

Joan Mitchell Foundation

*Discovering the Capacity & Resources Within:
Valuing the Experience of the Teaching Artist*

Worksheet

What are some of the programmatic needs of your organization?
(e.g. Coordinating large group exhibitions, Classroom observations, Reviewing Curricula, etc.)

What are some of the unique skills your teaching staff posses that may be able to address your programmatic/personnel needs?

What steps could you take to expand the roles of your teaching staff to address some of your programmatic needs? Consider how these steps may provide your teaching staff with opportunities to increase their own professional experience and capacities.

Joan Mitchell Foundation

*Discovering the Capacity & Resources Within:
Valuing the Experience of the Teaching Artist*

Saul Chernick

Professional Development Program Manager
schernick@joanmitchellfoundation.org

Adrienne Bradshaw

Art Education Program Director
Abradshaw@joanmitchellfoundation.org

Antonia Perez

Artist-Teacher Peer Coach
aperez@joanmitchellfoundation.org

Joan Mitchell Foundation

*Discovering the Capacity & Resources Within:
Valuing the Experience of the Teaching Artist*

What We've Learned

Based on our experience here are some important takeaways to consider as you develop new leadership roles for teaching staff:

- Artist-Teachers are often more responsive to their peers than to members of the administration
- Creating an application process for new leadership positions leads to greater transparency
- Scaffolded support is required to ensure Artist-Teachers are successful in new roles:
 - Schedule regular check-ins
 - Closely supervise budgets and hours
 - Proof emails to peers & admin
 - Coach on how to work with peers
 - Open and honest conversations with regards to expectations
 - Annual reviews
- It is important that leadership roles last two or more years to allow Artist-Teachers to learn and grow
- Peer-led workshops need oversight
 - Feedback before and after
 - Planning template
- There is a need for flexibility with time and budgets for large projects
- Important for Artist-Teachers in leadership roles to create systems/manuals to orient and train those who follow in their footsteps
- Allow the Artist-Teachers to inform how the role/project needs to adapt based on their experience
- Identify and celebrate transferable skills

Travis Laughlin

Art Education Program Director
tlaughlin@joanmitchellfoundation.org

Saul Chernick

Professional Development Program Manager
schernick@joanmitchellfoundation.org

Antonia Perez

Artist-Teacher Peer Coach
aperez@joanmitchellfoundation.org

Joan Mitchell Foundation

*Discovering the Capacity & Resources Within:
Valuing the Experience of the Teaching Artist*

Job Descriptions for Expanded Leadership Roles

The following is an excerpt from the Artist-Teacher Manual, a professional guidebook we provide to our staff:

In an effort to provide a greater range of professional opportunities for our Artist-Teacher (AT) staff, the Art Education Program (AEP) has identified the following positions in addition to the standard classroom residency. These are intended to provide alternative avenues for professional growth. Leadership roles are held for a minimum of one year with the option to continue for a total of two years.

As Leadership roles become available the AEP Admin will announce a call for applicants. In order to be eligible for a leadership position, Artist-teachers must meet the following requirements:

- Have worked for JMF for at least 2 two years
- Exhibit strong communication/interpersonal skills
- Exhibit a high level of professionalism
- Punctual in person and with paperwork; able to meet deadlines.

Note: If you have held a leadership role you must wait one year before applying again. ATs may apply for the same role or a new one, however the AEP Admin gives priority to qualified applicants that have not yet had opportunities to perform these roles.

All applicants for leadership roles must submit answers to the following questions via email:

- What interests you about this position?
- What relevant experience do you have?
- What skills or special qualifications do you have to offer?

Depending on the leadership role, other documents or work samples may be required (for example, the applicants for Spanish Language Translator will be required to translate a sample text).

In the event that no ATs apply for a leadership position the AEP Admin may:

- Select a qualified applicant on a discretionary basis.
- Suspend, eliminate, or reconfigure positions as needed.

