



FAIRBANKS ARTS & CULTURAL EDUCATION

Artists in Schools
2017-2018 Academic Year
HANDBOOK

Fairbanks Arts Association 
Artists in Schools Residency Program
P.O. Box 72786
Fairbanks, AK 99707

FAA Education Coordinator
(907) 456-6485 EXT. 222
education@fairbanksarts.org

Artists in Schools and Arts in Education are supported by the Alaska State Council on the Arts, the National Endowment for the Arts, Fairbanks North Star Borough, the FNSBSD and Fairbanks Arts Association.

Artists in Schools (AIS)
2017-2018 Academic Year Handbook
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Artists in schools Residency Procedures and Information

Procedure for Selecting a Residency:

1. Determine your school's residency goals, objectives and requirements.
2. Appoint a staff person to be the In-School Coordinator (ISC) for the residency. The ISC is responsible for communicating with Fairbanks Arts Association's (FAA) Education Coordinator, the artist and participating teachers throughout the residency. The ISC is also responsible for developing a residency plan and schedule with the artist.
3. Look through the catalog to select an artist for your school who is a good fit for the type of residency your school is looking for. Contact the FAA Education Coordinator at 456-6485 ext. 222 if you have further questions about artists listed in this directory.
4. Establish contact with your chosen Artist and the FAA Education Coordinator to select residency dates. Contact the Education Coordinator to make your residency request. (*A complete guide for planning a residency is included in this directory.*)
5. Complete the AIS contract and send it to FAA. ***This step must be completed before the residency starts.***

RESIDENCY GUIDELINES

1. Residencies must be a minimum of 1 week in length. Flexible scheduling may be utilized. Each school may receive more weeks if funds are available and depending on the scale of the project and the number of students involved.
2. The cost to the school is \$400 per week, as well as providing residency supplies and/or lunch for the Artist (as applicable). FAA is responsible for \$600 per week, so that the Artist is paid a total of \$1,000 per week. Some artists may require a higher fee, in which case the school will need to pay more. FAA payments cannot exceed \$600 per week. Your school can arrange payment to FAA in several ways. You can provide a Purchase Order number from the school district for the total amount of \$400 per week of residency (or more if the artist requires a higher weekly fee) at least a week in advance of the residency starting. FAA will then invoice the school district, using your PO#. Alternatively your school may arrange direct payment in other ways i.e. using the school's credit card.
3. The school is responsible for providing art supplies. Discuss this with the Artist well in advance of the residency to determine what the needs for materials will be. Some materials may require extra time to be shipped.
4. The school is asked to provide FAA with digital photos taken throughout the residency, along with a final evaluation report and supporting documentation including copies of publicity materials, flyers, handouts etc. Failure to do so will jeopardize residency eligibility for that school for the following year. All school publicity and legislator letters should also be included. Applause letters to the News-Miner should be written promptly. FAA and Alaska State Council on the Arts (ASCA) must also be credited at all times in all media coverage of the event.

Artist Directory 2017-2018

All artists listed in this handbook are local and are required to participate in a Teaching Artist Training for the Artists in Schools Program developed by Fairbanks Arts Association in collaboration with the FNSBSD Art Center. This training ensures that artists going into the schools have the necessary skills for a successful residency. Please be aware that more artists periodically complete the required course and are added to the AIS roster. For a complete list of artists throughout the year visit <https://fairbanksarts.org/artist-directory/>. Inquire with the Education Coordinator for additions to our list of teaching artists. There are many teaching artists throughout the state of Alaska who have participated in similar training courses. **For a complete list of teaching artists outside of the Fairbanks North Star Borough, visit the State Teaching Artist Roster via the Alaska State Council on the Arts (ASCA) <https://education.alaska.gov/aksca/AIE/teaching-artist-roster.pdf> or contact the ASCA Arts in Education staff in Anchorage at (907) 269-6682.**

TWO DIMENSIONAL ARTS

Peggy Birkenbuel

Paper Crafts & Collage

Age Levels: All ages

Phone: (907) 452-4095 or (907) 460-7071

E-mail: peggybirken@gmail.com

"I moved to Alaska to teach second/third graders in a Yupik/Athabaskan village along the Kushokwim River. I quickly found that this is truly a multi-media paradise for artists like myself. I love taking something old and recycling it to make a whole new experience in art. I feel students should not be afraid of the art experience and I encourage all students to express their individuality to the fullest."

Margaret Donat

Drawing, Painting, Watercolor, Printmaking

Age Levels: All ages

Phone: (907) 322-9182

E-mail: margaretdonat@gmail.com

"I retired after teaching secondary art (Drawing, Painting, Sculpture, Jewelry, Glass, Ceramics, Printmaking) for 34 years, and am currently a painter and glass artist. Teaching art for so many years made me a sort of "Jack of all trades," so I can design almost any art experience for your students and tailor it for any age level. I believe art can enhance your current curriculum, and would love to design an art experience for your students that is not only fun, but ties into what they are currently learning."

Nicole Dunham

Printmaking, Painting

Age Levels: All ages

Phone: (907) 978-3045

Email: leafstonesky@gmail.com

"Printmaking and painting are adaptable to all ages. With young students I would introduce projects centered around linocuts with wood or linoleum, collagraphs, gelli printing, and leaf printing. With older students, we could do intaglio, reduction woodcuts, and silkscreen. My projects would center around observation of natural objects or landscapes (both macro and micro), and encouraging a sense of place through experience with what surrounds us. I have Bachelor's degrees in both Art and Natural Resources. I can relate knowledge in botany, natural resources, agriculture, and biology to art to make connections into science and other subjects. Projects could be a unique art experience or related to curriculum and current lessons."

Jesse Hensel**Woodworking, Weaving, Assemblage, Paper Making, Fiber Arts, Sustainable Art****Age Levels: All ages****Phone: (907) 699-2109 E-mail: jesse.hensel@gmail.com Website: www.jessehensel.com**

"My own practice involves working sustainably with traditional tools and local materials. I like to extend this practice into residencies by collecting and utilizing materials found on school grounds. I enjoy working with students of all ages and abilities in a variety of artistic media. I find it rewarding to customize lessons to each individual student. I develop and implement art lessons that connect to science, math and history curriculum."

Hillary King**Painting, Drawing****Age Levels: 1st-8th grades****Phone: (952) 913-1550 Email: hillaryking7@gmail.com Website: www.hillaryking.com**

"I am passionate about empowering students to observe and process the world around them through art. Primarily a mixed-media painter, I am inspired by biology and human nature. I am very interested in interdisciplinary learning, and would enjoy incorporating STEAM elements into any residency. Working with unique themes or applying what the students are learning at the time, we will explore color theory, pattern, composition and more through drawing, painting, papercrafts and more!"

Klara Maisch**Murals, Printmaking, Painting, Drawing, Collage, Paper Crafts****Age Levels: All ages****Phone: (907) 687-1568 E-mail: klara@klaramaisch.com Website: klaramaisch.com**

"I view art as a form of exploration. Whether I have an entire wall, a piece of paper, a block of wood, or a stretched canvas, I will delight in sharing an artistic adventure with students. I have many ideas for projects already planned, including collaborative murals, linoleum block printing, personal journals, and lessons in scientific illustration. I am also very flexible, and enjoy developing new project ideas that are specific to certain ages, subjects or materials. I am especially interested in place-based education and fostering connections between the "STEAM" subjects. I specialize in woodblock and linoleum carving, collaborative murals, acrylic painting, pen and ink illustration, silkscreen printing, and collage."

Mary Baarlaer Maisch**Book Arts, Quilting, Puppet-making, Printmaking, 3D Dioramas****Age Levels: K-6th grades****Phone: (907) 687-9765 E-mail: maisch@acsalaska.net**

"I am eager to help students discover the satisfaction that comes from holding a book that they have made themselves. There are many creative bookmaking processes available and appropriate for the skill levels of all elementary students. I am also interested in helping students make puppets, quilts, or large 3-dimensional dioramas that bring stories, science, or history to life. As a teacher and artist in the Fairbanks community for the past 25 years I have been privileged to observe the development of skills, creativity, and enthusiasm that come with hands-on experiences in the arts."

Dori Nix**Photography, Bookmaking, Paper Arts, Printmaking****Age Levels: All ages****Phone: (770) 307-8424 Email: dori@dorielizabethnix.com Website: dorielizabethnix.com**

“As a practicing artist my primary art form is digital photography. More recently I have been expanding my art practice to incorporate papermaking, bookmaking and printmaking. I have Bachelor's degrees in both Studio Art and Art History so I have a great love for working in all mediums and integrating the historical concepts of each art form. My personal mission is to identify, educate and create community through art. For that reason, in the classroom I am always striving to guide students in discovering their identities and provide sources for exploring new avenues in expressing themselves and their passions through the arts. Whether it be photography, papermaking, woodblock and linoleum carving or creating a handmade book, my lessons can be geared to all ages and strive to incorporate STEAM subjects and applicable curriculum.”

Laura Nutter

Drawing, Painting, Murals with emphasis on recycled materials

Age Levels: All ages

Phone: (907) 687-4862 E-mail: snxfan123@gmail.com

“I have been an AIS resident artist for 9 years now, successfully implementing a number of projects with students of all ages in our school district. I am comfortable with a variety of mediums, and have created murals with paint as well as mosaic. I have also worked in recycled material, printmaking, drawing, silk screening, and watercolor with my students. My strength is designing a unique experience for each new body of students I meet, and I enjoy the challenge of this. I want to let kids experience art in an “apprenticeship” format rather than milling them through a project with identical results to other students or previous projects. As a former recipient of the Interior Mayors’ Youth Arts Advocacy Award, I hope to continue creating fun and exploratory residencies in our schools.”

