thereafter. A face-to-face meeting is preferred whenever possible.

## **F. Lateness**

Teaching Artists are expected to be at least 30 minutes early to all sessions, as well as 10 minutes early to meetings with staff. This is true regardless of the venue involved. All sites run on a very strict time schedule and often a Teaching Artist's willingness to accommodate this is a key element in a successful and continued relationship. If a Teaching Artist receives two or more complaints of tardiness in one year, the Teaching Artist can be dismissed from the roster.

## **G. Leave of Absence**

A Teaching Artist must declare a Leave of Absence from the Roster before June 15 of each year. This declaration should be in writing and sent to the Arts Program Director. One year of absence is permitted. Beyond that, the Teaching Artist either returns to active status or cycles off the COMPAS Teaching Artist roster.

## **IV. ROLES OF PARTNERSHIP SITE PERSONNEL**

A. The **Contact Person** is the primary liaison at the site to COMPAS staff, the Teaching Artist, site staff, local press and the community. The Contact Person is responsible for selecting the Teaching Artist, developing the schedule, managing and evaluating the overall Teaching Artist time at the site.

B. In the case of schools, the **Principal** is sometimes the Contact Person. The Principal's responsibility is to support and promote the arts education activities among their staff and also to support the Teaching Artist as needed.

C. **Office and Maintenance Staff**, through assisting the Teaching Artist in duplication, typing, locating materials and equipment and moving furniture, often provide the most support to the Teaching Artist.

D. The participation of **Students** and/or other **Participants** in the process of artmaking is the major focus of any residency or workshop.

E. The **Community** benefits from the activity through community events. COMPAS also derives funding and promotional support from community members and organizations.

## **V. COMPAS PROGRAM TYPES**

As mentioned above COMPAS Programs are marketed in two ways, Creative Community and Creative Classroom. Creative Community contains Access Arts, AnyPlace Arts, Arts in Healthcare, Artful Aging™, ArtsWork and Youth Arts, and the Women's Writing Program. Creative Classroom contains any activity occurring during the school day, on a K-12 school site, and/or during the school calendar year. Below are helpful specifics about work within each program.

### **A. CREATIVE CLASSROOM**

Creative Classroom work includes residencies, workshops, and performances in schools for children of all ages and abilities. The majority of COMPAS' work happens within K-12 schools during the school year.

Note: In FY22 COMPAS Creative Classroom program will include an initiative called Emerging Young Artists. This program will provide St Paul area students in grades 7-12 access to visual arts residencies, mentorships, a gallery showcase, and monetary awards/scholarships.

### **B. ACCESS YES**

Also nested under Creative Classroom and is focused on special education classrooms, schools that specifically serve students with cognitive or physical differences, and/or schools that specialize in content tailored toward students with autism or social emotional needs.

### **C. ACCESS ARTS**

This program focuses on communities with significant barriers to arts access: adults with disabilities, people living with mental illness, people in recovery, and people in transitional housing. COMPAS Teaching Artists must be trained to serve on the Access Arts roster.

### **D. ANYPLACE ARTS**

COMPAS partners with many community sites for performance and workshop opportunities. These sites include: libraries, festivals, parks, community and recreation centers, teen and after school program sites. Programs typically take place over one day, but weekly workshop series are common. Some AnyPlace Arts site partners such as museums, also host residencies.

### **E. ARTS IN HEALTHCARE AND ARTFUL AGING™**

Residency and workshop Teaching Artists must be trained to serve on the Artful Aging™ and Arts in Healthcare rosters. For more information, speak with COMPAS program staff. Roster Teaching Artists who have been approved by COMPAS for work in one or the other of these specialized fields may provide Performances, Workshops and/or Residencies.

**Artful Aging Residencies:** Contain the following elements: Planning session and Meet and Greet session; eight, 1 ½ to 2 hour sessions (depending on what works best for older adults), culminating in a final Community Event; this can be an art show, a poetry reading or a group performance.

**Sampler Workshop:** A two-hour workshop introducing older adults to a specific art form. The goal of Samplers is to create interest and result in an Artful Aging™ residency.