Peer Coach

1 Peer Coach has been contracted for the 2014-2015 year

Duties

- Collaborate on the design and facilitation of PD trainings and workshops
- Observe Leads, Assistants, and Fellows, identified by AEP Admin
- Read and respond to weekly reflections identified by AEP Admin
- Assist with PDP Programmatic needs as necessary
- Track own hours and remain within budget

Hourly Rate: \$55

Maximum Hours Allotted Annually: 182

Student Opportunities and Support Assistant

1 SOS Assistant has been contracted for the 2014-2015 year

Duties

- Support Student Opportunities and Support (SOS) Manager with workshop, event planning with a focus on art & design careers and enrichment, the college admissions process, as aligned with the SOS program's goals.
- Propose new programming that meets the progressive needs of the program
- Offer portfolio reviews, as well as college, career advice and guidance to students as needed
- Act as a mentor and advocate to students in a group setting; instill college readiness habits
- Collaborate and coordinate with program staff and community collaborators
- Conduct ongoing reporting and evaluation of SOS activities as related to program objectives
- Participate in training for culturally responsive pedagogy and ongoing college readiness program needs
- Track own hours and remain within budget

Hourly Rate: \$55 per hour

Maximum Hours Annual Hours: 180

Site Liaisons

Site Liaisons will be placed at Riis Settlement and St. Nicks, 850 Grand St (total of 2).

Duties

- Coordinate 3 site meetings (beginning, middle, & end of year) where Site Directors, ATs, and counselors can check-in about pertinent issues (storage, exhibitions, scheduling, etc.)
- Draft meeting note summaries and send to Professional Development Program (PDP) Manager, Community Partner Admin, and ATs working at site
- Obtain, distribute, and update a calendar of JMF/site related events for JMF and site personnel
- Meet monthly and as needed with Site Directors to communicate about site related issues
- Report to PDPM and AEP Program Director with regards to events and issues concerning sites
- Coordinate 3 storage closet clean-ups and inventories per year (Sept, Dec/Jan, June)
- Act as first line of support when ATs experience site-related challenges.
- Coordinate with Exhibition Coordinators to collect, organize, transport and distribute artworks associated with All-Sites and Saturday Program exhibitions
- Coordinate site based exhibitions and events; oversee any, planning meetings, labels, project descriptions, matting, installation, receptions and re-distribution of artworks required
- Represent the Foundation and present AEP program offerings to parents, students, and staff at their respective sites
- Attend family art nights, site exhibitions, and other site related events
- Track own hours and remain within budget

Hourly Rate: \$30 per hour

Maximum Hours Allotted Annually: 80 (40 per AT)

Exhibition Coordinators

2 Exhibition Coordinators will share leadership responsibilities for the following shows:

- Riis: Spring Arts Festival
- St. Nicks: All Sites Show
- JMF: Saturday Studio Exhibition

Duties

- Communicating information regarding dates, deadlines, timelines, instructions, etc.
- Create, and maintain a public exhibitions calendar mapping out all the exhibitions for the entire year
- Visit sites to help select artworks when necessary
- Advise ATs and site Liaisons on best practices for presenting artworks in exhibitions
- Assist Site Liaisons with site based exhibitions
- Attending planning meetings with AEP and community-based partners
- Coordinate drop-off and pick-up of artworks
- Collect and information for labels, artist statements, etc.
- Create wall labels, exhibition binder
- Draft and/or edit press materials; get approval from AEP Admin before going public
- Send out email announcements
- Supervise the sale of student artworks
- Schedule ATs to assist with install/de-install
- Partake in as much install/de-install as scheduling allows
- Organize and attend opening/closing receptions (refreshments, set-up, clean-up)
- Order materials for install/de-install and exhibition presentations
- Collect Lesson Plans from ATs for projects associated with CUE Exhibition
- Document Exhibitions
- Add to/Edit Exhibition Coordinator Manual
- Track own hours and remain within budget

Hourly Rate: \$30

Maximum Hours Allotted Annually: 130 (65 per AT)

Spanish Language Translator

The Spanish Language Translator will support the AEP by translating documents and messages as needed.

Duties

- Translating AEP forms
- Translating AEP web content and brochures
- Translating emails and correspondence generated by ATs when necessary
- Translating exhibition texts when necessary
- Track own hours and remain within budget

Hourly Rate: \$30 per hour

Maximum Hours Allotted Annually: 30

Curriculum Resource Committee

ATs have expressed a need for in-depth curricular guidelines. A committee will be established to develop Curriculum Resource Guide that identifies the concepts, skills, and mediums that ATs should teach their students as they progress from K-12. This document will identify appropriate concepts, skills, and mediums that should be taught to a given age group on an annual basis.