Linda Pfisterer

Illustrating your Writing, Watercolor Painting

Age Levels: All ages

Phone: (907) 479-4712 E-mail: linda.pfisterer@gmail.com

“Illustrating what you write can help students develop their work both visually and with words. I like to work with both students and teachers to choose media and develop lessons with the necessary skills they need to create a visual expression to enhance their writing. Watercolor paint, crayon, ink and pencils are used with lessons in shading for depth, creating texture and drawing action people and animals. Watercolor has been useful to me in journaling and as a media easy to transport for any occasion. Progressive watercolor techniques and color theory can be taught to all ages like building blocks creating many levels of painterly effects. As an art educator, I have developed age appropriate lessons to help students experiment and develop the many possibilities watercolor paint can offer. Student products can also be used as a background for poetry or covers for a project they have done.”

Gail Priday

Painting, Drawing, Murals

Age Levels: All ages

Phone: (907) 388-3937 E-mail: gail.e.priday@gmail.com Website: gailpriday.com

“I am a certified art teacher with a wealth of experience working with students of all ages and from diverse backgrounds. I have a Master of Education with a concentration in art education from Towson University in Maryland as well as a Master of Fine Arts from UAF. In my own practice I am a painter and printmaker and my current work explores the small details of the Alaskan landscape. As an art educator I am fluent in a wide range of media and am interested in designing projects to enhance curriculum. In addition to witnessing the pure joy that results from making art, I love to see the creative problem solving skills that emerge.”

Amy Reisland-Speer
Painting, Drawing, Murals
Age Levels: All ages
Phone: (907) 683-2590

E-mail: amysitsoo@yahoo.com Website: www.sitsoostudio.com

"I am primarily a painter. My subjects include large canvases painted with brightly colored Alaskan animals to smaller canvases with realistic birds. I enjoy using bright fun colors to represent our local Alaskan animals. Playing with color and design is a great way to experiment with art for children of all ages. Using unrealistic hues helps illustrate the idea of value and how color can effect an image. It is more fun to paint a blue moose than a brown moose!"

James T. Smith (Jamie)
Comics, Drawing
Age Levels: 7th-12th grades
Phone: (907) 378-6018

E-mail: jamienuggets@gmail.com

"From editorial cartoons to single-panel gags, syndicated strips to web comics, alternative to mainstream comic books, storyboards and character design to graphic novels: the medium of sequential art is popular and has gained in critical recognition. Comics are a legitimate and uniquely engaging interdisciplinary educational tool for both literacy and the visual arts through writing and drawing. Students of all levels will be encouraged to explore and incorporate personal interests, topics of relevance to their community and cultural perspectives. Students will be exposed to work of contemporary and historical creators, materials and techniques, commercial applications, professional resources, and learn how to produce and develop their own pieces in conjunction with demonstrations and classroom exercises. Additional sessions exploring minicomics and collaborative pages are available for advanced groups with extended residency. For over 25 years I've drawn my cartoon feature for the Fairbanks News-Miner and other publications. I also teach drawing courses as an adjunct in the UAF Fine Arts Department, and routinely give lectures and workshops for institutions and organizations."

Iris Sutton
Drawing, Painting, Working with Color
Age Levels: All Ages
Phone: (907) 455-4270

E-mail: irieeee@hotmail.com

Website: icewedgeart.wordpress.com

"I am at heart an Alaskan and a painter and in recent years have begun using large canvases, and bright, bold colors to paint Alaska's flora and fauna. As an artist and painter it is important to always be looking and seeing the world around you, to go and spend time inspecting and studying the small things as well as the large. Notice changes in color with light and shadows, how the direction of the sun illuminates objects. As an artist in the school, my goal is that children will play with color, make and use their own colors, explore opposites and contrast and learn to see color in all of its variations and attempt to represent their world both imaginary and realistic."

Sara Tabbert
Printmaking, Drawing, Mosaics
Age Levels: Early Childhood, Kindergarten, Elementary
Phone: (907) 479-0456

E-mail: sara@saratabbert.com

Website: www.saratabbert.com

"I am primarily a printmaker, but also work with wood and other materials. For the last eight years I have conducted very successful mosaic residencies in communities across Alaska and recently added printmaking to my residency repertoire. I enjoy working with all ages and have good, adaptable projects for students K-12. Because I want to get to know your students in a meaningful way, I will no longer be conducting full-school residencies with large elementary schools. If your school is significantly larger than 200 students we will need to identify a smaller contact group."

Anvil Catlin Williamson

Ceramic Animal Sculpture, Chiaroscuro Charcoal Drawing, Collage, Calligraphy

Age Levels: 4th-12th grade

Phone: (907) 699-6019

E-mail: anvilceramics@gmail.com

Website: www.anvilcatlin.com

"I am a ceramic sculptor but also work with charcoal and mixed media. My style is based in realism with narrative elements. I am passionate about helping others discover their own individual creativity through artmaking. I emphasize artmaking as a series of choices and encourage utilizing everyday objects as tools with minimal waste. I offer projects that comply with corresponding curriculum standards and easily connect to current areas of study. All students will learn to plan, apply the principles design and critically analyze their work."

Mary Ver Hoef

Mixed media collage on tiles, Birch bark weaving, Land art and drawing

Age Levels: All ages

Phone: (907) 456-4321

E-mail: mary@maryverhoef.com

Website: www.maryverhoef.com

"My goal is to foster confidence and wonder within each person through the creative process. I offer art projects with map and paper collage on tiles (as coasters for individual students or a mounted installation) that are great for students of all ages. I also teach birch bark weaving workshops for smaller groups, 6th grade and older. These weaving projects can incorporate student artwork or written elements. Land art (outdoor collage with local materials) temporary installation workshops are best scheduled in fall and spring. My teaching and gardening experience allows me to relate the art themes to school gardens, science and math curriculum, and include non-fiction reading extension projects. I am flexible and happy to work with each school designing an art residency that fit their needs."

THREE-DIMENSIONAL ARTS

Margaret Donat

Jewelry, Glass, Ceramics

Age Levels: All ages

Phone: (907) 322-9182

E-mail: margaretdonat@gmail.com

"I retired after teaching secondary art (Drawing, Painting, Sculpture, Jewelry, Glass, Ceramics, Printmaking) for 34 years, and am currently a painter and glass artist. Teaching art for so many years made me a sort of "Jack of all trades," so I can design almost any art experience for your students and tailor it for any age level. I believe art can enhance your current curriculum, and would love to design an art experience for your students that is not only fun, but ties into what they are currently learning."

Jesse Hensel

Woodworking, Weaving, Assemblage, Paper Making, Fiber Arts, Sustainable Art

Age Levels: All ages

Phone: (907) 699-2109

E-mail: jesse.hensel@gmail.com

Website: www.jessehensel.com

"My own practice involves working sustainably with traditional tools and local materials. I like to extend this practice into residencies by collecting and utilizing materials found on school grounds. I enjoy working with students of all ages and abilities in a variety of artistic media. I find it rewarding to customize lessons to each individual student. I develop and implement art lessons that connect to science, math and history curriculum."

Mary Baarlaer Maisch
Book Arts, Quilting, Puppetmaking, Printmaking, 3D Dioramas
Age Levels: K-6th grades
Phone: (907) 687-9765 **E-mail: maisch@acsalaska.net**

"I am eager to help students discover the satisfaction that comes from holding a book that they have made themselves. There are many creative bookmaking processes available and appropriate for the skill levels of all elementary students. I am also interested in helping students make puppets, quilts, or large 3-dimensional dioramas that bring stories, science, or history to life. As a teacher and artist in the Fairbanks community for the past 25 years I have been privileged to observe the development of skills, creativity, and enthusiasm that come with hands-on experiences in the arts."

Debbie Matthews
Fused Glass, Mosaic, Torch Beads, Stained Glass
Age Levels: All Ages
Other Considerations: Needs art room or area to get messy, needs electricity.
Phone: (907) 474-3923 **E-mail: debbie@expressionsinglass.net** **Website: expressionsinglass.net**

"I've worked with glass in many forms my whole life from large stained glass windows to sun catchers, boxes, jewelry, fused plates, mosaic and whatever I decide or customers ask me to create. With many phases of glass there is always a challenge for a new project and to design something new. Kids are fun to work with to present the basic project and see where their imagination takes them to create their fantastic masterpiece. It's fun to watch and be a part of. I've worked with many different ages from very young to very old in my classes."

Laura Nutter
Drawing, Painting, Murals with emphasis on recycled materials
Age Levels: All ages
Phone: (907) 687-4862 **E-mail: snxfan123@gmail.com**

"I have been an AIS resident artist for 9 years now, successfully implementing a number of projects with students of all ages in our school district. I am comfortable with a variety of mediums, and have created murals with paint as well as mosaic. I have also worked in recycled material, printmaking, drawing, silk screening, and watercolor with my students. My strength is designing a unique experience for each new body of students I meet, and I enjoy the challenge of this. I want to let kids experience art in an "apprenticeship" format rather than milling them through a project with identical results to other students or previous projects. As a former recipient of the Interior Mayors' Youth Arts Advocacy Award, I hope to continue creating fun and exploratory residencies in our schools."

Doris Pfalmer
Pottery
Age Levels: K-8th grades
Other Considerations: Access to a kiln helpful
Phone: (760) 547-6934 **E-mail: dopfapfo@gmail.com**

"I enjoy making designs in functional pottery with found objects, like pen tops, screwdriver bits, bubble wands, etc., and have a great time teaching kids to make them too. Kids, clay, and bins of designing objects are a fun combination, especially for the dirt-deprived children of Fairbanks during the long winter months. Kindergarten through third graders will create a little round bowl and learn the concept of radial design as well as vocabulary about the process of making pottery. Fourth to eighth graders will learn to make a round, lidded box that incorporates both linear and radial design, as well as the vocabulary included in the process. I am open to discussing other projects as well."

