



Artist Manual 2024-2025

Table of Contents

Mission; Values on Diversity, Equity and Inclusion; and Aligned Action	4
ArtsConnection Mission.....	4
ArtsConnection Values on Diversity, Equity, Inclusion and Access	4
Aligned Action.....	4
Anatomy of a Residency	5
Residency Map (RM).....	5
Planning and Reflection Meetings.....	9
Pre-Residency School Partners Arts Workshop.....	12
Observations.....	12
Community, Equity, Access, Inclusion and Diversity (CEAID) in Residencies	13
COVID-19 Policies and Procedures (as of 09/01/2024).....	13
Hiring, Supervision and Evaluation of Artists	15
Standards of Conduct	15
General.....	15
In Schools.....	15
Lateness/Cancellations	16
Special Circumstances.....	16
Supervision	16
Job Descriptions.....	16
Artist Compensation Policy.....	19
Contracts	19
FY25 Artist Pay Structure.....	20
Additional Rate Changes from FY23 (non-E010/ instructional time)	21
Meetings.....	21
Planning.....	22
Materials Prep Time:.....	22
Breaks during the Teaching Day and Missed Days or Meetings	22
Travel Policy.....	23
Artist Sick Leave Policy	23
Requesting Sick Pay	24
Delaying and Forfeiting Payment	25
Fingerprinting and the DOE PETS Database	27
Getting Fingerprinted	27
Artists Already Fingerprinted	27
Policy Against Sexual and Other Unlawful Harassment.....	28
New Artists.....	28

Hiring Criteria.....	28
New Artist/Assistant Orientation Meeting	29
Trial Period.....	30
<i>Observations and Evaluation</i>	30
Artist Evaluation meeting	30
Artist Evaluation Follow up.....	31
Artist File Checklist.....	31
<i>Criteria for Evaluation</i>	31
Teaching Artists.....	32
Criteria for Evaluating Performances.....	33
<i>Administrative Relationship to ArtsConnection</i>	34
Contracts.....	34
CASPIO - Artist Payroll Process.....	35
ADP - Access to Paystubs and W-2 forms.....	35
Use of ArtsConnection’s Offices	36
Expenses.....	36
<i>Safety</i>	36
<i>Media and Outreach Policy</i>	39
<i>Teaching Artists Advisory Board (TAAB)</i>	40
Purpose and Function:.....	40



Mission; Values on Diversity, Equity and Inclusion; and Aligned Action

ArtsConnection Mission

To address the educational challenges for the 21st century, ArtsConnection's research-based arts programs create liberated learning environments. Our programs support literacy, communication, creativity, collaboration and critical thinking. ArtsConnection's partnerships include and strengthen the diverse voices of New York City's children and youth, cultivating their arts and academic skills for success in a changing world.

ArtsConnection Values on Diversity, Equity, Inclusion and Access

ArtsConnection believes its community of artists, staff and board play a unique role in modelling humanity in all of us. Because we value the arts as a universal language, we strive to create socially just learning environments that are reflective of the city's demographics and that affirm and practice the values of equity, diversity, and inclusion through the various roles and responsibilities we have in all our work.

We respect all communities with which we work and strive for ongoing reflection on patterns of racism, sexism, heterosexism, cis-sexism, classism, ableism, nativism, ageism, religious, body type and other forms of discrimination and oppression that can negatively affect the young people in our programs.

Aligned Action

We strive to achieve Liberated Learning Environments through on-going practice, reflection and assessment in the following areas:

- **Arts:** providing and valuing a multiplicity of art forms and artistic genres from around the world.
- **Schools and Classrooms:** creating learning curricula, processes, and environments that model and address diversity, equity and inclusion.
- **Staffing:** hiring a diversity of artists, educators and administrators who are demographically representative of the communities we serve and conscientiously committed to elevating equity in their work.
- **Community Partnerships:** creating authentic and mutually beneficial relationships and collaborations.
- **Work Environment:** building a culture that provides professional development and ongoing reflection on eliminating bias and creating equity in our internal- and external-facing work.

Definitions

Equity: fairness and justice for all people.

Diversity: variety, multiplicity, and intersectional.

Inclusion: authentic representation, empowered participation, full access, and true belonging.

Access: supporting equal entry for people of all abilities to perceive, operate, and understand.

Anatomy of a Residency

Whenever possible a typical residency for 2-5 classes per day includes: no less than 5 teaching days with students (one class at a time; except special education students are sometimes mainstreamed or combined); a planning meeting; at least two to three reflection meetings; and a 45-minute school staff development session for teachers which includes goal setting and experiential components.

AC's recommended [Residency Overview](#) under the LLEF divides the residency into 3 portions.

Residency Overview

Prior to residency – Teacher Workshop for the Classroom teachers, Paraprofessionals, and Admin, a Logistics meeting, TA Responsive Planning

First Third of the Residency – Community Building through art experiences, getting to know each other & the art form, Learning Artistic Toolbox skills, Reflection meeting with collaborating teachers.

Second Third of Residency – Deepening artistic skills, utilizing them in artistic practice. Collaboratively developing goal/aim final sharing together as a community, Peer feedback, small group work, choicemaking, reflection. Reflection meeting with collaborating teachers

Final Third of Residency – Hone in, finalizing, continuing to deepen art making. Create towards final collaboratively decided goals/sharing experience

Please also note the established *performance options below.

- **1-10 class sessions “Workshop Mini-Series”:** *Could culminate in an internal celebration, class reflection, open class that families watch, a student only rug share, etc.*
- **11 –18 class sessions:** *Could culminate in any of the previous offerings or a cross classes sharing, hallway gallery, etc.*
- **19 class sessions and up:** *Can culminate in any of the previous offerings or a school community & parent invited sharing, or gallery event.*

*Please plan on an ongoing consideration of full school community – students, teachers, admin, parents etc. for the final event plans. There is flexibility needed as it applies to student input.

Residency Map (RM)

As part of ArtsConnection’s commitment to providing children with quality arts education experiences, all lead teaching artists must complete a Residency Map (RM) form for every residency – both in-person, remote, or

hybrid.

We'll cover the main elements below but if you would like to see example RMs or learn more about Learning Targets, etc. more information can be found on the Teaching Artist Resource Page at artsconnection.org

What is a Residency Map?

- An overview of your residency plan (with broad goals established by you and the collaborating school partners in the planning meeting). The overview also includes NYC Arts Blueprint goals.
- The big ideas and major skills introduced and developed which are foundational to the art form.
- A mid and ending reflection that tells the story of your work with students, what you learned from them, and how the residency was adapted to meet their personal goals, artistic interests, and skills specific to the art form. Reflections can also include anecdotes and any resulting artifacts which may be included in audio or visual formats.
- Your PM will provide you with a Residency Map Template with a completed first page.
- This format invites TA's who are more comfortable with writing about their work to provide a detailed written reflection and those who are less comfortable, to supplement with media if possible. Supportive student artifacts are highly recommended. Reflections should be informed by the residency reflection questions provided in the residency map. Artists who find the submission of visual/media artifacts to be more accessible can focus submit a more concise written reflection to support their media submissions. Up to three, 2-3 minute *decent quality video clips, or photos of student work are acceptable. Artists are invited to utilize text to speech technology for the written requirement as needed. These portions of the map are to be submitted to support mid-point and final residency reflections.
- *Audio should be coherent without the need for subtitles.
- There are [3 key elements](#) of ArtsConnection's Educational Framework that should inform your reflections. The [key approaches](#) provided can build understanding about the Framework. Please feel free to check in with your program manager or Kyla Mckoll, Director of Professional Learning, for residency map support.

Who needs to complete a Residency Map (RM)?

The RM is the responsibility of every ArtsConnection Lead Teaching Artist. This year, there is a \$60 curriculum writing fee towards the creation of the residency map, which may be dispersed as 2 payments of \$30; at the midpoint and endpoint of your residency. The curriculum creation service will be booked for each point an artist should submit a portion of the map by their Program Manager (PM). The fee will be paid out on the scheduled next artist payroll date(s).

When is the Residency Map (RM) due?

Although a general overview of the skills and activities that you plan to introduce to the students is expected to be provided at your planning meeting, the first draft of your RM including a mid-point reflection should be completed at the residency midpoint and should be available for your first reflection meeting at schools or teaching sites. If this mid-point reflection is submitted at the residency midpoint, you will receive an installment of \$30 towards the curriculum map. Updated drafts must be available as needed for all reflection meetings.

A *fully completed version with a final reflection and any related artifacts is due the week your residency is completed. **All reflections should be informed by at least one of the elements of AC's Educational Framework. Incorporating more elements as they apply to your residency is encouraged, as they are interconnected.** When your completed RM is handed in, your final \$30 payment for the RM will be processed under code E018.

**Should an artist submit both reflections solely at the end of the residency, they will be booked for 2 installments of \$30 at that time.*

How do I submit my Residency Map (RM)?

RMs should be emailed directly to your Residency's program manager. Your program manager will review your RM for completion before approving payment towards your RM.

What's the point of a Residency Map (RM)?