**Children's Hospitals in the metro area:** COMPAS, University of Minnesota Masonic Children's Hospital and Children's MN Hospitals have an ongoing relationship in providing a variety of arts activities on-site. Except in limited cases involving Performances in the Star Studio, all Teaching Artists working in these venues must undergo specialized training as designated and provided by the program sites. Teaching Artists must provide updated immunization records prior to working in any hospital site. COMPAS will provide a stipend up to \$100 for reimbursement of immunization-related costs if provided with a bill from the clinic.

#### **F. ARTSWORK and YOUTH ARTS**

ArtsWork is an apprenticeship program that matches youth with a COMPAS Teaching Artist and site and work towards a mutually agreed upon project outcome. Projects take place during the summer in the visual, literary or performing arts.

Youth Arts are other longer-term business or entrepreneurship-oriented arts programs serving Youth and Youth organization.

#### **G. WOMEN'S WRITING and ARTS PROGRAM**

Residences are also held in women's jails in the area as a part of the Women's Writing Program. Roster Teaching Artists must be approved by COMPAS for work in this program. WWP residencies contain the following elements: a planning session jail staff; an initial meeting with participants; ten 2-hour sessions; a final reading event and a wrap-up meeting with the site. The teaching artist is also expected to participate in compiling and editing an anthology for each residency, sending names to COMPAS for completion certificates, and doing pre and post surveys.

#### **H. PROFESSIONAL DEVELOPMENT**

This may be offered for educators or program staff at sites. COMPAS defines three types of Professional Development:

- Arts-X is an experiential model where participants learn alongside a Teaching Artist to explore and/or deepen their skills in a particular art form.
- Arts+ allows teachers and participants to explore a specific academic subject through an art form.
- Arts-In teaches educators arts integration approaches that they can incorporate into different subjects.

#### **I. ONLINE OR REMOTE PROGRAMS**

When having a teaching artist in a classroom or site is not possible or desired, some sites will opt to work with a teaching artist virtually or remotely. Online residencies, workshops, or performances are generally a series of teaching artist deliverables which may include pre-recorded lessons, live interactions via Google Meets or Zoom, and/or feedback on student work via mail, Google Docs, Flipgrid or another method.

These deliverables provide access to the Teaching Artist's residency, workshop or performance content for a limited period of time. When a program is mostly asynchronous or pre-recorded, the site will be given a unique website link that expires one-month after the start date for residencies or 2 weeks after the start date for workshops and performances. The site is granted permission to share this limited time content with their immediate community, for educational uses, but not after. Sometimes sites ask to "rent" or extend their use of a virtual program for an additional cost. If this happens COMPAS charges the site an additional fee and increases the Teaching Artist's payment. Pre-recorded videos can be reused by the teaching artist if the content matches the request.

## **J. WORK FOR HIRE VIDEOS**

COMPAS Teaching Artists who are willing can be booked to create pre-recorded lesson videos for COMPAS' Home Studio program or partner sites uses. When a Teaching Artist makes a Work For Hire video they are agreeing to transfer and assign all right, title, and interest therein, including copyrights to the video to COMPAS or the site who is paying for the video. Like all COMPAS programs, the Teaching Artist has the right to say no to these projects if they are not of interest. Videos are generally 20-30 minutes in length. COMPAS will be able and willing to trouble shoot tech questions and support teaching artist needs in the creation of digital content.

### **Guidelines for creating digital or internet content for children under 13.**

There are numerous organizations whose primary function is to protect children who are accessing content on the internet. Some are connected to federal agencies like the Children's Online Privacy and Protection Act (COPPA) from the Federal Trade Commission and some are independent organizations like the American Academy of Child & Adolescent Psychiatry. They all share the same concern to respect and protect children, especially kids 13 and under and to advise adults about appropriate ways to communicate with young people.