Teresa Shannon
Hand-built and Wheel-thrown Pottery; Tile, Murals, Mosaics; Sculptural clay
Age Levels: All ages
Any special considerations: Access to a kiln
Phone: (907) 378-0966 **E-mail: claytree@hotmail.com**

"Kids just love to get their hands into clay. It responds immediately to their touch and just feels good. Working with clay can show kids endless possibilities. From making tiny pinch pots to large scale tile installations, there is always something new to learn from the material. I'm interested in the collaboration potential with kids and clay. I see my role as a facilitator for their ideas."

Anvil Catlin Williamson
Ceramic Animal Sculpture, Chiaroscuro Charcoal Drawing, Collage, Calligraphy
Age Levels: 4th-12th grade
Phone: (907) 699-6019 **E-mail: anvilceramics@gmail.com** **Website: www.anvilcatlin.com**

"I am a ceramic sculptor but also work with charcoal and mixed media. My style is based in realism with narrative elements. I am passionate about helping others discover their own individual creativity through artmaking. I emphasize artmaking as a series of choices and encourage utilizing everyday objects as tools with minimal waste. I offer projects that comply with corresponding curriculum standards and easily connect to current areas of study. All students will learn to plan, apply the principles design and critically analyze their work."

Mary Ver Hoef
Mixed media collage on tiles, Birch bark weaving, Land art and drawing
Age Levels: All ages
Phone: (907) 456-4321 **E-mail: mary@maryverhoef.com** **Website: www.maryverhoef.com**

"My goal is to foster confidence and wonder within each person through the creative process. I offer art projects with map and paper collage on tiles (as coasters for individual students or a mounted installation) that are great for students of all ages. I also teach birch bark weaving workshops for smaller groups, 6th grade and older. These weaving projects can incorporate student artwork or written elements. Land art (outdoor collage with local materials) temporary installation workshops are best scheduled in fall and spring. My teaching and gardening experience allows me to relate the art themes to school gardens, science and math curriculum, and include non-fiction reading extension projects. I am flexible and happy to work with each school designing an art residency that fit their needs."

CRAFTS/TRADITIONAL/FOLK ARTS

Amy Jane Helmericks
Storytelling, Storybuilding
Age Levels: 4th-12th grades
Phone: (907) 750-2419 **E-mail: Amy@UntanglingTales.com**
Other considerations: Types of games and projects will be dependent on available space and art supplies.

"Storycraft is the art and practice of working with stories. I begin with examples and class participation before we break into small groups for projects and activities with more individualized focus. We have two distinct areas of exploration to choose from:

Storytelling: Students begin with old tales, allowing them to focus on the process of learning and telling, exploring the roles that vocal variety and body language play in communication. Sessions involve games and activities designed to encourage movement and remember lines.

Storybuilding: Here our focus is on taking a string of action and/or discovery and polishing it into a short story or an outline for a longer form, suitable for telling or writing. Sessions include crafts that function as story prompts and practice of various story structures.”

Jesse Hensel

Woodworking, Weaving, Assemblage, Paper Making, Fiber Arts, Sustainable Art

Age Levels: All ages

Phone: (907) 699-2109

E-mail: jesse.hensel@gmail.com

Website: www.jessehensel.com

“My own practice involves working sustainably with traditional tools and local materials. I like to extend this practice into residencies by collecting and utilizing materials found on school grounds. I enjoy working with students of all ages and abilities in a variety of artistic media. I find it rewarding to customize lessons to each individual student. I develop and implement art lessons that connect to science, math and history curriculum.”

Klara Maisch

Book Arts, Collage, Paper Crafts

Age Levels: All Ages

Phone: (907) 687-1568

Email: klara@klaramaisch.com

Website: klaramaisch.com

“I view art as a form of exploration. Whether I have an entire wall, a piece of paper, a block of wood, or a stretched canvas, I will delight in sharing an artistic adventure with students. I have many ideas for projects already planned, including collaborative murals, linoleum block printing, personal journals, and lessons in scientific illustration. I am also very flexible, and enjoy developing new project ideas that are specific to certain ages, subjects or materials. I am especially interested in place-based education and fostering connections between the “STEAM” subjects. I specialize in woodblock and linoleum carving, collaborative murals, acrylic painting, pen and ink illustration, silkscreen printing, and collage.”

Mary Baarlaer Maisch

Book Arts, Quilting, Puppetmaking, Printmaking, 3D Dioramas

Age Levels: K-6th grades

Phone: (907) 687-9765

E-mail: maisch@acsalaska.net

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Dori Nix

Photography, Bookmaking, Paper Arts, Printmaking

Age Levels: All ages

Phone: (770) 307-8424

Email: dori@dorielizabethnix.com

Website: dorielizabethnix.com

“As a practicing artist my primary art form is digital photography. More recently I have been expanding my art practice to incorporate papermaking, bookmaking and printmaking. I have Bachelor's degrees in both Studio Art and Art History so I have a great love for working in all mediums and integrating the historical concepts of each art form. My personal mission is to identify, educate and create community through art. For that reason, in the classroom I am always striving to guide students in discovering their

identities and provide sources for exploring new avenues in expressing themselves and their passions through the arts. Whether it be photography, papermaking, woodblock and linoleum carving or creating a handmade book, my lessons can be geared to all ages and strive to incorporate STEAM subjects and applicable curriculum."

Mary Ver Hoef

Mixed media collage on tiles, Birch bark weaving, Land art and drawing

Age Levels: All ages

Phone: (907) 456-4321

E-mail: mary@maryverhoef.com

Website: www.maryverhoef.com

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MEDIA/TECHNOLOGY ARTS/PHOTOGRAPHY

Alex Gagne-Hawes

Theatre, Dance, Broadcast Journalism

Age Levels: 7th–12th grades

Phone: (503) 951-8816

Email: gagnehawes@gmail.com

"I specialize in performance-based movement, theatrical production, and creating original broadcast and print content. Past projects include recorded radio dramas, edited films, journalism, live performance, and improvisation. I am especially interested in facilitating teacher-directed school productions and pioneering original curriculum-centered performance pieces. I am eager to tailor technical possibilities to your students' interests, whether using existing in-school video and stage infrastructure, distributing content over private and global online platforms, or some other specialized solution. I am also interested in using improvisation to teach positive expression and imaginatively explore ancient texts and worlds."

Dori Nix

Photography, Bookmaking, Paper Arts, Printmaking

Age Levels: All ages

Phone: (770) 307-8424

Email dori@dorielizabethnix.com Website dorielizabethnix.com

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Doris Pfalmer
Digital Photography
Age Levels: 6th-8th grades
Phone: (760) 547-6934 Email: dopfapfo@gmail.com

"I am a photographer of people-- I love putting people at ease and capturing their true nature, especially children. I call myself a "documentary photographer" because I like recording the real person in their real environment, rather than setting up fake props for them in a studio. I will teach sixth to eighth graders how to take better environmental portraits. We will choose their favorite photo to print and mat."

Linda Pfisterer
Capturing Nature Art
Age Levels: 3rd grade and up
Phone: (907) 479-4712 E-mail: linda.pfisterer@gmail.com

"Creating art with found objects in nature can be an exciting way for students to experiment with the elements of design. To preserve this momentary art, the use of digital photography can 'capture' a class set of nature designs for students to enjoy or use as a writing prompt."

Teal Rogers
Graphic Design, Layout and Social Media Concepts
Age Levels: 10th-12th grades
Other considerations: MAC Computers operating on Lion or newer, Adobe Suite CS5 or newer installed on to each device. Suggested Wacom/Bamboo tablets.
Phone: (907) 699-8522 Email: teal@goldenheart.com

"Explore the world of color concepts, layouts (great for yearbooks), illustrations and social media content that are applicable to any art form. I started my graphic design skills when we first installed a (giant) PC into our household around 1995. My father enjoyed making custom cards and Adobe Photoshop happened to be on our computer. Since that experience, I grew my skills to become Editor of the West Valley High School 2010 Yearbook. My graphic skills blossomed while working at Interior Graphics and Printing after receiving my Degree in English from the University of Alaska Fairbanks."

DANCE/CREATIVE MOVEMENT

Felix Bambury-Webbe
Cuban Popular Social Dances: Salsa, Rueda de Casino, Cha cha cha, Mambo and Son;
Latin Popular Dances: Bachata, Merengue, Reggaeton and Hip Hop;
Afro Cuban and Afro Haitian dance
Age Levels: 7th-12th grades
Phone: (907) 479-2323 E-mail: felimar07@gci.net Website: www.HotSaborCubanoDance.com

"My parents gave me the love of dance. I first danced in my mother's womb and against her chest. As a boy I danced at my father's side. Through their love and influence I became the dancer I am today. Dance is my passion and I want to share the rich traditions of my culture and my knowledge with young people whose lives may be transformed by their newfound abilities."

Alex Gagne-Hawes
Theatre, Dance, Broadcast Journalism
Age Levels: 7th-12th grades
Phone: (503) 951-8816 Email: gagnehawes@gmail.com

"I specialize in performance-based movement, theatrical production, and creating original broadcast and

print content. Past projects include recorded radio dramas, edited films, journalism, live performance, and improvisation. I am especially interested in facilitating teacher-directed school productions and pioneering original curriculum-centered performance pieces. I am eager to tailor technical possibilities to your students' interests, whether using existing in-school video and stage infrastructure, distributing content over private and global online platforms, or some other specialized solution. I am also interested in using improvisation to teach positive expression and imaginatively explore ancient texts and worlds."