- For schools - the RM builds trust and respect. When your work is visible to teachers and principals, it deepens their understanding of your art form and what children will learn as a result of your residency. It builds a common language and helps teachers prepare their students and extend your work into their classroom.
- For ArtsConnection – the RM provides documentation of your work in your own words. It develops our staff's understanding of your process and may help identify areas where you need support. The RM is also used as a tool for marketing your work to educators. The RM is also used by the Development department to report to funders and seek additional funding.
- For you – The RM may serve as an organizing tool to clarify and articulate your teaching practice and help you record the specifics that make each residency unique based on the students and goals of classroom teachers. This can also be a tool for sharing your teaching artist work as you pursue opportunities in the field.

How do I complete this Residency Map (RM)?

1. Start with what you think are the most important elements children need to experience and understand in your art form – what you consider essential. These will be your artistic learning outcomes and can be co-created based on what you learn about the students from your classroom teachers during the planning meeting. **Essential Outcomes-what you want the children to be able to do, know and/or understand**, *i.e. Students will use variation in pitch, stress and tempo to demonstrate mood and characterization.*
2. Be realistic about what is developmentally appropriate and can be accomplished in the allotted time.
3. Use Standards as references: Use the [*NYC Blueprint for Teaching and Learning in the Arts](#) as a resource to provide support in articulating the learning outcomes for students. Use the [National Core Arts Standards](#), which are aligned with the Common Core.
4. Identify key vocabulary-any language that students will use to speak and create within your art form.
5. Take time to create the weekly *Big Picture Focus*. These “big ideas” may shift as you engage in [responsive teaching and planning](#). Although this does not need to be included in a written format as in previous versions of the RM, it is expected that artists will develop a sequence of activities that will help students achieve learning outcomes in a session-by-session process. There should be a goal for each session.
6. Throughout the residency, consider ArtsConnection's [TA Equity Choice Points](#) .
7. Engage with curiosity and reflection on the Framework elements throughout your residency. ([Cultural Humility](#), [Community Building/Belonging](#), and [Student Agency](#)) to create your midpoint reflection – how are you intentionally engaging with these elements, where do you need to focus in the future?

8. Actively consider what teachers have shared about their students' interests, strengths, ethnic and cultural backgrounds, as well as what you learn about the students' identities during the first third of the residency. Through responsive planning, TAs should plan to incorporate important elements of cultural humility, student agency, artistic skills, and classroom practices that support all students which means remaining flexible about adapting to residency shifts as the students' needs, ideas and interests will guide the trajectory of the curriculum. (See "[What Does this Look like in Action-Residency Overview](#)" to help guide responsive planning).
9. Incorporate the [Creative Learning Loop](#) as work is revised and refined, drawing upon student-generated feedback.
10. Actively consider the ArtsConnection [Equity Choice-Points Questions](#), what you've learned from students, successes and challenges and examine their choice making to complete your final reflection.

Remember there is no one way to complete the RM – find what works for you.

What if I'm feeling stressed, lost or confused?

- Don't freak out! Contact ArtsConnection's Director of Professional Learning, Kyla McKoll at mckollk@artsconnection.org for a support session.

Planning and Reflection Meetings

At planning and staff development sessions, please be prepared to set goals for the residency with the participating teachers. You should come to meetings at schools prepared to listen to the teachers and to explain/demonstrate what you will be doing with their students, to clarify roles and responsibilities with classroom teachers and to settle logistical issues and hear about the students’ interests, backgrounds, strengths, and effective supports. Scheduling should be completed by ArtsConnection’s program staff and the school contact person PRIOR to the meeting. All staff development sessions (including reflection meetings) should be facilitated by ArtsConnection’s program staff. Be prepared to take notes which you will use to update your residency map.

Meeting Roles and Responsibilities Chart:

	Program Manager Responsibility	Artist Responsibility	Teacher Responsibility
Before Planning Meeting	1. Touch base with artist: logistics and context of residency 2. Identify and communicate what is needed for the meeting.	1. Prepare Residency Map Draft/Residency Plan based on logistics and context of residency	1. Identify questions you might have about the art form, residency, and your role in it.

<p>Planning Meeting</p>	<ol style="list-style-type: none"> 1. Identify and define who and why we all are at the table (artist, teacher, program manager), and what our experiences with art are. 2. Share the purpose of meetings: addressing issues, concerns, challenges, sharing ideas, resources, options-as it relates to residency and student learning, encourage clear communication and reflection on the process. 3. Help group define what is about to happen: its structure, its attainable goals, ways to work together (building partnership), clarify roles, what students will learn in the art form, find out about the students, and how the arts experience can relate to them and enhance the classroom community. 4. Take notes 5. Make sure points 1- 4 are addressed 6. Provide closure to meeting <ul style="list-style-type: none"> -review of what has been said -short arts experience 	<ol style="list-style-type: none"> 1. Share self as artist and as teaching artist 2. Share possible goals and structure for this residency, artistic skills introduced and gather information about the students-interests, backgrounds, identities, languages spoken etc 3. Be open to responding to and using context, student information, and goals provided by teachers (as it relates to student learning and your art form) 4. Share your needs and any questions you have 5. Take notes 6. Provide an overview of what you will be introducing to students <p><u>*note:</u> for Planning meetings that occur on a day that you are not teaching, you will be paid for 2 hours of meeting time. One of those hours will be used to observe some of the classes you will be working with for 10-15 minutes each. This serves to inform planning and build partnership.</p>	<ol style="list-style-type: none"> 1. Be able to say what your goals are for your students and what themes and curricula plans you are working on in the classroom. 2. Consider your students from an asset-based perspective and remain curious about them-needs, interests, strengths, areas of growth possible through the art form 3. Consider how it relates to the goals you have for your students. 4. Ask questions to clarify the art form, what is about to happen, and what your role might be.
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<p>Between Meetings</p>	<ol style="list-style-type: none"> 1. Observe what is happening in the classroom and how it relates to the previous group discussion. 2. Touch base with artist on residency 3. Touch base with school or individual teachers on residency (when possible) 4. Type up notes from previous meeting (for self, artist and teachers)-raises the bar on the importance of what has been said. 5. Address any concerns or issues brought up by teachers and artists. 	<ol style="list-style-type: none"> 1. Make notes on each class. <ul style="list-style-type: none"> -How students are responding -How working with teacher is going -How goals are being addressed and adaptations made in response to student interest, needs, learning styles, community dynamic etc -anything that has stuck out for you 2. Revise residency map based on experiences in the classroom, your goals, and teacher goals to be handed out at the reflection meeting. 3. Take note of issues or concerns you might have for the next meeting. 4. If there are big concerns and issues, communicate them to your Program Manager 	<ol style="list-style-type: none"> 1. Observe and remain curious <ul style="list-style-type: none"> -how your students are responding to the workshops and what you notice-what they are learning, their reception of activities etc -How working with artist is going -How goals are being addressed -anything that has stuck out for you about student learning, new discoveries etc 2. Take note of issues or concerns you might have for the next meeting. 3. If there are big concerns or issues communicate them to your School arts Coordinator or ArtsConnection Program Manager.
<p>Reflection Meeting</p>	<p>Meeting Chunks: Review Respond Issues Where going</p> <ol style="list-style-type: none"> 1. Help group come up with an agenda within the meeting chunks (what is being learned adults and students, are the goals being met, should they change?) 2. Be part of decision making on issues and concerns (especially logistical ones) 3. Keep group focused on talking about student learning in the art form from an asset-based perspective and how it can relate to the classroom 4. Provide closure to meeting <ul style="list-style-type: none"> -review of what has been said -short arts experience 	<ol style="list-style-type: none"> 1. Be able to talk and respond about each class individually 2. Have plan for the remaining sessions in <i>Residency Map</i> and why making these choices 3. Share your concerns and issues 4. Hear and respond to issues and concerns from teachers. Provide possible options for issues and concerns. 	<ol style="list-style-type: none"> 1. Share observations 2. Ask questions 3. Consider ways you can connect the residency to the classroom or ways the artist can reinforce your work in the classroom <ul style="list-style-type: none"> -vocabulary -management strategies -workshop structure -content 4. Provide information on content you might have that would be helpful to the residency.

Pre-Residency School Partners Arts Workshop

This potential workshop is an hour-long session including a 45-minute art making experience and reflection time for teachers whose classes are involved in the residency, and any other adults that may be engaged directly or indirectly in the residency. The purpose is to give teachers an experience immersed in the art form in which their students will engage. It provides a more personal connection and investment to the art making that will take place in their classrooms and serves as a community building moment between staff, AC program manager and teaching artist. This session should include 15 minutes of reflection on the learning embedded, the process, and experience, and any additional information sharing that needs to take place about students and the arts experience that will take place throughout the residency.