The committee will consist of 6 ATs:

- 2 Editorial Committee Members
- 4 Regular Committee Members

Duties

- The committee will meet 6 times per year for planning meetings. Between meetings Editorial Members will draft the curriculum based on the meeting notes and present to the collective for review in subsequent meetings. This structure is subject to change year-to-year based on how the project will progress.
- Update the PDPM after each meeting.
- Track own hours and remain in budget

Hourly Rate: \$30 per hour

Maximum Hours Allotted for Meetings: 108 (18 per committee member)

Maximum Hours Allotted for Writing/Editing: 50 (25 per committee member)

Maximum Hours Allotted for General Correspondence: 18 (3 per committee member)

Total Hours Allotted Annually: 174

Newsletter Coordinator

The Newsletter/Blogger will generate editorial content celebrating JMF/AEP/CBO activities and events. Content can be used for web and print purposes.

Duties

- Create 4 quarterly issues consisting of articles, interviews, accompanying photographs, announcements, etc.
- Communicate/meet with AEP to identify noteworthy topics.
- Visit JMF sites to report on activities, classes, and events.
- Photograph activities, and artworks.
- Draft content for web and print.
- Track own hours and remain within budget

Hourly Rate: \$30 per hour

Maximum Hours Allotted Annually: 80

Joan Mitchell Foundation

*Discovering the Capacity & Resources Within:
Valuing the Experience of the Teaching Artist*

Artist-Teacher Reflections

The following is an excerpt from the Artist-Teacher Manual, a professional guidebook we provide to our staff:

Reflection Writing Guidelines

ATs are required to write written reflections on a weekly basis and submit them to their designated advisor. If you teach more than one class you need not write a separate reflection for each (unless you choose to). On any given week reflections can focus on a singular class or elements from all your classes. However it is expected that over the course of each term all classes will be given equal attention.

The act of reflecting upon your practice is a method to provide insight into the development of your class structure. It is also a venue for seeking advice and an ongoing dialogue with your advisor. This form of correspondence is forum for constructive support. Reflections help the administrative team gain a more holistic understanding of your teaching practice.

Reflections are meant to be a tool to grow and analyze the successes and challenges you encounter, they are not the place to vent frustrations. If you are experiencing issues with any aspect of your job, interpersonal or otherwise, please notify the Program Director in a separate email rather than relaying them through your reflections.

How to Approach Reflection Writing

In a profession as challenging as teaching, honest self-reflection is key. That means that you must regularly examine what has worked and what hasn't in the classroom, despite how painful it can sometimes be to look in the mirror. It's important to take your answers and turn them into positive, resolute statements that give you concrete goals on which to focus immediately.

You should develop the habit of asking yourself what parts of the lesson went well, as often as you ask what part of the lesson went poorly. When asking yourself these questions, do not forget to ask "Why?" Reflect on the decisions you made during the stages of planning, teaching, and following-up the lesson.

Reflection could focus around critical incidents that occur during a day, week or some longer period of time. Or it might be around events that surprised you. These are things that did not go according to plan, or the outcome was a total surprise. Among the questions you might ask yourself about a lesson:

- Was my plan meaningful and complete? How do I know that?
- Were the materials appropriate for the students I was working with? What evidence do I have?
- Were my directions clear? How do I know for sure?
- Did I talk too fast or too slow? How do I know?
- Did I pace the lesson well? What evidence do I have?
- Was there a sequence of meaningful events in my lesson?
- Was I able to engage the class in talking about art? How did I accomplish this goal?

- Did I help my students make decisions during the art making process?
- Are my criteria for assessment of student work clear? How do I know?
- How was the class's interaction before, during and/or after the art making?
- Have I established a positive classroom climate?
- Have I helped my student's find personal meaning and value in the material?
- Have I generated student interest and enjoyment of the subject matter?
- Have I been well organized and prepared?
- Do my students perceive me as being approachable and friendly? Do I appear interested in the students and their learning?