Madeline Hunter

Creative Movement

Age Levels: K-4th grades

Phone: (907) 799-5267

Email: hunter_madeline@yahoo.com

"I discovered my love for dance when I was four, and I haven't been able to stop dancing since. My goal is to help children experience the wonder of dance through their own unique interpretation of movement. In class, I provide a basic framework that introduces new concepts while allowing the children to explore. Creative movement is a great introduction to dance fundamentals that involves improvement of gross motor skills, better spatial awareness, learning and creating choreography, and much more."

Kendell Macomber

Hip Hop, Breakdancing, Step, Tap, Jazz, Waltz, Foxtrot, Bachata, East Coast Swing, West Coast Swing, Cha-Cha

Age Levels: 1st-12th grades

Phone: (907) 371-3873 Email: dance.revolution.ak@gmail.com Website: dancerevolutionak.com

"I have been dancing for over 20 years and teaching dance in the Fairbanks area since 2008. My main focus is teaching Hip Hop and all its elements, but there are many other styles that I can teach as well. I've worked with ages 5 and up in a dance studio setting. Class will start off with isolations and stretching, then a workout with push ups and sit ups, finally choreography and freestyle. I can create original choreography to a specific class theme if desired. My goal is to encourage students to explore movement, be comfortable in their own body, and build self-esteem by showing them that everyone can dance, and that there are no wrong movements."

Elizabeth Parr

Creative Dance, Dance Integration, Ballet, Jazz

Age Levels: K-12th grades

Phone: (206) 954-4929

Email: elizabethmparr@gmail.com Website: www.elizabethmparr.com

"I have been teaching ballet, jazz, and creative dance to students ages 4 to adult for the last eight years. I love to share the joy of movement, creativity, and discovery with people of all ages, backgrounds, and abilities. My priorities as a teacher are to create a safe, fun, and nurturing learning environment, to cultivate critical thinking and exploration, and most importantly, to instill a lifelong love of dance. I enjoy crafting lessons in coordination with the subjects students are studying in their academic classes. I look forward to collaborating with classroom teachers to explore curriculum with dance."

Teal Rogers

Aerial Silks

Age Levels: 2nd-12th grade

Other considerations: 16'+ ceilings with open truss or eyelet hooks rated to 24kN, max of 8 rigging spots. Rigging spots to match the number of crash mats (minimum of 3" thick). Students must wear fitted athletic clothing. No zippers, buttons or jewelry. Maximum of 8 students per 20-60 minute session.

Phone: (907) 699-8522

Email: teal@goldenheart.com Website: www.GoldenHeartAK.com

“Explore the world of movement arts in the AIR! I have been instructing and performing aerial arts in Alaska since 2012. Classes work on an X, Y and Z plane as students learn the basic concepts of aerial silks and progress into a more dynamic art form incorporating flow and control. Beginners are welcome, as I like to say, “There is a move for everybody, but not everybody can do every movement.” Let’s explore what your body is capable of doing; you might even surprise yourself! Students will learn to control muscle groups while stretching, flexing, flipping and climbing on fabrics.”

Teal Rogers

Aerial Yoga

Age Levels: 3rd-12th grade

Other considerations: 8-16’ ceilings with open truss or eyelet hooks rated to 20kN, max of 13 rigging spots. Rigging spots to match the number of yoga mats available. Students must wear fitted athletic clothing. No zippers, buttons or jewelry. Maximum of 30 students per 20-40 minute session.

Phone: (907) 699-8522 Email: teal@goldenheart.com Website: www.GoldenHeartAK.com

“50-minutes (or less) mixed-level flow class linking movements and power postures with the breath and hammock. Aerial Yoga Flow fuses basic to advanced yoga poses with aerial hammocks to allow for a full body stretch that increases flexibility beyond what traditional yoga provides. Creative sequencing and transitions create opportunities to build strength, coordination and mental poise. Great for all levels - modifications and advanced cues will be given, so that students can practice to their personal edge. Unlike Aerial Silks, this movement is done in a yoga hammock suspended from the ceiling allowing for a slow and controlled practice.”

Teal Rogers

Butterfly Youth Yoga

Age Levels: K-3rd grade

Other considerations: Open floor space or outdoor venue. Yoga mats are not required but recommended, headset + speaker system.

Phone: (907) 699-8522 Email: teal@goldenheart.com Website: www.GoldenHeartAK.com

“This is a science based yoga program for youth. Students will learn the life cycle of a butterfly, and then interrupt it through yoga postures and poses. This art is done in a butterfly wing cape (provided) and keeps the heart rate elevated. I have designed this program myself, as I love anything bright, colorful and fun!”

LITERARY

Ryan Bowers

Songwriting (including Music, Storytelling, Language Arts, Poetry, Writing Processes, Revision)

Age Levels: All ages (prefer 4th-8th grades)

Phone: (907) 388-9658 Email: rbowers@alumni.berklee.edu

“I have been playing music for about 15 years now, with over a dozen groups, and have been writing music for 10 years. I studied songwriting for 2 years at Berklee College of Music, and received a BA in Music from UAF. Music is my passion, and I love sharing the joy of music with students of all ages. Music can change someone’s life, and songwriting encourages creativity, focus, empathy, critical thinking, and self-expression. I teach students how to collect their own creative ideas as they arrive, how to develop those ideas into a full song, and how to polish that song into a finished form. I also try to expose students to methods for critical listening to songs, and to the writing of great songwriters, as well

as learning about rhythms and rhymes. Through all of this, I aim to teach students that creativity is something within their grasp, and is not magic, but worthwhile and rewarding work, and very much worth doing.”

Susan Grace

Songwriting, Storytelling/Family Stories

Age Levels: All ages

Phone: (907) 479-0780

Email: Blackdog@ptialaska.net

Website: SusanGraceAlaska.com

“I love playing with music and dancing, words and stories with children of all ages. For over 30 years I have been sharing a wonderful mix of entertainment and education with children and youth. Through songwriting, storytelling and dancing I enjoy planting positive seeds and taking my audience on an adventure of new ideas, while having fun and learning.”

Amy Jane Helmericks

Storytelling, Storybuilding

Age Levels: 4th–12th grades

Phone: (907) 750-2419

E-mail: Amy@UntanglingTales.com

Other considerations: Types of games and projects will be dependent on available space and art supplies.

“Storycraft is the art and practice of working with stories. I begin with examples and class participation before we break into small groups for projects and activities with more individualized focus. We have two distinct areas of exploration to choose from:

Storytelling: *Students begin with old tales, allowing them to focus on the process of learning and telling, exploring the roles that vocal variety and body language play in communication. Sessions involve games and activities designed to encourage movement and remember lines.*

Storybuilding: *Here our focus is on taking a string of action and/or discovery and polishing it into a short story or an outline for a longer form, suitable for telling or writing. Sessions include crafts that function as story prompts and practice of various story structures.”*

Linda Pfisterer

Illustrating your Writing

Age Levels: All ages

Phone: (907) 479-4712

E-mail: linda.pfisterer@gmail.com

“Illustrating what you write can help students develop their work both visually and with words. I like to work with both students and teachers to choose media and develop lessons with the necessary skills they need to create a visual expression to enhance their writing. Watercolor paint, crayon, ink and pencils are used with lessons in shading for depth, creating texture and drawing action people and animals.”

Linda Schandelmeier

Revision, Poetry

Age Levels: K-8th grades

Phone: (907) 474-4927

E-mail: lindaschandelmeier@gmail.com

Revision: *“I use a conference table format to teach the process of revision. Working with a small group of students, I model how to give appropriate feedback and suggestions for revision. Students learn to share their work, listen to feedback, respond to the work of their peers in a thoughtful and positive manner, and to revise their own work. They learn that their writing is important and valuable.*

Poetry: *Students are introduced to poetry through music. They may try their hand at writing poems by responding to objects from my Poetry Bag, or by writing poems modeled on great poetry by known authors.”*

Carolyn Stice
Poetry, Fiction, Creative Non-Fiction
Age Levels: All ages
Phone: (505) 835-4180 E-mail: crstice@gmail.com

"I have spent the last ten years teaching writing to students from kindergarten to college level. My focus is helping reluctant students understand the power of writing as a vehicle for self-expression and as a way to enact positive change in our world. I place particular emphasis on helping students learn to read effectively as a way to accomplish their writing goals. The skills students practice in writing workshops can be utilized in many other disciplines, including science, math, and history. I try to appeal to multiple learning styles by incorporating movement, other arts, and hands-on activities into writing exercises. My lessons would be effective alone or when presented in conjunction with the work of another teaching artist. I am based in Fairbanks, AK, but I am also interested in travelling to other schools around the state."

MUSIC

Diamond Fuller
Music: Performance
Age levels: All ages
Phone: (907)750-7444 Email: diamondfuller@hotmail.com Website: diamondfullerdrums.com

"I love and enjoy teaching others about the wonderful world of music, and performance. For over 15 years I have been blessed to share my gift with others, and have over 20 years' experience playing professionally. Through this amazing art form, I plan to encourage all who enter my musical realm. I plan on merging education and musical study, to bring like-minded pupils, as well those that have never done music, together. My students will learn to open their minds, and become artists in their own right. I will integrate many different styles and genres of music with each student. My goal is to bring out the artful side of every young person. While working with the students, I will distinctly stay within the curriculum and standards of each school."