**There are some residencies that require that the Teacher Arts Workshop take place after the residency has already started due to schedule challenges. Residencies scheduled in late February or March may not allow for the teacher arts workshop to take place, due to challenges with fitting in all residency sessions prior to the end of the year.*

Observations

Observations give the teaching artist the opportunity to briefly meet and observe the classes they will be working with prior to the start of their residency. This time also serves as a chance for the artist to navigate the school with the support of their program manager in order to understand the location of relevant spaces and meet school personnel who the TA should become familiar with. The observations will either be paired with a planning meeting or teacher arts workshop so that the engagement is no less than 2 units of time and is paid at the E10/E13 rate.

Community, Equity, Access, Inclusion and Diversity (CEAID) in Residencies

- ArtsConnection's [Framework](#) provide training to Teaching Artists around creating equitable, and liberated learning environments. We also encourage TAs to utilize the [Equity-Choice Points Reflection questions](#) as part of their planning, teaching, and reflection processes.
- Arts Connection is dedicated to providing comprehensive arts programming that intentionally integrates the enrichment of the learning environment as a part of the curricular framework. This is achieved through responsive planning, promotion of student autonomy and agency, nurturing an inclusive community, and demonstrating cultural humility. To learn more visit ArtsConnection's [Framework](#)
- **Feedback & Concerns:** ArtsConnection invites feedback on how we are upholding our Values statement throughout the work we do. Please contact AC staff or Teaching Artist Advisory Board if you have any feedback or concerns.

COVID-19 Policies and Procedures (as of 09/01/2024)

ArtsConnection will continue to adhere to guidance from federal, state, and local authorities, and our policies related to COVID-19 and other infectious diseases are subject to change. You will receive notification via email of any significant changes in policy. Generally, if you feel sick, we strongly recommend not engaging in in-person work until you are recovered. If you experience symptoms consistent with COVID, we recommend that you get tested as soon as possible.

The [current CDC guidance](#) around COVID and other respiratory diseases recommends that you should isolate for a minimum of 24 hours after a positive test result. You may resume regular activities when you meet the following criteria:

- Your symptoms are overall improving
- You have not have a fever for at least 24 hours and are not using fever-reducing medications such as Tylenol

For the first 5 days after meeting these conditions, the CDC recommends taking additional precautions, which can include more frequent hand washing, masking, and physical distancing. If your symptoms worsen, you should return to isolation.

COVID SICK LEAVE

Under current [NY State guidelines](#), all ArtsConnection employees are eligible for up to 14 days (98 hours) of paid sick leave specifically related to COVID-19. This benefit is for all employees and is in addition to the regular sick leave that employees accrue on an annual basis, and is separate from NY State paid family leave. Employees are entitled to COVID sick leave to apply to the period during their recovery and/or the mandatory isolation period following a COVID-19 diagnosis. Employees may apply the COVID sick leave hours over up to three instances of having contracted COVID themselves and/or to care for a dependent family member who has to isolate due to COVID. For the first instance, employees are not required to

submit proof of their diagnosis via a positive test result, but we encourage folks to do so if they are comfortable. For the second and third instances, employees are required to submit proof of a positive COVID-19 test result to covidvax@artsconnection.org as soon as possible. For artists, you will log the use of COVID sick time in Caspio using a separate designation similar to how you log the use of accrued sick time. Unlike the regular sick leave that employees accrue, the balance of COVID sick time does not accrue, and is available until it is exhausted or there is a change in applicable policy. New York State will be ending the mandatory COVID sick leave on July 31 2025, at which time ArtsConnection plans to end this designation for all employees. ArtsConnection is committed to job protection and non-discrimination for employees who utilize COVID sick leave in accordance with these guidelines.

Beyond the 14 days of COVID sick leave and your regular accrued sick leave, NY State has extended [additional paid family leave](#) for instances where an employee must quarantine/ isolate due to having contracted COVID-19 or for caring for a dependent family member who has COVID and must isolate. Employees who are interested in accessing this benefit should complete a claim form for [themselves](#) or [their child](#) as soon as possible when they begin their isolation and submit the form to the Deputy Director for Strategic Operations, who will complete AC's portion and return it to the employee for submission to our insurance carrier. Employees are responsible for submitting their claims directly to our insurance carrier within 30 days of beginning their isolation in order to be eligible. The benefit cannot cover days when employees apply accrued sick time and cannot cover instances where employees continue to work remotely while isolating. ArtsConnection is committed to job protection and non-discrimination for employees who request paid family leave. Please contact NY State's Paid Family Leave Helpline at (844) 337-6303 for additional information.

In short, for employees who have to isolate due to COVID or are caring for a dependent family member who has to isolate due to COVID, COVID sick leave will be applied first, followed by the use of their accrued sick leave. If additional time is needed after both have been exhausted, employees may submit a claim for paid family leave using the process described above.

Logging COVID Sick Time in Caspio

For artists, you will log the use of COVID sick time in Caspio using a separate designation similar to how you log the use of accrued sick time. Unlike the regular sick leave that employees accrue, the balance of COVID sick time does not accrue, and is available until it is exhausted or there is a change in applicable policy. ArtsConnection is committed to job protection and non-discrimination for employees who utilize COVID sick leave in accordance with these guidelines.

Please refer to our COVID Protocols document for additional information. We will continue to update the document and share updates when conditions change.

Hiring, Supervision and Evaluation of Artists

Standards of Conduct

General

While representing ArtsConnection at schools, online, in meetings, public gatherings or during interfaces with the media, or while acting or speaking in the capacity of an employee of ArtsConnection, artists will ***conduct themselves in a professional manner reflecting the human service orientation and values of ArtsConnection***

- Use of any mood-changing drugs (unless medically prescribed), including alcohol, during work hours is prohibited.
- Reporting to schools, meetings or any ArtsConnection related function in an intoxicated condition will result in immediate dismissal from the ArtsConnection roster.
- Artists are expected to present themselves in a manner that is appropriate for a school environment and representative of their role as a professional teaching artist. Please feel free to ask your program manager or the Director of In-School Programs any question you may have about grooming or attire. When in doubt – ask us!
- Abusive behavior or use of abusive language with children will result in immediate dismissal from the ArtsConnection roster. Artists are expected to create a dignified and nurturing environment for teachers and students in the classroom.
- Please do not use cellular phones while teaching and when attending meetings
- Please be aware of the variety of sensitivities in classrooms especially with students with disabilities, and adjust your teaching style as recommended by the school. Inquire at the school and speak with the teachers and Related Service Providers (RSPs) to find ways to effectively engage students and differentiate your lessons. Examples of overstimulation may include touching, noise level, or speaking at great lengths, among others.

In Schools

- Arrive at a school at least **15 minutes before the scheduled start time**
- Sign in with school security
- Check-in with the office and/or school contact person for possible schedule and location changes
- report to classroom or teaching space at the scheduled time. In the event the class does not show up within 3-5 minutes into the class time, go to the office and/or classroom. Artists are expected to make all reasonable efforts to facilitate smooth communication with teachers and administrators.
- Remain on site until the end of the scheduled class unless you have been released by the school contact, Program Manager and/or ArtsConnection Administration.
- In conflict situations, artists are expected to remain flexible and not raise their voices, lose their tempers or use profanity with students, teachers, school administrators or ArtsConnection staff.
- When making comments to teachers and students about their work please give positive, responsive, constructive feedback.
- Teaching Artists, Assistants and Accompanists must use restroom facilities marked “Staff”. They must never use student rest rooms, or be alone with students.

Lateness/Cancellations

- Call the school and email your ArtsConnection program manager if you will be late, sick, or absent for the day. (See sick time policy for additional information.)
- Artists who need to cancel at the last minute MUST call the school and your ArtsConnection Program Manager no later than 8:30 a.m. NEVER send a substitute or arrange for an assistant to teach the class without consulting with the Program Manager.

Special Circumstances

- In the event of an investigation initiated by a school or by ArtsConnection, the artist and the assistant/accompanist will be suspended from working in ArtsConnection schools until a finding is made. The suspension may be with or without pay depending on the discretion of the Executive Director.