Here are some quick tips to keep in mind as you develop and create any kind of online content:

- As you present your creative activity video(s) be mindful that some younger kids may need help doing their project so suggest that they ask for help from their parent or guardian.
- It is best to not direct them to do online searches or to direct them to specific websites.
- If you do need to incorporate a specific website, please tell COMPAS which sites you are suggesting so that we can review and approve them.
- Make sure that you are directing the parent or guardian to do this search.
- Kids cannot be asked to log on, or to provide any personal information to access any website.
- Since you all have extensive experience in teaching children of all ages/grades the one thing to remember is that any video could be viewed by younger children so language and descriptions should be simple and appropriate for a younger audience under 13.
- If you direct your audience in a step that might require a higher level of manual dexterity, pause and suggest that if they need help, they ask their parent or guardian to join them in the activity or have them help with the specific step.
- If you are proposing an activity or dance, remind them to get their parent or guardian's help to find a nice flat open space to move around in. If they are creating an object that might encourage throwing or tossing, remind them to be mindful of their surroundings and to not leave their creation in a place their younger siblings could access. We want to make sure that everyone is kept safe in their home environments.

## **K. ART KITS**

Art kits are another way a Teaching Artist can provide remote access to their program. When doing an art kit, teaching artists are asked to ideate an art activity that can be completed with all tools and materials that will be included in the kit. You will need to create an instruction sheet from a COMPAS template, purchase supplies, assemble all the kits and deliver them to one or more sites.



## VI. TEACHING OPPORTUNITY TYPES

### A. PERFORMANCES AND WORKSHOPS

#### Performance Sites:

It's difficult to do a general overview of performance sites since they are booked in many different places (school, libraries, parks, recreation centers, churches, etc.). The majority take place in schools or libraries. The audience is generally capped at 300 people but for some sites such as outdoor locations that isn't always possible. For schools that have over 300 people we typically book back-to-back performances. COMPAS' definition of back-to-back is two single, 45-60 minute performances with a 10-20 minute break in between.

#### 1. The Performing Teaching Artist

Performing through COMPAS provides opportunities for Teaching Artists to introduce their artistry to fresh crowds, involve audiences in the creative process, and pass on a unique perspective of an art form—the Teaching Artist's own.

A **performance** introduces an art form with a balance of demonstration and interaction. Performances must include an artistic section, an educational section about the art form, and an interactive section.

**a) Performance Fees:** Unlike residency and workshop fees, performance pricing is set by the Teaching Artist. Most COMPAS Teaching Artists have one price no matter the site but a few have separate pricing categories such as: schools, libraries/community, college and evening performances. Discuss pricing with COMPAS staff to figure out what's the best arrangement is. Fees need to be set for a single performance which is 45-60 minutes in length and back-to-back performances, which are two single performances at the same site with a 10-20-minute break in between. Back-to-back performances are offered at a lower rate than double a single performance fee. (For example, a duo performance may charge \$375 for a single performance and \$550 for back-to-back performances).

\* In addition to providing pricing information, COMPAS staff need to receive a tech rider including your time, sound, equipment, and space needs. This information helps staff work out all of the Teaching Artist's needs with the site before the performance.

\*\*If Teaching Artists require cartage fees or additional expenses for a performance, they need to notify COMPAS program staff when setting performance prices.

#### b) Quick Performance Facts to Remember:

- Performances typically need to fill 45 -60 minutes
- Back-to-back performances are two 45-60-minute performances at the same site with a 10-20-minute break in between
- Audiences are generally capped at 300
- Provide COMPAS staff with pricing information and your tech rider (sound, equipment, space needs, etc.)

#### c) Before the performance, plan to:

- Arrive at the program site at least 30 minutes in advance of activity.
- Get clear directions in advance to the site and allow enough travel time.
- Wear your COMPAS nametag and display COMPAS promotional items (when available).  
Nametags are essential. Please bring your nametag and/or promotional items along with you.

**d) Communication with the site:**

- Contact program site as soon as possible, at least a week in advance when possible to confirm tech needs and schedule.
- Confirm the start and end time of the activity and discuss special seating arrangement needs before activity begins.
- If applicable, ask for assistance in using the site's PA system and conduct a sound check.

**e) During the performance:**

- Provide an introduction and mention that your performance is presented by COMPAS.
- Hook the audience at the beginning of the activity by performing rather than talking.
- Structure performance to encourage audience participation.
- Repeat audience questions before answering them.
- Thank the program site for inviting you.