"The adventures of music can become a great lifetime experience and achievement." by
Diamond Fuller

Ryan Bowers
Songwriting (including Music, Storytelling, Language Arts, Poetry, Writing Processes, Revision)
Age Levels: All ages (prefer 4th-8th grades)
Phone: (907) 388-9658 Email: rbowers@alumni.berklee.edu

"I have been playing music for about 15 years now, with over a dozen groups, and have been writing music for 10 years. I studied songwriting for 2 years at Berklee College of Music, and received a BA in Music from UAF. Music is my passion, and I love sharing the joy of music with students of all ages. Music can change someone's life, and songwriting encourages creativity, focus, empathy, critical thinking, and self-expression. I teach students how to collect their own creative ideas as they arrive, how to develop those ideas into a full song, and how to polish that song into a finished form. I also try to expose students to methods for critical listening to songs, and to the writing of great songwriters, as well as learning about rhythms and rhymes. Through all of this, I aim to teach students that creativity is something within their grasp, and is not magic, but worthwhile and rewarding work, and very much worth doing."

Susan Grace
Songwriting, Storytelling/Family Stories

Age Levels: All ages

Phone: (907) 479-0780 Email: blackdog@ptialaska.net Website: SusanGraceAlaska.com

"I love playing with music and dancing, words and stories with children of all ages. For over 30 years I have been sharing a wonderful mix of entertainment and education with children and youth. Through songwriting, storytelling, and dancing I enjoy planting positive seeds and taking my audience on an adventure of new ideas, while having fun and learning."

THEATRE/MIME/PUPPETRY

Alex Gagne-Hawes

Theatre, Dance, Broadcast Journalism

Age Levels: 7th–12th grades

Phone: (503) 951-8816 Email: gagnehawes@gmail.com

"I specialize in performance-based movement, theatrical production, and creating original broadcast and print content. Past projects include recorded radio dramas, edited films, journalism, live performance, and improvisation. I am especially interested in facilitating teacher-directed school productions and pioneering original curriculum-centered performance pieces. I am eager to tailor technical possibilities to your students' interests, whether using existing in-school video and stage infrastructure, distributing content over private and global online platforms, or some other specialized solution. I am also interested in using improvisation to teach positive expression and imaginatively explore ancient texts and worlds."

Amy Jane Helmericks

Storytelling, Storybuilding

Age Levels: 4th–12th grades

Phone: (907) 750-2419 E-mail: Amy@UntanglingTales.com

Other considerations: Types of games and projects will be dependent on available space and art supplies.

"Storycraft is the art and practice of working with stories. I begin with examples and class participation before we break into small groups for projects and activities with more individualized focus. We have two distinct areas of exploration to choose from:

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Storybuilding: *Here our focus is on taking a string of action and/or discovery and polishing it into a short story or an outline for a longer form, suitable for telling or writing. Sessions include crafts that function as story prompts and practice of various story structures."*

Carey Seward

Playwriting, Directing, Acting, Choreography

Age Levels: All ages for Acting, 5th grade and up for Playwriting

Other Considerations: Space for rehearsal and prefers if students can perform by choice

Phone: (907) 347-3637 E-mail: sewardsfollies@gmail.com

"As an independent theatre artist, I work at all kinds of different jobs, from backstage crew for rock concerts, to producing other people's events, to writing plays. I feel it's really important for Alaskan kids to see that you can have a career in the arts, especially in theatre, right here at home. I enjoy sharing

my working knowledge of those career options. I can teach the kids the basics of playwriting, from developing a plot to creating believable characters. I can also produce short plays with the kids, from making sets and costumes to performing for the school."

AnnaKate Williams

Theatre

Age Levels: All ages

Other considerations: Performance space

Phone: (907) 232-9775 Email: annakate88@me.com

" I believe in the power of theatre in a young person's life. Theatre has the ability to expose them to new experiences, cultivating responsibility and collaboration, and teaching them awareness of themselves and the world around them. I have been teaching theatre for 6 years, and have a passion for watching students grow as they discover their creativity. Skills learned in theatre are directly applicable, my lessons can be tied to state standards and material chosen to compliment what students are already learning."

In-School Coordinator's Guide

► If you know an Artist who would qualify but is not in the AIS Program and you are interested in having them at your school, please call Fairbanks Arts Association's (FAA) Education Coordinator, 456-6485, EXT. 222. We are always looking for new artists.

Securing a residency for your school

Check with your school to make sure that funding is available

Your school is responsible for \$400/week of the residency fee which must be paid to FAA. Some artists may require a higher weekly fee, in which case the school will have a higher weekly fee.

Your school must provide FAA with a Purchase Order number from the school district for the total amount of \$400 per week of residency (or more if the artist requires a higher weekly fee). FAA will then invoice the school district, using your Purchase Order number. Alternatively your school may arrange direct payment in other ways i.e. using the school's PCard. Sometimes a school's PTA has paid the school's residency fees to FAA. Whichever method chosen, your school is responsible for paying \$400 per week of residency, or the alternative contracted amount if an artist requires a higher weekly fee.

Each school may be approved for 1 week or more of residency depending on available funding and the scope of the project.

*Residencies are granted on a first-come-first-served basis as contracts are received. Please be sure that the Artists in Schools Contract is completely filled out and signed by the School Principal, the In-School Coordinator, and FAA's Education Coordinator. Return forms to **FAA's Education Coordinator at education@fairbanksarts.org**. Email or call FAA to confirm receipt.*

A residency will not be approved for funding until the contract has been signed by all parties.

Important Requirements: Space, Equipment and Supplies

Each residency requires a studio space where the artist can work and teach. Once you determine your Artist and their art form, you should check to see if your school has an appropriate space to accommodate the chosen residency. Keep in mind that some artists may need access to the studio space in the evenings. All In-School Coordinators should provide a quiet space for artists to plan/prep for residency activities and a lockable space to keep personal belongings and materials.

For design arts, media arts, music, traditional arts and visual arts:

- Space appropriate for the Artist to create art in and work with students
- Supplies, materials and equipment needed by the Artist, such as a video camera, editing equipment, tape or compact disc player, camera, tuned piano, slide projector and/or other visual arts needs

For dance:

- Large, open, heated, unobstructed space with suspended-wood floor (not concrete)
- Dressing area and office space
- System to play music (cd or mp3 player) with adequate speakers for rehearsal space and performance

For creative writing:

- Quiet, private space suitable for writing and meeting with students
- Supplies, facilities and assistance in developing a writing sampler
- Secretarial assistance with printing, collating and binding writing samples

For theatre:

- Stage or other space suitable for performance
- Other technical requirements specific to the Artist which may include lights, sound, mats, etc.
- Large, quiet, safe space for classes and workshops when stage is not needed

Planning the Residency

Measuring the Difference the Arts Make

In the world of education, it is important to identify ways to test and demonstrate the changes that have taken place as a result of your project. Schools and organizations that are able to demonstrate learning are poised to be mentors and models to countless others. Documenting the outcome can be an effective advocacy tool to demonstrate how the arts can make a difference. Additionally, documentation helps the Artists in Schools Program continue to receive funding and to maximize the educational impact of each residency.

“Think” Evaluation

The best way to think about an evaluation plan or approach is to “begin with the end in mind.” Identify the impact you expect to see as a result of your project and then think clearly about how that progress might be most visible. Once you have clearly defined what you want to see, you can design an evaluation approach to look for those successes.

Evaluation methods should be appropriate to the size and complexity of the project. Sometimes a round table discussion is appropriate and highly useful. Other times, teachers submit written surveys or keep journals.

Document your findings. Provide a narrative describing the way the program impacts students, teachers, administrators and the community in your final project report.

Residency Schedule

The residency schedule is developed to show all daily activities planned with the Artist and participants, throughout the residency, such as planning sessions with teachers, introductory assemblies, Artist and staff workshops, community outreach and final performances or displays. In-School Coordinators are encouraged to be flexible when designing the schedule with the Artist. The Artist and ISC must be ready to compromise to establish a workable schedule for everyone involved, in order to create the best learning environment for the residency. A school district calendar should be available for reference during the planning session. **If you have any preconceived notions of how this residency should work, let your Artist know.** Perhaps the school is working on a theme or project into which the residency could be integrated. Or you may have ideas regarding blending this program into one of your curricular areas. Express these or any other thoughts with your Artist. They will be able to tell you whether these ideas are workable or not. Or perhaps they can help you to expand your idea. Whatever the case, the more you talk with your Artist, the better the residency will be. A final, agreed, residency schedule should be made available to everyone involved in the residency, including the Artist.

Contact Sessions

A contact session is a meeting between the artist and a group or class. A residency Artist conducts no more than four contact sessions per day. Each contact session is typically 45 minutes to 1 hour long, but may be adjusted to meet the needs of the Artist, participants or discipline. Additional time each day should be scheduled for the Artist's preparation and studio time. Artists may choose to forego their studio time and that is their option - but we encourage them to use this time to demonstrate their skills before school and community members.

Core and peripheral groups

Each residency site must identify core and peripheral groups. The core group meets with the Artist daily. Peripheral groups meet less often with the Artist. Teachers, staff, student, parents and other community members may be selected as core or peripheral group participants. The Artist may not be able to work with everyone. Some disciplines require a great deal of individual instruction. The final decision on group size and composition should be made with the Artist during the planning session.

Artist Communication

During each residency, students and teachers should have access to the Artist via a mailbox placed in the main office. This mailbox allows teachers and students to communicate with the Artist during the residency. The mailbox should be established upon the start of the residency and the staff should be aware of it as a way to communicate with the Artist. This allows a free flow of information and makes keeping in contact during the residency easier. **The ISC should also be checking in with the Artist on a daily basis.**

Teachers and Staff

Teachers and staff play a critical role in the success of the residency by contributing to the artistic vision of the residency through collaboration with the Artist. They ensure a safe and disciplined atmosphere for work by **being present during all contact sessions**. They develop themselves professionally through the arts by fully participating in the residency activities. They extend the residency experience by designing follow-up activities. Most importantly, they feel more comfortable thinking and creating like artists themselves.