Supervision

Program Managers are:

- The official liaison with the school and ArtsConnection. All matters related to the residency must be handled through them
- Responsible for processing all administrative paperwork related to schools and payment to artists, therefore, all residency maps and reimbursable receipts must be returned to them in a timely manner
- Periodically on site to ensure that the Standards of Conduct are being followed
- Available to provide support especially in difficult situations and to help artists provide responsive feedback to students, teachers, and school administrators
- Observe artists' work and share their observations with the Discipline Committees

Artists are:

- Supervised by the Program Manager in the school
- Required to communicate all scheduling changes to the Program Manager and school contact person or coordinator
- Expected to return calls from Program Managers within 24 hours
- Required to complete residency maps and return all reimbursable receipts in a timely manner
- Required to log in to Caspio at <https://app.artsconnection.org/> and submit online ArtsConnection payroll confirmation in order to get paid
- Expected to complete a residency that they have started

Job Descriptions

Teaching Artists

Qualifications:

- Have substantial teaching experience on the grade level they will be working with and are professional performing or visual artists

Responsibilities/expectations:

- Communicate in a timely fashion with Program Manager
- Collaborate with classroom teachers when placed in school programs and are able to articulate their goals for students, for themselves and for teachers.
- Identify key concepts in their art form and are required to ***prepare written residency maps for all school residencies*** connecting the plan to the big ideas in their art form, teachers' goals for students, and students' stated goals and interests throughout the residency
- Assure that the role of the assistant and/or accompanist is clearly defined and understood by the assistant/accompanist, and teacher

Accompanists

Qualifications:

- Accompanists must have experience working with students in school settings
- Must be excellent in their art form
- Flexible and respectful in dealing with teachers and school administrators

Responsibilities:

- Provide live musical accompaniment for workshops
- In some situations, such as the Young Talent Program auditions, accompanists may be asked to interact with children directly for 10 minutes at the end of classes when the teaching artist and classroom teacher are completing their assessment of students.
- Accompanists do not teach in the event of an artist's absence or lateness
- Not paid to attend planning and reflection meeting

Supporting Artists (formerly Assistants)

Qualifications:

- Must have experience working with children in school settings and substantial experience in the art form in which they are working

Responsibilities:

- Support for arts residencies and programming in alignment with ArtsConnection's Joyful and Liberatory Arts Education Framework (JLAEF) for young people in grades PreK through 12
- Roles/ tasks: including preparation of materials, transport of materials and equipment, direct student support, leading warm-up exercises and modeling techniques/ skills, occasionally leading class in the lead TA's absence.
- Providing notes on the residency and/or students as needed by the program manager or lead TA.
- Participation in ArtsConnection paid professional learning opportunities/ trainings.
- Proactive and professional communication with ArtsConnection staff, school partners, corporate partners, and participants

Technical Assistants help the lead artist manage online classes in synchronous platforms such as Zoom or Google Meet. They provide special attention to individual students where needed and serve as extra eyes and ears. In addition,

the Technical Assistant will serve as a kind of stage manager for the live sessions, which could include:

- Allowing student in from the waiting room, and back in if they get bumped
- Running a slide show or music
- Making a list of all students present
- Scanning the chat
- Asking students to mute, unmute, turn off video, or otherwise guiding them according to the needs of the TA
- Facilitating breakout rooms when needed
- Managing white board activities, screen sharing and flow of the class.

Currently, assistants do not participate in planning or reflection meetings and are not generally compensated for attending ArtsConnection training opportunities.

ArtsConnection maintains a list of current supporting artists in each arts discipline. To add a new supporting artist, a teaching artist must contact the Director of Programs to introduce the prospective assistant.

Advancement to Lead Artist Position:

Supporting teaching artists can apply for a teaching artist position on ArtsConnection’s website if interested in a lead TA position. They will be guaranteed an opportunity for interview and demo.

CASA Support Staff

Qualifications:

- Must have experience working with children in school settings
- Must have a familiarity with one or more art forms
- For performances, must have technical knowledge of sound equipment and some presentation experience.

Responsibilities:

- Act as stage managers and house managers for performances
- Provide artist support in some residencies. Artist support includes: accompanying students from the classroom to the arts activity; bringing equipment such as a boom-box to the arts activity and returning it; moving visual arts supplies from room to room; setting materials up and distributing them to students; collecting materials, organizing them and directing clean-up
- Complete paperwork for certain programs
- *Support Staff are not expected to teach a class in an artist’s absence or lateness*

Substitutes

Lead Teaching Artists should never substitute another teaching artist without prior approval from ArtsConnection. If possible, the residency day should be rescheduled.

In the event that a supporting artist or accompanist cannot provide support on a teaching day, a substitute may be used if he/she has been fingerprinted and cleared by the DOE and if ArtsConnection is notified ahead of time and permission is given by the Program Manager for the school in question. For all artists who are on direct pay, payment for the substitute must be worked out with ArtsConnection. Payment for the substitute can be handled in two different ways: the substitute can become an ArtsConnection employee with a contract just as other accompanists or assistants or the substitute can be paid through a check request without a contract. If a substitute is likely to earn more than \$600 in any calendar year, they must become an ArtsConnection employee.

Performing Artists

Qualifications:

- Have substantial experience performing in school settings for students of many grade levels

Requirements:

- Paid as individuals when they perform alone or through an umbrella organization when they perform with a group
- Provide an historical, artistic and/or social context for their performance choice.
- Dialogue with the audience and include an experiential component in the performance
- Acknowledge ArtsConnection as the provider of the experience for students

Program Managers

PMs are facilitators of learning in and through ArtsConnection's programs in specific schools. Specific duties include:

- Communicate with schools to create, plan and implement programs that reflect Liberated Learning Environments
- Create budgets reflecting program design
- Schedule programs with schools and artists
- Manage artist payroll
- Plan and facilitate Planning and Reflection meetings with artists and teachers
- Supervise teaching artists' work
- Participate in on-going selection, training and evaluation of teaching artists
- Collaboratively plan and lead Professional Development for teaching artists and classroom teachers

Artist Compensation Policy

Contracts

Teaching Artists are part time (per diem) employees, and are issued a yearly contract with ArtsConnection. This contract contains two parts – 1) Terms – text that lays out the terms of the contract, and 2) Services – a listing of Service Codes for the work artists are expected to do with

ArtsConnection in the coming year. The main service code for teaching a single class session during school hours is **E010**. You will see this in your contract, along with a list of other service codes that may be used throughout the year. The detail of each service code is described within the contract. Artists are asked to sign their contract on a yearly basis in late-August, before the start of the school year.

This current contract period is 09/01/24 through 8/31/2025.

FY25 Artist Pay Structure

FY25 Tiered Structure – Lead Artists

Tier 1 (intro period)	Tier 2 (officially on roster)	Tier 3 (mid-level TAs)	Tier 4 (veteran TAs)
0-125 total instructional hours to date	126-1000 total instructional hours to date	1001-2999 total instructional hours to date	3000+ total instructional hours to date
\$57/ hr E010 and E013 rate (plus H010)	\$65/ hr E010 and E013 rate (plus H010)	\$70/ hr E010 and E013 rate (plus H010)	\$77/ hr E010 and E013 rate (plus H010)

In addition to the requirement of 125 hours to move from Tier 1 to Tier 2, 1000 hours to move from Tier 2 to Tier 3, and 3000 hours to move from Tier 3 to Tier 4 the following criteria will also be considered:

- A formal teaching observation will be conducted prior to advancing to the next tier
- Commitment to growth and improving effectiveness in their teaching (differentiation, centering student voice, rapport with students and teachers, etc.)
- Commitment to AC mission and philosophy/ model, including CC-EIDA values and work
- Strong administrative skills and habits
- Ability to represent AC well internally and externally through their work
- Participation in AC professional development
- Contributions to AC community

All artists’ contracts will reflect the correct E010/ E013/ H010 rate for FY24. As has been our practice, an artist’s E013 rate (planning and reflection meetings) will match their rate for instructional time (E010). Please contact your program manager or Keith Kaminski, Dir of Strategic Operations, in order to receive your total number of instructional hours to date. For any artists who cross into the next tier once the fiscal year has begun, we will notify you of the change in the spring and provide payment for the difference in any amounts owed to you due to hours worked at your old rate after having achieved the next tier.

Tier 3 and 4 artists are prioritized for additional paid opportunities to engage with ArtsConnection outside of teaching. These opportunities include things like leading

professional development sessions for teachers and artists, being part of TAAB and other advisory groups, strategic planning, special projects, and piloting of new programs/ models, and so forth. These folks are able to balance the “extra” responsibilities with their AC teaching work and other external commitments.

In FY23, we eliminated the service codes/ units for teaching during after school (E016) and working with students with disabilities (E116 and E117). All work previously coded to those units will now be processed as E010. Generally, artists will be earning one consistent rate for all instructional hours.

Additional Rate Changes from FY23 (non-E010/ instructional time)

Service Code	Description	FY24 Rate
E011a	Professional Development for Teaching Artists	\$85/ hr
E011t	Professional Development for Teachers	\$85/ hr
E014	Workshop Supporting Artist	\$40/ hr
E017	Workshop Accompanist	\$50/ hr
E205	Broadway Jr Production Advisor	\$55/hr
E206	Broadway Jr Tech Advisor	\$60/hr

Meetings

Artists are compensated at their teaching rate for all school meetings. This is covered by Code A013 or E013 in the artist contract.

Planning Meetings: Artists are booked for 2 hours to attend in-person planning meetings on non-teaching days. Artists will use the extra time (after the 45-minute planning meeting) to visit classrooms to observe students in their rooms and to introduce themselves. The time remaining after a planning meeting will generally allow 10-15 minutes to visit each classroom.

Reflection Meetings: These meetings are usually added to a teaching day or conducted virtually and are booked as a single unit. If the reflection meeting takes place in-person on a non-teaching day, the 2-hour minimum applies.

Artists are compensated for out-of-school meetings, in some instances. This is covered by Code A021 or E021. Artists are paid to attend meetings at ArtsConnection about specific programs or around educational issues.

Artists are **not paid** to attend other meetings such as:

- the new artist orientation meeting
- individual meetings for tasks such as Residency Map writing

Assistants, Site Coordinators and Accompanists: Are generally not paid to attend planning and reflection meetings. They may attend these meetings but as unpaid participant observers.