**2. The Workshop Teaching Artist**

A **workshop** provides participants with the opportunity to work closely with professional Teaching Artists to discover their own artistic potential in an active learning situation. Teaching Artists may be asked to do a single workshop which lasts 45-60 minutes but COMPAS tries to have workshops last a minimum of two hours to make it worth the Teaching Artist's time getting to the site. Workshop series are also common. These can vary in format, but popular schedules are once a week for two hours over the course of four to eight weeks. All sessions are limited to 30 participants unless otherwise noted by the Teaching Artist. Many of the "Things to Remember" presented above for Performances also relate to providing Workshops.

Workshop fees are set by COMPAS, just like residency programs. If a Teaching Artist goes to a site for just one hour, there is corresponding pay increase.

**B. RESIDENCIES**

**1. COMPAS Residencies are characterized by:**

- an emphasis on developing participants' individual creativity and awareness of how the arts express personal, historical and cultural contexts and values;
- the participation of every attendee in the process of art-making;
- the introduction and practicing of basic artistic concepts and traditions, including the introduction of works by artists from a variety of cultures and traditions.

**2. Residency Models**

In school settings, COMPAS generally conducts what are called Traditional and Extended residencies. These models function as follows:

- **TRADITIONAL:** 5 or more days; advance planning time required; 4 class sessions/day, at least two of which must be "5-day Core Groups." Includes a Community Event.
- **EXTENDED:** 15 or more days; advance planning time required; 4 class sessions/day; at least two "5-day Core Groups" must be involved over the course of the residency. Includes a Community Event. **Mural Projects** require fewer groups and smaller class groupings.

On occasion, a school partner's request is now deemed an abbreviated residency. This model functions as follows:

- **ABBREVIATED:** 5 or more days; advance planning time required; 3 class sessions/day, at least two of which must be "5-day Core Groups." Includes a Community Event.

COMPAS' dedication to Core Groups protects the opportunity for Teaching Artists to work with students and teachers over a longer period, allowing time for more participation in the process of art-making and a lasting impact.

Generally speaking, each week of a Residency consists of four 45-60-minute classes each residency day and one community event. Schools may occasionally negotiate a slight variation in schedule due to block schedules or other concerns from one of the residency models. Exceptions must be approved by COMPAS with the Teaching Artist's consent. **Please do not negotiate deviations in the Residency Models with school personnel without prior approval from COMPAS staff.**

### 3. The Residency Planning Partnership

#### a) Teaching Artist's Responsibility in Scheduling a Residency

The Teaching Artist and site will both receive a confirmation email once a residency is in place. The site will also receive an agreement and schedule form. The site may contact the Teaching Artist while developing the schedule to discuss time requirements and ideas for specific activities.

The Teaching Artist should receive a copy of the residency schedule from the site or COMPAS about one month in advance of the residency. At this point, the Teaching Artist must finalize planning and discuss any questions prompted by the schedule with the school/site contact through a phone call.

#### b) Pre-Residency Contact Call

Regardless of whether or not a schedule has been received, Teaching Artists should call the contact person at least four weeks in advance of the residency. Note: Some schools/sites would appreciate sooner.

In some cases, only one contact call may be necessary. In other situations, a Teaching Artist may need to talk to the contact person several times. If there will not be a pre-residency face-to-face meeting, the Teaching Artist and the contact person must finalize all plans for the residency by video call or phone call. Much can be lost via email. **COMPAS does not pay for time for residency-contact phone calls made by Teaching Artists, but they are required.**

#### c) Pre-residency Meeting

The Teaching Artist should schedule a pre-residency in-person meeting with the site staff two weeks before the residency. This is sometimes not possible for sites outside of the Metro area. In these cases, all arrangements for the residency must be made by Skype, video chat, etc.

The purpose of the pre-residency meeting is to give the contact person and the Teaching Artist an opportunity to expand on the plans discussed during the contact call, and to enable the Teaching Artist to come in contact with more of the staff who will be involved in the residency.

Below are questions and ideas that may be valuable to discuss during the contact call or meeting.

- Has the site had a residency before? If so, what aspects of the residency did the site feel were the most valuable? The least?
- What does the site want this residency to accomplish? Suggest some accomplishments that you would like to see.