Parents

Parents are their children's first teachers and, especially during the pre-kindergarten and elementary years, play a crucial role in nurturing their children's creative talents and interests. Whenever possible, include parents as participants. Parent-child workshops are a great way to promote parental involvement and learning during the residency.

Artist Studio & Planning Time

Studio time is a necessary part of each residency. Without time to devote to their own work, many artists could not travel to residencies. Artists need daily time and space to make art. Sponsors should provide adequate studio space and reasonable access during the residency. Artists' studio time should be discussed during planning sessions. Studio time must be open so residency participants can observe the development of artists' work over time. During long-term residencies, some artists may spend two days out of five working in their on-site studios. Planning time is important for artists. They use it to prepare for contact sessions, workshops and public presentations and to evaluate residency progress. Schedule some prep time at the planning meeting.

Staff Professional Development

A strong professional development component is **required** of every residency. For example a hands-on workshop i.e. providing training and information on the use of specialized art equipment and/or the use of a particular art form in the classroom. Alternatively a presentation could be given

on a particular art form, providing examples of how this can be integrated into classes with practical information given as handouts. Participants should gain confidence and understanding of an art discipline and insights into the artist's vision. As the length of the residency increases, so should the number of opportunities for staff professional development. Schedule a minimum of one such opportunity. Advanced planning is essential to ensure the delivery of effective professional development experiences. All staff, especially those scheduled to work with the Artist, should participate.

Community Outreach

Artists and schools should plan ways to extend the residency experience beyond the host site. Consider inviting senior citizens, representatives of businesses, community organizations and government representatives to become part of the residency activities. Please include state legislators in all aspects of your community outreach.

Public Presentations

Residencies give artists important opportunities to present their work. Presentations can be an effective way to enhance the cultural life of a community and help to ensure follow-up activities and exposure of a larger number of individuals to the Artist and their art form. Presentations should not drive the residency; instead, they are a way to share the residency experience with a larger audience. The ISC and Artist should agree on how to schedule a public presentation. The more elaborate the activity, the more preparation time will be needed. Necessary planning and preparation should be taken into account when crafting the schedule and recruiting volunteer assistance. Receptions, open classes, lecture/demonstrations, readings, exhibitions, concerts, plays, dance presentations and other performances are possible. Public presentations should be well publicized.

FAA and ASCA MUST BE credited for running the Artists in Schools Program in all publicity, media reports, and printed materials. The wording for a credit line is provided below, under the section 'Contract/Final Reporting Forms'.

Also, please notify the FAA Education Coordinator of all events related to AIS residencies.

Closure

As the residency ends, a final closure meeting should be planned for the Artist and participants. They should assess the residency and consider what was and was not successful. This is a time to develop plans that will extend and build on the residency experience. The Artist and participants may suggest ways to support multi-disciplinary teaching, strengthen arts curriculum, use outside artistic resources or shape the next residency.

Assessment

The Artist and ISC **MUST submit written final reports** at the completion of the residency. These are provided in the back of this booklet. They must be completed within 14 days of the completion of the residency unless it is after May 1, when the forms must be turned in immediately upon residency completion. Other forms of assessment may be used to look at changes in teacher practice and student learning. Photos, journals, video documentation, process portfolios, interviews and observations are valuable ways to reflect on the residency experience and depth of learning by participants.

Living Arrangements for the Artist

Hospitality

Welcoming activities for artists should be held early in each residency. All participants should know who the Artist is, that they are in residency and the focus of the artist's work. Receptions allow the staff to meet the Artist, hear their ideas for residency work and ask related questions. These social activities are not intended to replace the artist-staff workshop for professional development. Artists should have opportunities early in the residency to introduce their work through assembly performances, lectures/demonstrations, workshops or classroom presentations, staff meetings.

Accommodations

Securing free or reduced-rate housing for out of town artists is a responsibility of the ISC. Often, an ISC will arrange for lodging at a local hotel or bed and breakfast in exchange for public recognition of the contribution. Some artists are willing to stay in the homes of staff or community members. Lodging details should be confirmed and communicated with the Artist before the residency. The housing must provide the Artist with a place to shower. Laundry and food facilities should be nearby. For help with lodging, please contact Fairbanks Arts Association.

Meals

Lunch for the Artist should be provided each day. ISCs have found many creative ways to provide lunch, such as offering coupons for local restaurants, having parents and students prepare lunches each day, asking community members to prepare box lunches and, of course, offering the school lunch.

If you are providing the Artist with meals, be sure that the Artist knows where to go and when these meals will be served. Avoid confusing situations, such as delegating meal duty to a different family each night. Running from home to home can be exhausting for the Artist. If the Artist will be in your community over a weekend, be sure they have meals or invitations. Please ask the Artist about their dietary restrictions and be attentive to them.

If the school is providing food for the Artist to prepare by themselves, or if the school will provide an allowance for the artist to buy food, the artist must be provided with kitchen facilities, in or very near their housing.

Site and Community Tour

For artists who are not familiar with your site or community, a tour is a good way to introduce them to their new home away from home. A site floor plan, community map and other support information or materials are helpful.

What a Visiting Artist May Not Know

Be prepared to answer numerous logistical questions, such as:

- Where should I park my car... leave my coat? ...store my supplies?
- Should I buy my lunch, bring it, or is it provided?
- Should I use my first name with students? Should I address teachers by Mr., or Mrs., or use first names?
- Who will help with clean up?
- Are there discipline codes (e.g., hands up for quiet)?
- Can we move the desks?
- Are there established "quiet zones" or times?

An Orientation Packet Sent to the Artist 2-3 weeks Before the Visit Could Include:

- A map to the school from where they will be staying in the community

- A map of the school interior
- A clear schedule of the Artist's activities, including performances, classroom visits or workshops, lunch and teacher meeting times
- Information regarding artist mailbox set up in the main office
- The names of the building administrators, secretaries, custodians, classroom teachers, etc.
- Important instructions on school set-up and clean -up procedures
- A copy of the local newspaper to acquaint the artist with the general community and current events
- A copy of the school newspaper
- Any roles or special considerations the artist should be aware of in your school

Sponsor Grant Agreement

CONTRACT/ FINAL REPORTING FORMS

Contract

Read the Contract paperwork thoroughly. Be sure to note the amount of matching money required to fund your residency. Some artists may require a higher weekly fee, in which case the school will need to pay more, so check carefully what is written under the total amount payable under Part II Consideration. Ensure that you have obtained all necessary contract signatures: (1) the In-School Coordinator, (2) the Artist, and (3) Fairbanks Arts Association's Education Coordinator. Make two copies of the contract and return one promptly to Fairbanks Arts Association; keep one copy for yourself.

Final Report and Evaluation Form

In-School Coordinator and Artist's Final Report and Evaluation forms are available at the back of this handbook. These forms, along with support materials, must be completed and returned to Fairbanks Arts Association **within 14 days of the end-date of the residency**. Timely submission of the final reporting materials (including photos, other supporting materials) are necessary for continued funding of the AIS Program in FNSBSD.

Failure to submit these reports can jeopardize future ASCA funding for this AIS Program. Information from final reports will be used in the evaluation of future grants.

Legislator Lists

Write your School District Board, legislators and/or other policy makers about your residency and the support you received from FAA. Place legislators on your mailing lists. Do not know who your legislators are? Visit: <http://elections.alaska.gov/Core/electedofficials.php> (part of the Alaskan Legislature website). Complete instructions and ideas are included in the Advocacy Section of this Handbook.

Fairbanks Arts Association and ASCA Credit

Because you have been granted public money, you are required to inform the public and legislators that Fairbanks Arts Association and Alaska State Council on the Arts (ASCA) are the source of your funds. Include our logo/name on any brochures, fliers, posters, or other print or electronic materials produced for this residency. Also include the following statement:

The Fairbanks Arts Association Arts in Education Program is part of the Alaska State Council on the Arts with funding support from the FNSBSD, Alaska State Legislature, and the National Endowment for the Arts, a federal agency. Rasmuson Foundation and Fairbanks Arts Association are providing additional support with funding.

Contact with local news sources

It is important to highlight your residency plans and the granting of public funds. For example, *The Fairbanks Daily News Miner* often accepts such stories to their “Daily Applause” column. Please make sure to include copies of any publicity when you return your final residency reports to FAA. **Fairbanks News Miner: 456-6661**

NOTE: **It is imperative** that Fairbanks Arts Association be informed of the events and media involved in your residency. Please email education@fairbanksarts.org to inform FAA of all media stories, public performances, and any other events involved in the residency.