Planning

Artists will be compensated at \$30 per session in support of their time spent on responsive planning.

Artists are compensated at the planning rate covered by Code A022 or E022/

Residency Map

Artists are paid \$60 total for their residency map creation/submission; one unit of \$30 (E018) for the mid-point completion of a residency map which includes the "Essential Outcomes", "Big Picture Focus" and first "Reflection". They are paid \$30 (E018) at the end of a residency for the final reflection section.

Materials Prep Time:

Visual artists, puppetry artists and teaching artists who must edit student writing are paid for Materials Preparation covered by Code A022 or E022 according to this formula:

- Visual Arts (non-permanent art making residency): 0.25 hours per class per session
- Visual Arts (quilt-making and all permanently installed works): 1 hour per class per session
- Puppetry: 0.25 hours per class per Puppet Making session (not for the entire residency)
- Editing: 0.5 hours per class per session

The Materials Preparation compensation is intended to cover the artists' time in shopping and in preparing materials at the school both before and during the residency.

Schools Strictly Serving Students with Disabilities (only within District 75)

This payment accounts for additional differentiation planning time for multiple classes of students with disabilities. Preparation may be planning for the use of devices, creation of additional visual or audio supports that make learning more accessible. This is covered by Code A022 or E022 according to this formula:

Prep Time: 15 minutes per class per session – best to add in per session

of classes x 0.25 = daily prep

of classes x # of sessions x 0.25 = total prep for entire residency

Breaks during the Teaching Day and Missed Days or Meetings

Every effort is made to book artists in consecutive periods. Artists generally will have one break when teaching 3, 4 or 5 classes. Artists are not paid during the break period. If an artist is asked to have more than one 45-minute break during a teaching day, the artist is compensated for the EXTRA break at the \$30 rate. The same percentage applies to accompanists and assistants.

ArtsConnection requires schools to give us a 7 DAY NOTICE if they need to reschedule a teaching day because of a conflict or other event. If they reschedule within the 7-day period, the school is billed for the day and loses the teaching day. This policy may place undue stress on an artist in finishing a residency, completing a project or preparing for a sharing. The Program Manager for each situation will decide if additional time can be added to a residency depending on the need and funding. Artists must realize that no additional income will be received by ArtsConnection from the school for extra days and it may not be possible to add time to residencies to make up for missed days.

Artists must refer to the New York City Department of Education School Calendar for days that schools are closed for the current school year. Please visit:

NYC DOE 2024–2025 School Year Calendar

Do not rely on schools to know when they are closed for holidays. Generally, artists are not scheduled into schools on any:

- Half Day
- Parent-Teacher conference day
- Major testing day

It is strongly suggested that no planning or reflection meetings be scheduled during the weeks that Parent Teacher Conferences take place.

Travel Policy

No automatic compensation is made for artists to travel to and from their work at schools.

However, there are circumstances when artists may be compensated for travel, due to the amount of time it takes to travel by public transportation to and from a site. A stipend for travel time must be preapproved by the Director of Programs, before the start of a residency and is calculated based on the time on public transportation according to Google Maps.

Travel by Public Transportation

An artist may receive a daily travel stipend of \$30, if:

- a. The site is 1 ½ hours or more, by public transportation from the artist's home.

OR

- b. The artist is traveling from an AC site that is 1 ½ hours or more by public transportation to the next AC site or if there are time constraints with scheduling between sites.

For travel to Staten Island, an artist will receive a daily travel stipend of \$40 to a site, if they do not live on Staten Island and if:

- a. The site is more than 1 hour by public transportation from the artist's home.

No daily travel stipends require receipts and will be included with payroll to be taxed based on IRS rules.

Artist Sick Leave Policy

In accordance with the New York City Earned Sick Leave Act (Paid Sick Leave Law effective April 1, 2014), all part-time employees, including teaching artists, artist assistants and accompanists, are eligible to receive paid sick leave if they work more than 80 hours a year (see definition of a year below). Sick leave would not apply to umbrellas or artists working in a non-direct pay capacity.

Amount of Sick Leave/Accrual Rate

Paid sick time is accrued based on hours worked, with a maximum accrual of 40 hours per fiscal year (Sept 1 2024 – Aug 31 2025). The accrual rate is one hour of paid sick time for every 30 hours of worked; work hours can include any paid service such as instruction, workshops, meetings, professional development, or preparation hours. AC will track artists' hours worked, sick leave earned, sick leave used and sick leave available. These hours will be reported on each artist's payroll Pay Summary, which are available directly

to you by logging in to ADP.

Paid sick leave may only be used once accrued and may only be used for hours when you were scheduled to work but were not able to work due to being sick or caring for a dependent family member. You cannot report sick time usage unless there was work you were scheduled for and missed.

Appropriate uses of paid sick time include:

- You have a mental or physical illness, injury or health condition; you need to get a medical diagnosis, care, or treatment of your mental or physical illness, injury, or condition; you need to get preventive medical care
- You must care for a family member who needs medical diagnosis, care, or treatment of a mental or physical illness, injury, or health condition, or who needs preventative medical care
- Your employer’s business closes due to a public health emergency or you need to care for a child whose school or child care provider closed due to a public health emergency.

If the need to use sick leave is foreseeable (such as a scheduled health appointment), please notify your program manager as soon as possible. If the need is not foreseeable (such as you wake up feeling sick and unable to work), please notify your program manager and primary school contact as soon as possible by phone/ text or email to inform them you will miss work.

Requesting Sick Pay

To apply sick time for scheduled work that you missed, you must log into Caspio, our residency booking system [see Caspio section for more information about the Artist Payroll Process] to request to use your accrued sick time. When you confirm your services, you will be able to see all services you have been booked for within a given pay period. There is an option for you to select the service(s) for which day(s) you are seeking sick pay where you can submit your request.

Sick Leave Pay and Minimum Use

When using sick leave, you will be paid based on the rate of pay that you would have received if you had worked (i.e. the appropriate rate for the scheduled work you missed due to being sick). Additionally, artists cannot use less than 1 hour of sick leave per day.

We strongly recommend that you check your accrued sick time balance in ADP, our payroll and HR platform, before submitting a request to ensure that you have an adequate balance to cover the time you are requesting. To check your balance, log into ADP: <https://workforcenow.adp.com/> and then select the “Myself” heading. Then under “Time Off”, click on “My Time Off” to view your available sick and COVID sick leave balances. If you need assistance with accessing your ADP account, please contact Keith Kaminski at kaminskik@artsconnection.org.

If you submit a request for more time than you have available in your accrual balance, and it is approved, you would move into a negative accrual balance. In this case, you will need to work enough hours to return to a positive balance before any additional sick time will be approved. Sick time must be requested with the normal deadlines of any payroll submission.

When possible and practical, AC reserves the right to replace an artist for any residency, performance, meeting or professional development workshop, during which the artist must take sick leave. In addition, the artist should be aware that based on our contract with the NYC Dept. of Education, and like entities, the fulfillment of a certain amount of services may be required and that make-up days will be necessary in most instances. Every effort will be made by the program manager to reschedule days missed to fulfill contracted agreements with schools.

Documentation

AC may require documentation from a licensed health care provider, if you use more than three consecutive workdays as sick leave. The Paid Sick Leave Law prohibits employers from requiring the health care provider to specify the medical reason for sick leave. However, disclosure may be required by other laws.

Sick time will not be paid out upon termination of work with ArtsConnection or for lack of work, for any period of time.

Delaying and Forfeiting Payment

You will forfeit payment for work you have completed for ArtsConnection under the following conditions:

a) If booked as a lead artist in a residency:

The final draft of all Residency Maps is due within 3 days upon the completion of each Residency. A mid-point reflection should be provided at the mid-point of a residency resulting in a \$30 RM submission payment. The final payment towards the creation of a residency map (\$60 total) will not be processed until submission. Late Residency Maps may be accepted until June 30th of the current school year and you will receive payment following a review of the outline. If you are unable to complete the Residency Map by the June 30th deadline, one request for a 30-day extension may be made before June 30th. No further extension will be granted. Failure to complete Residency Maps by June 30 may result in a significant delay in processing payment and Arts Connection may thereafter cancel all future services scheduled with you.

b) If booked as a lead artist, assistant or group for any paid event

All services must be confirmed in Caspio by the dates listed in the Artist Payroll Schedule. If confirmation of services has not been submitted according to the schedule, you may submit late confirmations up until July 15th. If you work during July and August, you will have until the end of AC's fiscal year (August 20th) to confirm your work. In both cases you will be paid according to the next pay period in the Artist Payroll Schedule.

c) Ongoing lateness

Artists are required to be present on school premises and prepared to teach at the appointed time as indicated in the schedule. Tardiness that results in a failure to provide services for the full term allotted may result in a forfeiture of payment at a percentage of the time missed for that event.