- What is currently happening in the site or classes you will be working with that may be related to what you will be teaching? (E.g. are students/participants working in journals? Do they have an art teacher/art director? Are they studying dance in gym class?)
- What is the best way to communicate with participating teachers/site contacts before or during the residency? Do they need any lesson materials ahead of time?
- Review the schedule.
- Is it possible to schedule a pre-residency meeting with participating staff members? If so, what should be covered?
- When is the community event? What has the site planned? How will it be advertised? Who will be attending? Is it planned in conjunction with other events?
- Is it possible to get materials duplicated? How?
- What supplies are needed? What can the site provide? (See item 3. “Supplies” below.)
- Where will all these activities take place (exhibitions, readings, performances, art classes, etc.)?
- What are the roles of the participating teachers or guiding staff members? How should they prepare for the residency? What are their responsibilities while you are teaching in their classrooms or other venues?
- Review with the contact person what they should do to prepare for the residency.

#### **4. COMPAS’ Responsibility in Assigning the Residency to a Teaching Artist**

COMPAS will schedule the residency and inform the Teaching Artist of a site’s request as far in advance as possible. The Teaching Artist has the right to decline a residency request if dates or circumstances are not suitable.

Once a Teaching Artist has definitely committed to doing a residency a confirmation email is sent to both the site and the Teaching Artist. At that point the Teaching Artist is expected to follow through on that commitment, make a contact call, and set up planning meetings. **Cancellations and rescheduling hurt not only the program, but also a Teaching Artist’s and COMPAS’ future credibility with schools and community sites.**

#### **5. Supplies**

COMPAS staff will do its best to discuss supply needs with the Teaching Artist and the site during the scheduling/booking process. Usually, the Teaching Artist will invoice the school/site directly for the agreed upon supply amount. Always ask COMPAS if you are unsure who to bill for supplies as COMPAS sometimes pays for supplies for grant-funded and library projects.

**Any supplies that a site pays for must stay with the site.** Even if it is scraps of cloth or paint brushes, it is no longer the Teaching Artist’s property. If a site does not want to keep the supplies, they should be given to COMPAS to add to the supply closet. Adding supplies to the COMPAS supply closet allows future organizations to use these supplies and keep their costs down.

#### **Reimbursement Policy**

The site is often responsible for obtaining the necessary supplies for the residency, except where the Teaching Artist agrees to provide such materials, either from their own stock of supplies, or by purchasing items and being reimbursed by the site. **Unless explicitly arranged in advance (usually because of a COMPAS grant)—COMPAS does not reimburse the Teaching Artist for expenditures related to residency supplies.**

## 6. Family Guides

As mentioned above, COMPAS provides schools with guides for students to take home. These guides enhance student and family participation and allow for extended learning. Guides will be sent to the site by COMPAS before the program. Guides should stay up to date and relevant to the programs.

## 7. Residency Add-Ons

When scheduling a Teaching Artist for a residency, schools/sites now have the option to add-on additional program options. These include:

- A kick-off Teaching Artist performance
- A culminating night-time community event with the Teaching Artist
- A teacher in-service/training session
- A classroom anthology

If a school/site selects an add-on, the specifics will be explicitly discussed with the Teaching Artist during the booking process.

## C. DURING THE RESIDENCY

**While much of what follows in this section is necessarily school-based, Teaching Artists should be capable of interpreting these instructions for use in other community settings.**

During a residency the Teaching Artist should plan to be on-site for the bulk of the day, even when the majority of sessions take place in the morning or afternoon. Break periods before, between and after sessions can be spent meeting informally with teachers (or site staff) and preparing for other activities, editing participants' work, setting and cleaning up, or simply being available to participants.

### a) Arriving at the Site

Arrive early! Arrange to meet the contact person upon arriving the first day. Introduce yourself to the principal/Executive Director, staff and/or teachers who you will be working with throughout the residency. Go through the sign in and sign out process and stick to it for the whole week. **Make sure to wear your nametag. Nametags are essential in school/site settings.** Find a place to work during break periods; preferably the faculty lounge or some such setting where it is easy to meet and talk with other staff.