IN-SCHOOL COORDINATOR'S RESIDENCY RESPONSIBILITIES: BEFORE, DURING, AND AFTER THE RESIDENCY

BEFORE THE RESIDENCY

PROMOTING THE RESIDENCY

- Obtain the Artist's publicity packet (if they have one), containing photos and a news release, well in advance of the residency
- Take inventory of what media contacts you have. Assign responsibility for writing the news articles and making calls. This is the time for the Artist and In-School Coordinator to define the important ideas to be shared with the community. You should provide information about the Artist, art discipline and why this experience is valuable to students
- Inform newspapers and other local news media about your residency plans. Call them before the residency to discuss publicity opportunities
- Make full use of on-site media, such as a school, district or organization newsletter, mailing lists, bulletin boards, banners, fliers, marquees, closed circuit TV and announcements, web sites and distance learning broadcasts
- Verify facility and space available for public presentations
- Confirm participation and scheduling of volunteers, such as parents, grandparents and local businesses, to support activities
- Invite parents, school board and community members so they will understand and support residency goals, objectives and activities. Their direct involvement can make a difference in future support for arts education programming
- Keep legislators, district school Board members, city council members and other key decision makers informed about the importance of this program. Include them in the residency activities and give them a key role to play, such as welcoming guests or delivering an opening speech. Other options include making a five-minute videotape of the residency, including interviews with students about the residency experience; having parents send something describing their experience, or that of their children, during the residency; or sending letters to legislators, written by students and other participants
- Recognize Fairbanks Arts Association and ASCA in all promotional materials. Use the appropriate ASCA and FAA logos and credit line provided
- Send news clippings, photos, newsletters, videos or other publicity to AIS Program for future promotional use

DURING THE RESIDENCY

- Respect the residency schedule established during the planning session. If you need to amend the schedule, discuss proposed changes with the Artist. If a significant change is proposed, confer with the FAA staff before proceeding
- Be flexible if change is needed. New ideas may emerge as the artist and participants work together. As a result, the original residency plan may change
- Maintain open communications. Teachers, staff, the ISC and administrator should talk and share ideas every day with the artist
- Serve as an AIS Program advocate by inviting educators and members of the larger community to participate in the residency activities. Share FAA and ASCA promotional materials with them, so they can learn the full range of our grants, programs and activities

AFTER THE RESIDENCY

- Complete the In-School Coordinator's Final Evaluation Form and Report, and prepare support materials, including photos, video footage, brochures, flyers, school newsletter, media articles, staff/parent emails/letters etc. **Return them to the AIS office within 14 days after your residency ends.** Teacher and support letters and questionnaires may be included. The Final Evaluation forms are included in the AIS Handbook. Schools/organizations that do not complete and return their final reports will not be eligible for future AIS grants
- Offer to mentor others in your school district, organization or community who want to learn more about sponsoring a residency
- Meet with the Artist, students, and other participants in the residency to discuss their experience, whether residency goals were met, and what follow-up activities can be held. Thank participants for their contributions
- Present a workshop on the residency during future professional conferences or in-services.
- Thank individuals and organizations that contributed to the success of the residency, especially state legislators, school board and city council members, media representatives and local funders. See the end of this handbook for more ideas on how to thank legislators and help the successful continuation of the AIS Program through advocacy

Contact with local news sources is important to highlight your residency plans and announce the granting of public funds. For example, *The Fairbanks Daily News-Miner* often accepts such stories for the "Daily Applause" column. Please make sure to include copies of any publicity when you return your final residency reports to FAA. Fairbanks News-Miner: 456-6661.

Useful Links

cheapjoes.com *for art supplies*

dickblick.com *for art supplies*

danielsmith.com *for art supplies*

Fairbanks Arts Association's (FAA's) Artist in Schools (AIS) Implementation Checklist

FAA is providing you with this checklist as a tool to help with the implementation of your AIS project in Fairbanks. Completing each of the items in the checklist below will ensure that you are meeting all of the terms of your AIS grant, and keep track of where you are with your project management. We hope you find this helpful! Please note that you do not need to return this completed checklist to us - it is offered solely for your project management purposes. Our checklist is based on ASCA's version, which they include in their online resources.

Please refer to the 'In-School Coordinator's Guide' and 'In-School Coordinator's Residency Responsibilities Before, During, and after the Residency' sections of FAA's latest AIS Handbook for more detailed guidance.

Task	Date completed	Responsible Personnel
Artist of choice made and residency dates confirmed		
Artist in Schools (AIS) Contract signed by In-School Coordinator, Principal and Residency Artist & emailed back to Fairbanks Arts Association (FAA) for signature by FAA's Education Coordinator		
Artist travel arranged and confirmed (if applicable)		
Artist accommodations confirmed (if applicable)		
School staff professional development activity with the Artist is planned and scheduled (teacher workshop, artist lecture demonstration, staff discussion, etc.)		
Artist community engagement activities planned and scheduled (parent night, artist studio visit, etc.)		
Necessary project supplies ordered/gathered		
School pre/post residency activities (teacher prep/student prep/community prep, post-residency advocacy, etc.) planned		
School staff notified about staff development		
Media coverage set up (PR shout submitted to FNSBSD, calls made to media contacts at News Miner, local TV stations etc.)		
Community notified about community engagement activities		
Project evaluation tools prepared (how will we measure the success of our project? Does our measurement align with our stated goals?)		
Project documentation planned (who will take pictures? Can we share these pictures with FAA, ASCA and/or our elected officials in our final evaluation report?)		
Advocacy plan complete (i.e. letters sent to elected officials with or without student artworks, parent testimony at school board meeting, letter to the editor drafted and sent, etc.)		
In-School Coordinator's Final Report completed and sent to FAA, with copies of all necessary supporting documentation/photos (Deadline: 14 days after end of residency)		



Promoting traditional and contemporary arts in Interior Alaska since 1966



ARTISTS IN SCHOOLS CONTRACT

This contract is made by Fairbanks Arts Association, _____ (In-School Coordinator at _____ School), and _____ (hereinafter called Artist) on _____ (date) for the purpose of establishing a relationship of employer and independent contractor absolutely excluding any employee-employer relationship.

The **School** and the **Artist** agree to the following:

I. **Services to be Performed**

A. The **School** and **Artist** shall:

1) Provide proper credit for this program, as follows:

The Fairbanks Arts Association Artists in School Program is part of the Alaska State Council on the Arts education programs, with funding support from the FNSBSD, Alaska State Legislature, and the National Endowment for the Arts, a federal agency. Rasmuson Foundation and Fairbanks Arts Association are providing additional support with funding.

This credit line must accompany all publicity related to the program including, but not limited to, radio, television, newspaper or other public announcements, flyers, community event programs, newsletters, etc.

2) Designate for the period of _____ (starting date) to _____ (finishing date), the schedule to be mutually determined by the Artist and the In-School Coordinator.

3) Acknowledge that artists are required to present their skills in two aspects: one to the community either through a personal performance, exhibit, workshop or presentation that may involve the students, and the other to provide at least one teacher/community workshop or in-service and the necessary supplies for the program within the specified residency budget.

The Artist is to be considered a resource, not a teacher. As such, the Artist is not authorized to conduct classes without the classroom teacher present or give grades.

4) **The School and Artist agree to complete final reporting forms and return them to Fairbanks Arts Association within 14 days of the last day of residency.**

5) The **In-School Coordinator/School** agrees to:

a) Communicate with the **Artist** and **Fairbanks Arts Association** regarding:

- ♦ Food arrangements (if applicable)
- ♦ Travel arrangements
- ♦ Schedule of classes
- ♦ Publicity of activities
- ♦ Housing arrangements
- ♦ Goals and expectations of the project

- b) Provide travel for the Artist as follows (please check one):
 _____ Through the School travel agent
 _____ Artist is a local resident and will not be reimbursed for travel expenses.
- c) Provide housing that is clean and comfortable (if applicable).
- d) Provide for meals as follows (please check one):
 _____ Provide out-of-town Artist with food allowance equal to \$100 a week
 _____ Provide prepared meals for the out-of-town Artist
 _____ Provide the local Artist with a school lunch
 _____ No meals will be provided as Artist is a local resident

The signature of Fairbanks Arts Association's Education Coordinator must be included on the last page of this contract before the Artists in schools residency may begin. Until terms of residency are agreed upon and contract has been signed by FAA's Education Coordinator, no funding will be granted and no residency should occur.

II. Consideration

A. The **School** is responsible for:

- Providing a Purchase Order number or payment to Fairbanks Arts Association (FAA) in the amount of \$400/week of the residency, plus any additional financial compensation agreed with Artist (if applicable):

of weeks of residency _____ X \$400 = _____ (School to **FAA**)
 plus
 Additional Artist compensation agreed at \$_____ per week

To give a total amount of \$_____ (School to **FAA**)

- Residency supplies and materials

B. **Fairbanks Arts Association** is responsible for:

- Payment to **Artist** in the amount of \$1000/week of residency, plus any additional Artist compensation agreed to and paid for by the School to FAA (if applicable)

weeks of residency _____ X \$1,000 = _____ (FAA to **Artist**)
 plus
 Additional artist compensation agreed at \$_____ per week

To give a total amount of \$_____ (FAA to **Artist**)

Available after consultation with FAA Education Coordinator:

- A transportation stipend may be available to Artist, only after consultation with FAA Education Coordinator. Contact FAA Education Coordinator.

School and Artist, Please Note:

Payment to the artist cannot be made until FAA receives In-school Coordinator's final report forms and supporting documents, payment from the School and final report forms from the Artist. Delay of receipt of any of the above will result in the delay of payment to the Artist. Contact FAA Education Coordinator with questions.

III. Cancellation

A. The Artist agrees to comply with the School/FNSBSD cancellation policy (available through the Fairbanks North Star Borough School District).

IV. Additional Provisions

A. *The Artist states and affirms that he or she is acting as a free agent and independent contractor, holding him or herself out to the general public as an Independent Contractor.*

ARTIST

SCHOOL/In-School Coordinator

Signature

Signature

Printed Name

Printed Name

Contact Telephone

Contact Telephone

Date

E-mail Address

Social Security or Federal ID #

School

Mailing Address

Date

E-mail Address

SCHOOL/Principal

Emergency Contact (name & phone #)

Signature

FAIRBANKS ARTS ASSOCIATION

Printed Name

Education Coordinator's Signature

School

Printed Name

Date

Date

**The signature of Fairbanks Arts Association's
Education Coordinator
must be included on this page
before the Artists in Schools Residency may begin
and funding approved.**

Email a copy of this contract to FAA's Education Coordinator at education@fairbanksarts.org.

Artists in Schools

IN-SCHOOL COORDINATOR FINAL REPORT & EVALUATION

GENERAL INFORMATION

School _____ Your Name _____

Artist _____ Art Form _____

Dates of Residency _____ Email & Phone # _____

STATISTICS (required by the National Endowments for the Arts). Please give approximate numbers if actual numbers are not known.