Fingerprinting and the DOE PETS Database

Getting Fingerprinted

In order to be eligible to work in ArtsConnection programs, artists are required to be fingerprinted with the NYC Department of Education (DOE). ArtsConnection pays for the fingerprinting cost in the form of a reimbursement check in the total amount of \$102. The process has changed slightly as of May 2022, and the following is the current procedure:

- 1) ArtsConnection will enter your personal information into the *Personnel Eligibility Tracking System* (PETS) on the DOE website, where your fingerprinting verification record will be generated.
- 2) Within 24 hours, you should receive a nomination email from the DOE with the information for logging into the Applicant Gateway site. You'll log in to provide the required personal information and answer all the required questions. You will also log into IdentoGo at <https://uenroll.identogo.com/> to schedule your appointment to get fingerprinted one of the locations within NYC. There is at least one IdentoGo location in each of the boroughs, so you can choose the location, date, and time that works best for you. In case you are asked for the service code, please use **1588JG** which is the code for DOE employees and contracted vendors like ArtsConnection. **You must get fingerprinted within 10 days of receiving the nomination email.** Please email Keith (kaminskik@artsconnection.org) if you do not receive the nomination email within two days of your nomination being processed in PETS. Please check your Spam filter since sometimes the email may wind up there. If more than 10 days have passed since you received the nomination email and you have not made your appointment, please contact Keith so that your nomination can be refreshed in the system.
- 3) You'll arrive at the IdentoGo location you have selected at the time of your appointment, and don't forget to bring the required documents with you so that your identity can be verified. When you make your appointment, the IdentoGo site will let you know which documents/ ID you must bring with you. You will pay for the fingerprinting fee using your method of choice (no cash is accepted), and then submit your receipt for reimbursement, which will be processed once your clearance is processed.
- 4) Email or bring the fingerprinting receipts to ArtsConnection, Attn: Gwendolyn Thomas
For any questions on this process, please call or E-mail:
Gwendolyn Thomas at (212) 302-7433 x 474
Thomasg@artsconnection.org

Artists Already Fingerprinted

Artists who have already been fingerprinted by the DOE are required to set up an online account with the Personal Eligibility Tracking System (PETS). The PETS will send an email with further instructions once this is done. If an account was already made through a position with a different DOE vendor organization, the same email will still be generated.

- 1) Once we put your information into PETS, you'll receive a nomination email that begins as:

"Congratulations, you are being considered for a position..."

Please do not ignore or delete this e-mail. If you do not receive this email in your Inbox, please check your Spam folder to see if it was filtered there.

- 2) The e-mail will provide a link through which you will need to **activate your PETS account. Once in the link, please click below the login boxes:** Activate account/forgot password
- 3) Enter your email address and you should receive an email, prompting you to create a new password. Once you have a new one set up, login and you will be asked to confirm your personal information on record. You may also need to fill out and submit a brief "Moral Questionnaire." Thereafter, please wait to receive clearance.

Policy Against Sexual and Other Unlawful Harassment

ArtsConnection is committed to maintaining a workplace free from unlawful harassment of any kind (such as oral, written, visual or electronic) for any reason, including freedom from sexual harassment and freedom from other unlawful harassment on the basis of race, color, national origin, ancestry, religion, age, gender, sexual orientation, gender identity or expression, disability, marital status, civil union or domestic partner status, veteran status or any other characteristic protected by applicable federal, state or local law. Without limitation, this policy governs conduct in the workplace (including all work-related travel) and at any other location where an ArtsConnection-sponsored event takes place, as well as interactions between employees occurring during non-working hours.

New Artists

Artist applications are reviewed by the hiring committee using the criteria below. If the artist fills a need, the committee will contact the artist to set up an appointment to observe them teaching in a school setting and/or conduct a teaching demo, interview them, and contact three references.

All artists, accompanists, and assistants must receive fingerprinting clearance from The New York City Department of Education and will be inputted into the NYC DOE Personal Eligibility Tracking System (PETS) prior to starting work with students in a school. Any revocation of the fingerprint clearance will result in the artist's suspension of employment with ArtsConnection until the matter is resolved by The New York City Department of Education Fingerprint Clearance Office. For more information on the PETS, please see section, "Fingerprinting and the PETS."

Hiring Criteria

In reviewing the artist application containing a resume, application form, 10 day workshop plan or one detailed lesson sample, and Artist's Statement of Educational Philosophy, the committee refers to the following **criteria**¹

- Exceptional skill within an art discipline, and an enthusiasm for sharing their knowledge with children

¹"From Service Provider to Partnership: A Manual for Planning, Developing, and Implementing Collaborations with the New York City Public Schools" written by Rob Horowitz and developed by the Coalition of Manhattan Community Schools of the Arts and Artsvision.

- Experience working in schools
- Experience working with different age groups, and an understanding of how children learn
- Experience collaborating with teachers
- Experience working with large groups and diverse populations
- Effective classroom management skills
- Familiarity with ArtsConnection’s mission and a willingness to adapt or develop new curriculum as needed

In observing the artist’s demonstration class, the committee refers to the following [criteria](#):

- Artistry
- Anti-Racist, Accessible, Inclusive & Stigma Free
- Student Centered/Student Voice
- Responsive, Curious, Always Learning

New Artist Orientation Meeting

After observing the artist and confirming their acceptance to become a teaching artist with Artsconnection, an appointment is made with the Director of In-School Programs for an orientation. Two-hour orientation sessions for new teaching artists and supporting artist/accompanists will be scheduled on an as-needed basis.

The purpose of this orientation is to:

- familiarize new teaching artists with ArtsConnection’s educational philosophy and approach.
- describe a typical residency and what to expect in the planning and reflection meetings.
- explain ArtsConnection’s organizational structure, policies, how we work with schools and how artists will be placed in schools.
- Introduce artists to Caspio and any documents relevant to artists’ work in schools.
- listen to new artists/assistants describe their work, review their lesson plans and learn about their past teaching experiences.
- introduce the Residency Map, provide examples and where to go for help in completing one.
- make new teaching artist aware of professional development opportunities available, when appropriate.

New teaching artists will complete an employee self-onboarding in ADP which will include uploading personal documents and reading and acknowledging receipt of various documents. Please contact Keith at kaminskik@artsconnection.org if you run into any issues.

In order to prepare material to present to schools about the work of new teaching artists, ArtsConnection will also need:

- a digital photograph
- a 100-word artist profile, answering the following questions
- Who are you as an artist?

- What's your training?
- What kind of work do you do with students?
- How long have you been with ArtsConnection?

Please send these materials electronically to Gwen Thomas at ThomasG@artsconnection.org

The descriptive material must be submitted no later than one month after the orientation.

Trial Period

All new artists are hired by ArtsConnection for a trial period of 125 teaching hours. The trial period gives ArtsConnection and the artist an opportunity to determine if interests and skills match the job under actual working conditions.

During the trial period, the artist can expect to be observed by ArtsConnection staff and/or consulting artist at least six times. The artist can also expect to receive feedback from one or more of those observers during the trial period. In some cases, a mentor may be assigned to the new artist. The artist may be asked to make changes in his or her teaching practice in order to bring it more closely in line with ArtsConnection's Educational Philosophy, and is expected to make every effort to respond to suggestions made by the mentor and/or observer/s. No additional compensation can be made for these meetings.

The probationary period will extend for the first 125 teaching hours. At the end of that period the artist will receive a raise to the Tier 2 pay rate for teaching and in-school meetings.

Observations and Evaluation

New artists should plan on being observed within their first year of working with ArtsConnection. All artists on the roster will be observed by ArtsConnection staff within a 3-year timeframe and will receive feedback following their observation. All observers are responsible for the following:

- Give constructive feedback by noting strengths and making professional development recommendations based on the observation
- Present the artist's work in the classroom with AC staff members at the end of the year
- Share established recommendations and next steps with the program staff
- Review an artist's residency map to determine if further support is needed with documenting a residency

Artist Evaluation meeting

At the end of the probationary period, the artist will participate in an Evaluation Meeting with two ArtsConnection staff members and/or consulting teaching artist. The artist and staff will review the class observation based on [ArtsConnection's established criteria](#) and discuss what they observed about the teaching artists class. Teaching artists can plan to share more about their experience, what they learned, and communicate any further support needed.

Each school year, usually in June, artists are formally reviewed by ArtsConnection program staff. An

artist can be expected to be presented for evaluation once every three years. The review is based on observations of the artist throughout the year by members of the discipline committee in whose art form they fit and assessment forms which use the criteria for evaluating artists. Artists may receive feedback soon after an observation has been made.

Artist Evaluation Follow up

When an artist's work has been reviewed as part of the annual evaluation process by ArtsConnection staff, one or more of several follow-up processes may take place:

1. If the work of the artist has been held up as exemplary and no serious exceptions have been raised, two staff members may communicate what was said at the meeting to the artist.
2. If the work of the artist was presented as having both strengths and weaknesses in need of improvement, the content of the discussion will be communicated to the artist by a two staff members.
3. If the work of the artist was presented as having serious flaws, the content of the discussion is put into written form by Gwendolyn Thomas and sent to the artist who is invited to meet with her and at least one other staff member to hear the response of the artist before further action is taken.
4. If the recommendation of the staff present at the meeting is that the artist is not used again in the future, Gwendolyn Thomas will write a letter to the artist to notify him/her of the decision and the reasons for the conclusion.