### b) Teacher or Other Site Staff Communication

Ongoing contact with teachers and/or other on-site personnel during the residency is essential. A COMPAS Teaching Artist should be a resource for teachers and staff—not merely a performer in their classrooms or sites. The Teaching Artist is responsible for working with teachers and staff in three ways:

### c) Preparation

An initial contact (in advance of the actual class session) should be made with as many teachers as possible, particularly the Core Group teachers. The purpose of this initial contact is for each Teaching Artist to introduce themselves to the teacher, review the activity they will be doing with the students, and discuss what the teachers would like their classes to learn and what their classes are studying.

#### **d) Demonstrating and Modeling for Teachers in the Classroom**

While conducting an activity in the classroom, the Teaching Artist demonstrates techniques for using creativity and the arts as teaching and learning tools. The Teaching Artist should be aware of their methods and intended results and be open to discussing them with teachers. When possible, encourage educators to participate as you work. They are expected to stay in the room with you and be attentive during your time at the site. If absence or inattentiveness is a concern, please communicate with COMPAS staff about how to handle the situation.

#### **e) Follow-up and Lesson Plans**

After working in the classroom, review the activity with the teacher, answer any questions the teacher may have and, if the teacher is interested, suggest an appropriate follow-up lesson for the teacher to conduct with the class throughout the week. Discuss the activities you are conducting in their classroom and ask them for their reactions and suggestions. Treat your lessons as a part of the students' whole learning, not something separate or outside of it. **Do not wait until the final evaluation to find out what they think about the residency.**

Although COMPAS residencies stress working with the classroom teacher, not all teachers will be receptive to the attention and ideas of the Teaching Artist. The Teaching Artist is encouraged to discuss uninterested teacher challenges with COMPAS and spend further time and energy on teachers they feel would benefit.

#### **f) Community Event**

Community involvement is an important aspect of each COMPAS residency for several reasons. It is valuable to engage the community-at-large in ways that will bolster their participation in arts activities, and their perceptions and support of these programs. Including a community event can remind community members of the quality arts education experiences that are being provided by Teaching Artists in their schools and other community sites and encourage them to support COMPAS' efforts.

The site is responsible for arranging for the community event but is encouraged to contact the Teaching Artist for suggestions based on their experiences. A successful community event may be large or small, but it is usually easiest to plan an event that involves an already established audience (e.g. the PTA, an older adults' group or a community education class). This ensures attendance and keeps promotional efforts to a minimum.

Some possible community events include:

- **Family Writing Night**

Family members are encouraged to attend an informal writing class led by the writer-in-residence. During this activity, family members write and read for each other. This event can be held in conjunction with a PTA meeting or a community library event and is a wonderful opportunity for multiple generations to share family history with one another.

- **Reading or Performance**

Event can be held at school, local library, community center, older adult residence or PTA meeting. Participants perform work for families and friends. The Teaching Artist can serve as the event emcee.

- **Art Fair or Writing Fair**

An art or writing fair can be a colorful and exciting event. The Teaching Artist and the participants can lead "gallery tours" for family and friends.

## **9. Annual COMPAS Anthology**

Each year COMPAS publishes an anthology of student writing from the Creative Classroom program representing the best work from around the state—as generated during COMPAS writing residencies.

**As mentioned above, the roster writer is responsible for submitting two cleanly typed pieces of writing for each week of residency including student’s full name, school/site name, dates of residency, teacher’s name and grade. Please do not submit more than one writing sample per page.**

The editor of the anthology, usually a COMPAS Teaching Artist, will edit these pieces, order them, write an intro and select Wright Award winnings for inclusion and celebration at the book release in November. Every student, writer and contact teacher represented will receive a copy of the anthology. Writers are encouraged to use COMPAS anthologies in their residency work.

***Visual Teaching Artists also have the option of collecting (or photographing) student artwork for possible use in the Anthology.***

COMPAS sponsors a publication celebration in mid-November, at which all anthology students are invited and encouraged to read. Roster writers and Teaching Artists are expected to attend and celebrated at the event.

## **D. FOLLOWING UP THE RESIDENCY**

The residency is not over until everyone involved has completed the necessary follow-up and evaluation activities.