Additionally, you may wish to use your reflections to:

- Focus on the students, describe their personalities, identify their strengths and weaknesses, and consider the best ways to support them.
 - Analyze the social dynamics at work in your classes, are there cliques, are students working together nicely or pushing each other's buttons? What steps might improve the group dynamic and help students who feel like outsiders feel welcome.
 - Describe your interactions with students.
 - Describe the Studio Habits of Mind activated by the lesson (Develop Craft, Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore, Understanding the Art World)
-

Sample Reflections

(All names have been changed to protect the privacy of our staff and students.)

Sample A

This reflection is from an experienced Lead Artist-Teacher working with a high school class (Students are self-selecting in this program).

I thought long and hard about a way to make project statement writing fun and somehow communal; allowing and encouraging students to learn from one another, and I think I discovered a great approach!

We put all of the projects out on separate tables and gave the students a stack of index cards to write a word or phrase and leave anonymously at each project. Something they notice about the work, or like, etc. Afterwards the students gathered the words about their piece and had only 10 minutes to write a brief statement (possibly using the words for ideas).

We then collected the statements and read them aloud one by one and asked the students to stand by the artist's work it might pertain to. It was fun! Everyone was moving around, and looking and thinking about the work and the words. It was interesting to find that the statements did not obviously apply to just one piece. I think it will be helpful to them as they finalize their statements they all had a chance to hear the different ways one can approach this difficult task. :-)

Sample B

This reflection is from an experienced Lead Artist-Teacher working with a 3rd grade class (Students receive this class as part of their after-school program)

This week I experienced a classic art teacher conflict. A personal conflict, that is. We were making clay relief sculptures. I have made these classes very heavy on materials exploration, art vocabulary and overall fun. So many of the students would make one relief and quickly change it to something else. Many of them turned out very abstract and texture heavy. In the second group one student, Jordan was making an incredible relief sculpture with organic shapes, varying levels of height and it

had a good use of texture (there were different texture tools at the tables for students to try stamping into the clay.) At the end of class he completely changed his sculpture and erased his relief. I was in shock and a bit sad for the great work that was lost. I had to conceal my emotions though and took a deep breath and asked him why he changed it. He said because he wanted to make it more. I was forced to let go of my ideas about product for the lesson and hear his voice, this is what he loves so it was absolutely ok for him to experiment with different forms of sculpture and change his work.

Sample C

This reflection is from a newly hired Artist-Teacher working with a middle school class (Students are self-selecting in this program).

This week we continued working in collaboration. When the groups were working I went around and talked about being respectful to teammates by listening to each other and not interrupting, being able to compromise and delegating jobs. Although two of the groups handled the collaboration process with little to no hiccups there seemed to be issues in the third group. I had a very hard time with Owen. His teammate Carlos was off to the side doing his own thing and made an object that he was very proud of and wanted to include on the group sculpture but Owen very strongly did not want it on. I talked to Owen about compromising and urged him to work with Carlos about where to place it. After the object was attached Owen intentionally ripped it off because he said he hated it. I talked with him again about respecting other people's work and urged Carlos to reattach his piece. Owen got very defiant and attempted to rip the object off again. We had a discussion with the whole class about respecting each other and kept Owen after class to talk about his behavior but I don't know if it will help. Do you have any suggestions of how we should handle this?

Sample D

This reflection is from an experienced Assistant Artist-Teacher working with a 4th grade class (Students receive this class as part of their after-school program)

I've been trying to recognize when our students can act as teachers for their classmates.

While painting with ink this week one of our students turned a flat ink painting into an origami frog. When we had our reflection at the end of class the students were infatuated with this frog. From this we asked the student if he would be willing to share with everyone the process of making the frog next week in class. He agreed wholeheartedly!

Another example of recognizing our students as teachers happened when we had a handful of students coming in late to class from chorus. Every week we would give the instructions for the day and usually not ten minutes after we finished the chorus students would be coming in and I would be repeating myself all over again. I would become frustrated because I felt it took time away from me circulating and having one on one time with each student. I solved this problem by having the students at the table repeat the instructions to the latecomer. This worked great because it was reinforcing the instructions to the students who were giving them while also informing the students who had just arrived to class.