Artist File Checklist

The following materials are maintained in each artist's file. It is the artist's responsibility to ensure current resume, residency maps and description for the artist profile are submitted.

Application Materials:

- Cover Letter
- Resumé
- 10 Day Description of a residency
- Application Form

Additional Materials:

- Residency Maps for every residency
- Observation and Evaluation Forms
- Artist Profile/Biography

Criteria for Evaluation

Teaching Artists

The following [criteria](#) are referred to when Teaching Artists are observed:

Artistry

- Know and articulate their artistic process (verbally, with students, and in writing)
- Can break down process into essential elements-scaffolding (for teaching young people)
- Use their art form's artistic process (and masterworks) to inform their teaching practice
- Understands and considers places where art form can interrupt/disrupt limited ways of seeing and being
- Willingness to contextualize history and development of form, give social and historical context for your art form (i.e. origins of puppetry around the world, steel pan from Trinidad-how created. Connect art making to the world)

Teaching artistry

Teaching Practice

- Clearly communicated lesson and residency structure (in writing, with teachers, with students)
- Guide student learning rather than impose authority
- Plans for transitions in a lesson (classroom choreography)
- Present to students in classroom, not just lesson plan (flexible to address current reality)
- Build a sense of community through rituals, whole group work (warm up/cool down)
- Reassess and adjusts residency goals as part of the residency

Differentiation (planned levels of support, not levels of expectations)

- Creative learning loop (formative assessment)-checking for understanding, knows how to facilitate peer feedback and revision
- Provides clear opportunities for students to make creative decisions (develop artistic voice)
- Understands and demonstrates a difference in student choice and the parameters that define your art form (where is choice making built into the plan? what are the non-negotiables? Is the artist clear on the difference so students are not getting mixed messages?)
- Structures small groups to achieve student success

Student voice

- Considers cultural background of students and incorporates in teaching plan
- Visual and kinesthetic Differentiation, using multiple modalities (repetition, visuals, sound cues...)-for different types of learners
- Understanding of child development (i.e. difference between pre-k vs k, 5th grade vs. 7th...) and adjust expectations and teaching strategies used

Build Community

Rapport with Teacher:

- Identifies tangible tasks/roles for the classroom teacher during the residency. (small group work, documentation...)
- Incorporates teacher goals/suggestions in the planning and implementation process.

- Asks lots of questions at planning and reflection meetings to get specific information about individual classrooms/students

Rapport with Students:

- Sees students as artists
- Asks questions of students, listens to answers and incorporates answers into the residency, making the process meaningful for students. (makes students' interests, values, opinions part of the conversation/artmaking process, interested in learning from students)
- Learns and uses students names
- Incorporates ways to share authority in the process. (student leadership) -willing to disrupt traditional power dynamics
- Treats students with the same passion and respect that they do their art form

Rapport With ArtsConnection:

- Responds to communication in a timely manner
- Communicates challenges ASAP so that they can be addressed
- Takes time to complete residency map and edit it throughout the residency (different for each individual school/program), prepares for planning and reflection meetings, attends AC professional development workshops.
- Commits to the full residency (does not drop out)
- Takes initiative to communicate with school when PM not available, especially with regards to schedule i.e. late, sick, absent (includes PM in all communication)

Professionalism:

- When challenged by a school, student and/or teacher, patient enough to investigate what may be at the root cause of the challenge and then adjust or address it accordingly
- Considers their own background/positionality (race, gender, age...) in each school and classroom in order to build positive relationships
- Engages professionally with their art form (practicing artist)
- Open to hearing and incorporating feedback
- Ongoing curiosity, reflection and examination of their practice

Criteria for Evaluating Performances

The following criteria are referred to when performances are observed:

Artistic Quality

- Is the artist a master of their art form?
- What is the evidence of high quality?

Presentation Skills

- Is the performance in the folk tradition (more informal or more formal)?
- What are the production values?

- What is the evidence that the performance has been rehearsed?
- Are the costumes appropriate?
- Are the sound system, tape recorder, instruments, props (if any) appropriate and of high quality?
- Did the artists conduct a sound check? Did the performance start and end on time? (Why not?)
- Can you hear and understand the narration?

Organization

- What is the structure of the performance?
- What is the opening/welcome?
- How many pieces are included? (List them) Do they flow seamlessly from one to another?
- Does the narration support the performance?
- Does the narration clarify what is seen?
- Does the narration tell students what to look for?
- Are there 3 main points the artists wants the audience to learn? What are they?
- Is there opportunity for audience participation? How is it handled?
- Is the length of each element (dance, story, song, etc.) appropriate to the age level of the audience?
- What is the closing?

Educational Value

Is the performance relevant to some aspect of the academic curriculum? How so? Does the artist make explicit verbal connection to the curriculum? Does the artist provide an aesthetic dimension for the audience? Can the audience understand what is artistically good about what they are seeing?

Artists Rapport with Students

What is the evidence of student engagement in the performance? How does the artist(s) address the audience? What is the audience reaction? Are all of the artist(s) in the group introduced to the audience? Is ArtsConnection identified as the presenting organization? How does the artist(s) handle an overly excited audience? (Disruptive or inattentive audience members) How does the artist return control of the audience to the school representative?

Administrative Relationship to ArtsConnection

Contracts

In order to process your contract, we need the following required documents completed:

1. Employment Application with a current resume
2. I-9 (Employment Eligibility Verification) form. Submit **copies** of the acceptable verification. (see lists A, B, and C on the back of the form.)
3. The W-4 (Employee's Withholding Allowance Certificate) tells our fiscal department how much federal, state, and city income taxes to withhold. This must be completed **annually** by every employee.
4. Direct Deposit form. If you prefer to have direct deposit of your payments, attach a voided check to the DIRECT DEPOSIT form.

CASPIO - Artist Payroll Process

Our online system, CASPIO, hosts the database that ArtsConnection uses to budget, book, and pay Teaching Artists, accompanists, assistants and performance groups. Artists log in with a personal account to sign their contract, confirm their services for payment, and view important information such as their schedule.

What does this mean for you?

1. The first step to obtaining a personal account is to click the Registration button at <http://app.artsconnection.org>
2. Once registered, the account will be linked with your employee record and then activated. Once activated, you can log in at the same address: <http://app.artsconnection.org> using the Teaching Artist log in button.
3. Once logged in, you can see the status of your contract, along with a link to the signature form.
4. The home page also has instructions about using the Payroll Confirmation Form. This form is used to confirm that all scheduled work occurred (including workshops, meetings, family events, professional development workshops...). Instructions are provided on the form. To Confirm a Service, set the Confirmation field to Yes. To Request to Use Sick Time or Send a Message to your Program Manager, click View Details. All artists, assistants, accompanists and groups, **must** complete the online AC Payroll Confirmation Form, each pay period (that you expect to be paid), by the Monday 11:59 pm deadline; otherwise payment will not be released that pay period. If you miss the Monday deadline, send your confirmation and you will be paid on the next payroll.
5. AC will email a bi-weekly reminder, on Fridays, which will include a link to the form page and instructions. All contracted artists and assistants will receive the reminder email all school year, even if you do not have scheduled work that pay period.
6. On CASPIO, there is a Help button in the main menu with brief descriptions of the other menu items, which provide listings of important data, such as Bookings and Schedules belonging to the Teaching Artist.

Please be aware that there may be minor alterations to these procedures, based on specific programs or funding requirements. If there are changes that apply to your school/program, your PM will notify you before work begins. For any questions on this process, please call or E-mail: Gwendolyn Thomas at (212) 302-7433 x474 or at ThomasG@artsconnection.org

ADP - Access to Paystubs and W-2 forms

You will have access to your paystubs and year-end W2 forms via ArtsConnection's payroll and HR system. It is called ADP. This is where AC inputs your hours and total pay earned that is booked in CASPIO. It will also show you how much sick time you have earned to date.

Important Notes:

ADP does not replace CASPIO. You must still log in to CASPIO to confirm your bookings for every payroll period. The addition of ADP will ONLY give you online access to your paystubs, sick time and year-end W2 forms. You can only confirm your bookings in CASPIO.

You may update your contact information in ADP. However, you will also need to contact Gwendolyn Thomas at ThomasG@artsconnection.org so AC can update your contact info in Caspio. If you update info in ADP, this does not automatically transfer to other digital files, and will need to be updated by staff manually. For example, if you move to a new address, you can update it in ADP yourself, but you will need to notify us so that we can make the change in Caspio.

New Artists should be on the lookout for an invitation from ADP to officially log-in and create your individual account as part of your onboarding. Check your spam and junk boxes and contact Keith Kaminski (kaminskik@artsconnection.org) if you need any assistance with ADP.

Use of ArtsConnection's Offices

ArtsConnection's offices at 45 West 34th Street are generally open on Tuesdays, Wednesdays, and Thursdays, although we may have staff present on Mondays and Fridays. If you are in need of printouts, costumes or equipment, please contact your program manager or Director of In-School Programs, Gwendolyn Thomas at ThomasG@artsconnection.org to make arrangements.