### **1. Teacher/Site Staff Follow-up**

Teaching Artists and site staff should work together to wrap up activities with participants. If the Teaching Artist is unable to complete an activity with participants, they should prepare the site staff to finish it. They should also arrange to return any participant’s work that has been collected.

### **2. Teaching Artist Evaluation**

Evaluation is an important component of COMPAS arts programs. Teaching Artist evaluations help COMPAS staff assess program successes and obstacles, whether the program is achieving its aims, what changes need to be made, and if everyone involved has performed according to their responsibilities. Evaluations also help COMPAS make the case that Teaching Artists who demonstrate the creative process and/or present cultural information through the arts are essential to all arts education programs in the schools and community sites as well.

Copyright of all documentation and evaluation materials is held by COMPAS. COMPAS can use these materials in any way COMPAS deems appropriate, including, but not limited to, reports to funders and/or program participants; planning, promoting or supporting school/community programs; and exchanges with colleagues, without additional permission or compensation.

Teaching Artists are asked to prepare a thoughtful evaluation of every program they conduct. COMPAS defines thoughtful as complete, descriptive, anecdotal, respectful and specific. It should include one or two examples of specific participant observations. COMPAS will provide an online form suitable for this purpose. **In order to be paid, the completed evaluation must be submitted to COMPAS along with the signed completion form.**

## **E. CORE GROUPS AND LIMITED CONTACT GROUPS: Creative Classroom only**

**1. A Core Group** is a class that meets once each day for every day of the residency. COMPAS requires that each school residency have at least two Core Groups. Core Groups provide the Teaching Artist with the opportunity to work intensively with a group of students over a longer period of time. In planning a Core Group activity, the Teaching Artist should take full advantage of the amount of time they have with the students, developing more complex exercises allowing for more individual instruction.

Because the Teaching Artist has more time to work with the Core Group, it is especially important that they work with the Core Group teacher to develop, implement, and follow up the activity. While there are obviously potentials for wide variation, each daily activity can most usefully be structured in the following manner:

- Teaching Artist presenting a model, modeling and/or setting up exercise in another way (10-15 min)
- Discussion of the model or exercise (10 min)
- The participation of every student in the process of artmaking (this should take the majority of class time) (20-30 min)
- Sharing, discussion and closure (5 min)

**Note: It is extremely important to preserve the last few minutes of every class period for closing activities.** Students need to feel a sense of completion, even if the project on which they are working is not finished. All Teaching Artists should try to find ways to draw activities together and develop this sense of closure.

### **2. Limited Contact Groups**

Limited contact groups may meet one, two, or three times during a week of residency.

Although limited contact groups often do not allow the opportunity for as much development as Core Groups, the Teaching Artist should work to provide these classes with a quality arts education experience as well. Time for each limited contact group should be structured in the same manner as Core Groups. Performances, assemblies, and “exposure” activities are not sufficiently participatory for these classes.

## **F. RESIDENCY CHECKLIST**

1. One month or more before the residency:

- \_\_\_\_\_ Receive confirmation of residency from COMPAS.
- \_\_\_\_\_ Make sure COMPAS has an up-to-date family guide.

2. At least four weeks or more before the residency:

- \_\_\_\_\_ Receive residency schedule.
- \_\_\_\_\_ Make contact call.
- \_\_\_\_\_ Hold pre-residency in-person meeting.
- \_\_\_\_\_ Finalize the residency activities.

3. One week or more before the residency:

- \_\_\_\_\_ Purchase necessary supplies.
- \_\_\_\_\_ Finalize all necessary arrangements.



4. During the residency:

- Inform COMPAS staff of any issues, challenges, and successes.
- Hold a community event.
- Return participants' work.
- Have contact person sign Completion Form and fill out evaluation.

5. Following the residency:

- Complete online completion form
- Complete online evaluation
- Submit 2 pieces of student writing for anthology.  
(For writing, spoken word, songwriting, and other literary residencies))

**G. OTHER COMPAS PROGRAMS**

On occasion, COMPAS directs programs that are outside the normal structure of performance, workshop, or residency. On such occasions, COMPAS, the site, and the Teaching Artist will explicitly outline the details of the project in advance as well as the planning and follow-up requirements.

☐ I have read and understand the current Teaching Artist handbook.