- _____ # of students involved in the residency
- _____ # of teachers/administrators involved in the residency
- _____ # of people involved in the teacher training workshop(s)
- _____ # of participants in the residency (list total number of participants including audience members i.e. attending performances, exhibits, etc.)
- _____ # of above individuals considered minority* (please estimate or give percentage)

* The definition of minority includes American Indian, Alaskan Native, Asian and Pacific Islanders, Black and Hispanic ethnic groups.

Please list sites (churches, recreation centers, pre-schools, etc.) or schools hosting residency activities other than the sponsoring school:

PRE-RESIDENCY PREPARATION (circle the number that applies)

	strongly agree	average			strongly disagree
	5	4	3	2	1
The Artist was:					
• Enthusiastic	5	4	3	2	1
• Prepared and Organized	5	4	3	2	1
The objectives of this project were clearly defined and mutually understood	5	4	3	2	1
Information provided by Fairbanks Arts Association was helpful	5	4	3	2	1
Students' level of enthusiasm was high	5	4	3	2	1
Teachers' level of participation was high	5	4	3	2	1
Community involvement was high	5	4	3	2	1

Continued next page

PLEASE EXPLAIN YOUR RESIDENCY (use separate page if preferred):

1) The benefits of this program to students, teachers and other community members:

2) What advocacy was used to bring the value of arts education to the attention of the community and lawmakers:

3) Special populations involved in the program. (i.e. seniors, special needs, etc.):

4) Any problems that occurred during the program:

5) Examples of growth:

6) Teacher professional development activity:

7) Follow-up activities planned, other information, feelings or thoughts that come to mind:

IN-KIND CONTRIBUTION

This certificate verifies that the following housing and/or food was provided for the artist(s) during his/her AIS residency. Calculating donated housing at \$560 per week (\$80 per night) and donated meals at \$100 per week, the artist was provided with donated food and housing at a level of \$ _____ for the entire _____ week residency.

A list of additional goods and services provided in-kind for this residency is attached: yes _____ no _____

Signature: _____

Date: _____

Printed Name: _____

Title: _____

Artists in Schools

ARTIST FINAL REPORT & EVALUATION

This information may be sent to the sponsoring school unless you request otherwise.

GENERAL INFORMATION

Artist _____ School _____

Art Form _____ Dates _____

_____ # of working days, including weekends with workshops and set-up days

Are you considered a minority?*

* The definition of minority includes American Indian or Alaska Native, Asian or Pacific Islander, Black and Hispanic ethnic groups.

_____ yes _____ no Alaska Resident? _____

STATISTICS (required by the National Endowment for the Arts)

Please give approximate numbers if actual numbers are not known.

_____ # of students involved in the residency
_____ # of teachers/administrators involved in the residency
_____ # of people involved in the teacher training workshop(s)
_____ # of participants in the residency (list total number of participants including audience members i.e. attending performances, exhibits, etc.)
_____ # of above individuals considered minority* (please estimate or give percentage)

Please list sites (churches, recreation centers, pre-schools, etc.) or schools hosting a residency activity other than the sponsoring school.

RESIDENCY EVALUATION (circle the answer that applies)

Did you work the minimum 4 hours per day with students?	YES	NO
Did teachers stay in the classroom while you worked with students?	YES	NO
Did teachers participate in residency activities with their students?	YES	NO
Did teachers participate in a workshop/in-service?	YES	NO

If "No," explain

Continued next page

Please rate this residency in the areas below using the following scale:

1 = Disappointing, 2 = Acceptable, 3 =Favorable, 4 = Exceptional

Teacher preparation for residency	1	2	3	4
Student preparation for residency	1	2	3	4
Quality of experience for students	1	2	3	4
Quality of experience for teachers	1	2	3	4
Quality of experience for artist/company	1	2	3	4
Flexibility of school in planning/scheduling	1	2	3	4
Effectiveness of the In-School Coordinator	1	2	3	4

How would you rate your overall satisfaction with this residency? 1 2 3 4

Strengths: _____

Weaknesses:

How would you rate the collaboration between you and the teacher(s) or in-school coordinator in planning & implementing this residency? 1 2 3 4

Comments:

Describe how you and the school/teachers set learning objectives for the residency and evaluated how you met those learning objectives.

FACILITIES (circle the answer that applies) Please rate accordingly: 1 = disappointing, 2 = acceptable, 3 = favorable, 4 = exceptional

Studio space was clean, suitable and accessible. 1 2 3 4

Food and housing arrangements were comfortable
and adequate (if applicable) 1 2 3 4

Comments/suggestions for facilities:

NARRATIVE REPORT - Must be returned with this evaluation

In no less than two pages please list:

1. An overview of residency activities
2. Sample schedule
3. Description of teacher and community workshops/in-services
4. List of follow-up activities left at the site
5. Comments on the successes of the program
6. Description of any challenges and outcomes that occurred
7. Instances of notable student/teacher or community member growth as a result of your residency

NOTE:

- Be sure to include copies of any publicity, posters, programs or fliers for the residency.
- The narrative report is for FAA AIS Program use only.

RETURN FORMS TO: FAA Education Coordinator at education@fairbanksarts.org. Any supporting materials should also be emailed to this address or hard copies mailed as needed to: Fairbanks Arts Association c/o Education Coordinator, PO Box 72786, Fairbanks, AK 99707.

If you have questions, please call FAA Education Coordinator at (907) 456-6485 ext. 222, or use the above e-mail address.

SAY THANK YOU TO YOUR LEGISLATORS!

The Fairbanks Arts Association Arts in Education Program is part of the Alaska State Council on the Arts (ASCA) with funding support from the FNSBSD, Alaska State Legislature, and the National Endowment for the Arts, a federal agency.

It is very important, as a recipient of a grant from ASCA, that you contact your legislators and let them know how much you appreciate public support of the arts. Here are some ways you and your school can be strong advocates for arts education.

1. Write a letter (sample letter on next page).

Here are some details to include:

- Tell a bit about the project that was funded through our organization and how much you appreciate the grant.
- Tell them if the project would not have been possible without the grant.
- If state support provides your organization leverage to obtain other larger grants, then please state that.
- Have students involved in your project help you with your letter, or better yet, send their own.
- If you have press coverage, include that with the letter.
- Send photos with your letter, taken during the art process and/or of the artwork completed by your students.
- If possible send samples of your students' original pieces of artwork with your letter for display.

2. **Who are your legislators?** Contact legislators from your residence – not your business. Legislators want to hear from their constituents. Be sure to contact both your Senator and your House Representative.

3. Here's how to locate your legislators:

- a) Go to <http://elections.alaska.gov/Core/electedofficials.php>
- b) If you can't find your legislators, call the Fairbanks Legislative Information Office on 452-4448 and they will help you find your Senator and House Representative.

4. Include a copy of this letter in your final report to Fairbanks Arts Association.

We have more ideas that we'd like to share with you about getting elected officials involved in arts events. Think of every event you hold as an arts advocacy opportunity. Invite a legislator, and when she/he comes, make sure you give proper introductions. By attending an arts event, a politician is personally exposed to the importance of an art organization in the community.

Thank you! You are helping make sure that public funding of the arts continues.

This is a copy of a letter written by a school that participated in the Artists in Schools Program. Thank you letters to your legislator are required and a letter is a great way to include students, teachers and parents in the success of a grant-based program. We appreciate your efforts and support and ask that you provide copies of your letters when returning your Final Evaluation forms. You are welcome to use this letter as a guide and to adapt it as you wish. Thank you!

Note: A great way to get signatures is to post the letter(s) or place them on a table at your final performance/exhibition allowing community members, parents and teachers to read and sign at their leisure!

_____ (School) _____

_____ (Address) _____

Date: _____

The Honorable _____ (name of legislator for your area)

Alaska State Legislature

State Capitol (MS3100)

Juneau, AK 99801-1182

Dear _____,

We thank you for budgeting money to the Alaska State Council on the Arts to allow them to provide the Artists in Schools Program. We are a (city/village) of (#) people who are now enjoying the artistic gift of _____ (artists name) _____ though a (#) week (art form- i.e. ceramics, dance, painting) residency program. We would never have been able to afford or coordinate such a program without the help of ASCA and the Fairbanks Arts Association. Thank you for your support to these worthwhile organizations. The arts are a vital expression for growing students and adults alike. We are grateful for dollar support and hope that you will be able to continue to lead others to finance these excellent organizations so that we may be able to learn from other artists in the future. Please do all you can to keep this program alive.

Sincerely,

The Thankful people of _____ (city) _____, Alaska

Signatures:

Artists in Schools/Fairbanks Arts Association

Release Form for Photographic Images

1. Please identify the best photos/slides/digital pictures from your program(s), and
2. Procure parental signature release for each child in photos that display fewer than 4 recognizable children (group photos do not require release).

Image# _____

Description _____

I give Fairbanks Arts Association and its agents permission to use photographs that include my child for program publicity. Examples of use may include: Annual Report, advocacy materials for State Legislators or community.

Student Name _____ Parent Signature _____

Student Name _____ Parent Signature _____

Student Name _____ Parent Signature _____

Image# _____

Description _____

I give Fairbanks Arts Association and its agents permission to use photographs that include my child for program publicity. Examples of use may include: Annual Report, advocacy materials for State Legislators or community.

Student Name _____ Parent Signature _____

Student Name _____ Parent Signature _____

Student Name _____ Parent Signature _____

Image# _____

Description _____

I give Fairbanks Arts Association and its agents permission to use photographs that include my child for program publicity. Examples of use may include: Annual Report, advocacy materials for State Legislators or community.

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Student Name _____ Parent Signature _____

Student Name _____ Parent Signature _____