Expenses

Materials must remain within a program's budget which you will review with your program manager. ArtsConnection expects artists to provide their own transportation to a school.

Material allowances are paid in one of three ways.

1. Submit receipts for reimbursement: for the exact amount of the expense. Tape all receipts to a paper and total, school, and program. Submit to your program manager for approval. Once the reimbursement has been approved, it will be submitted to the fiscal department.
2. Have ArtsConnection billed directly: order directly from a vendor with which ArtsConnection maintains an account. Remember, if you select this option, you must tell your program manager what amount is being ordered and what vendor you are using. *For example: \$45 from Ceramics Supply.*
3. A materials advance check may be issued to the artist. After purchasing materials, the artist must submit receipts from the current school year as detailed above (2).

Safety

The Executive Director, Rachel Watts, should be notified immediately of any accident involving staff, teachers, artists, students, and audience engaged in ArtsConnection program or business.

Job-related accidents and illnesses of staff are covered by Worker's Compensation and must be reported as soon after an accident as possible on a Worker's Compensation claim form, which is available from the Fiscal Director.

The NYC DOE follows a General Response Protocol (GRP), which includes lockdown, evacuation, and shelter-in-place procedures at schools. Please see the back of the manual for the protocol. Each school

may also have its own procedure, so please ask the school for more detail and follow all instructions at the school in an emergency.

Policy for Reporting Child Abuse and Maltreatment – August 2024

ArtsConnection is committed to doing everything within our capacity to provide safe and supportive environments for all staff and program participants, which includes taking steps to protect children in cases of abuse and maltreatment. [According to New York State’s Office of Children and Family Services](#), both ArtsConnection’s administrative staff and teaching artist staff do not fall under the requirement of serving as mandated reporters. However, all adults have a responsibility to take appropriate action with regard to child abuse and maltreatment in the following cases:

- A young person directly discloses to you that they are experiencing abuse and/or neglect
- You have sufficient evidence to reasonably suspect that a young person is experiencing abuse and/or neglect

Together, we can all do our part to help protect the young people we work with.

School Settings

If a young person directly discloses or you reasonably suspect abuse/ maltreatment, the first step is make sure that they are not in any immediate threat. School staff are mandated reporters, and we will work in partnership with them to address the situation.

Direct Disclosure

It’s best to not ask a child outright if they are experiencing abuse or maltreatment, as they may not understand these terms and whether or not they might apply to their situation. If a child begins to share information with you that involves abuse/ maltreatment, move with them to a more private space if possible. You can ask follow-up questions for more information, such as the following:

- When and where did this happen?
- What else happened?
- Is there anything else you’d like me to know?

It’s important to validate the young person and make them feel heard and cared for. Thank them for sharing with you and let them know that they can talk to you anytime if they have anything else to share. Do not agree to keep the information a secret, and if they are concerned about consequences of having told you, do your best to reassure them that their safety and well-being are the most important thing.

Once the disclosure has happened, you are obligated to inform your closest point of contact at the school as soon as possible, which may be a teacher or other school administrator such as a principal. Share all the information that the young person shared with you, and ask them what happens next in terms of making a report. Once you inform your closest point of contact at the

school, please comply with whatever they ask of you, which could include making a written statement before you leave the school. Depending on the situation, they may ask you to be involved in making the report or they may make the report without you. They may also decide not to make a report, either because the situation does not meet the criteria for reporting, or that there is a known/ ongoing situation with the young person that they are already aware of or for which a report has already been made. Please do not inquire later about the status of the report or the child's situation, since it is likely considered confidential information. You should also not investigate the situation yourself, and instead, leave it to the school and proper authorities.

On the same day as the disclosure is made, please write up a brief account of what happened with as much detail as possible, and email it to both Gwen and Keith. They will likely follow up with the school to ensure they know that ArtsConnection is aware of the situation and that we will assist in any way we can. We will also follow up with you as the staff member involved in the situation to help ensure you feel supported.

Reasonable Suspicion

If you have significant evidence to reasonably suspect that a young person is experiencing abuse/ maltreatment but they have not made a direct disclosure, you have a similar responsibility to direct-disclosure situations. Again, we will work with the school to ensure the situation is handled appropriately.

If you notice [signs of abuse/ maltreatment](#), we strongly encourage you to report them to your closest point of contact at the school as soon as possible. It's also helpful for you to document what you noticed in writing, since there may be evidence you observe over a period of time. If you have concerns about a young person you work with, take steps to build trust with them and make sure they know they can talk to you at any time. You may also inquire about things you notice that could be signs of abuse/ maltreatment, but be careful to not draw any conclusions too quickly and avoid asking overly personal information.

If you have sufficient suspicion a child may be in danger, you should notify your main point of contact at the school first, then follow the steps identified by the school. Please also write up a brief, detailed account of what occurred and email to Keith and Gwen.

Out of School Settings

In other spaces outside of schools, we have more direct responsibility to protect young people who are in our care. If a young person directly discloses or you reasonably suspect abuse/ maltreatment, the first step is to make sure that they are not in any immediate threat. If you are concerned about their immediate safety, call an AC staff member, who will then involve Keith and other senior staff as appropriate.

If there is no immediate threat to the young person's well-being, but they have either directly disclosed abuse/ maltreatment or you have sufficient evidence to reasonably suspect they may

be in danger, you are obligated to inform your closest AC staff member, who will then involve Keith and other senior staff as appropriate. They will determine how to move forward, and whether or not a report should be made to the relevant government agencies. While we may not be mandated reporters (i.e. legally bound to make reports of abuse/ maltreatment), we are committed to doing all that we can within our capacity to protect the young people we work with, and we will take steps including making reports when warranted. Once again, we will ask that you make written documentation of what occurred and email it to Keith and your closest AC staff member as soon as possible.

Please contact Keith Kaminski, Deputy Director for Strategic Operations, at any time with any questions: kaminskik@artsconnection.org, (212) 302 7433 ext. 460

Media and Outreach Policy

ArtsConnection aims to ensure that social media technology is utilized in a safe and responsible manner that protects the privacy of students in particular, as well as schools and teachers. As a result the posting of video, photo, or written documentation of a residency has strict restrictions.

We recognize the now pervasive nature of social media communication and as a result recommend the following guidelines if you choose to use these media in relation to your work with ArtsConnection.

When documenting and sharing the professional work you do with ArtsConnection via e-mail and through social media platforms please consider the following:

- Images and names of students in ArtsConnection programs can only be posted through an ArtsConnection social media site, where parent approval has been granted. Artists are free to connect those postings to their own sites.
- Student work, like visual arts pieces, may be posted with clear tagging that it is from an ArtsConnection program.
- Text about the programs should also acknowledge ArtsConnection as the coordinating organization.
- If ArtsConnection believes that residency documentation has been posted that violates the privacy of students, schools and teachers, it is required that said posting be removed/deleted.

ArtsConnection does not encourage interactions (online or in person) with students, teachers or school personnel outside of the ArtsConnection program. If these interactions occur, please keep them professional.

If you do not have separate professional and personal social media communication, please consider setting up privacy settings that would limit access to your personal profiles to friends, contacts, and group members.

Additionally, please make sure to keep personal files (i.e., music, photos, video) separate from media files used in your teaching artist work. ArtsConnection recommends using the child safety features

found on most devices.

ArtsConnection is on:

Facebook, Twitter (#artsconnectnyc), Instagram, Vimeo, YouTube, and LinkedIn. Please consider connecting with us.

[Teaching Artist Social Media Reshare 1 pager](#)

Please click on the link above to view process for sharing artists' events (performances, exhibitions, workshops, etc.) through AC social media on Facebook and Instagram.

Teaching Artists Advisory Board (TAAB)

ArtsConnection continually seeks to support its roster of artists as they draw inspiration from working with young people. We recognize the importance of artist perspectives in all areas of the organization and as a result seek to maintain a Teaching Artist Advisory Board who will provide valuable decision-making input as we work to ensure high quality programming that provides transformational learning opportunities for young people.

Purpose and Function:

The Teaching Artists Advisory Board members play a key role in helping ArtsConnection to continually enrich our educational and artistic goals and improve our pedagogical approach. They represent the depth and breadth of our teaching artist roster and exist to provide valuable input, guidance, and strategy towards our mission, vision, and EDIA values.

Activities of the committee shall include, but are not limited to:

- Committee Meetings (Frequency TBD by committee lead)
- Subcommittee participation in:
 - o Community Care & Equity, Diversity, Inclusion, and Access committee (examining organizational and educational practices with administrative staff) or
 - o Artist Initiatives committee (defining hiring and assessment criteria, artist mentorship, and artist onboarding process), or
 - o Strategic planning committee: work with AC board members, senior staff and young people to envision and plan for the organization's future with attention to how we use space and technology.

Artists currently on our roster are invited to apply. Hourly pay is \$30. For more information on total hours allotted for this commitment and how to apply, please contact Kyla Mckoll @ mckollk@artsconnection.org