

Association of Teaching Artists
Teaching Artists and Their Work Online Survey
 Responses registered September 2009-March 2010

Response Summary:

Total Started Survey 298
 Total Completed Survey 298 100%

Response Detail:

1. What is your discipline?

Total answered question 282
 Total skipped question 16

DISCIPLINE	#	%
Dance	33	12%
Electronic Media & Film	7	2%
Folk Arts	2	1%
Literature	22	8%
Multidisciplinary	46	16%
Music	33	12%
Theatre	72	26%
Visual Arts	62	22%
Other (no-discipline indicated in response)	5	2%
Totals	282	100%

Note: Answers indicating more than one discipline were designated as multidisciplinary, i.e. music/dance. Circus arts, mime, musical theatre, puppetry and opera were included within the discipline of theatre.

2. What is your educational background?

Total answered question 296
 Total skipped question 2

LEVEL COMPLETED	#	%
High School	22	7%
College Graduate	104	35%
Some Graduate Work	39	13%
Master's Degree	71	24%
M.F.A.	52	18%
Ph.D.	8	3%
Totals	296	100%

3. How long have you worked as a Teaching Artist?

Total answered question 297
Total skipped question 1

YEARS WORKED	#	%
1 to 5 Years	72	24%
5 to 10 Years	71	24%
10 to 20 Years	79	27%
Over 20 Years	75	25%
Totals	297	100%

4. What is your average yearly income from your work as a Teaching Artist?

Total answered question 294
Total skipped question 4

AVERAGE INCOME	#	%
Up to \$5,000.00 per year	72	24%
\$5,000.00 to \$10,000.00 per year	64	22%
\$10,000.00 to \$20,000.00 per year	74	25%
\$20,000.00 to \$25,000.00 per year	28	10%
\$25,000.00 to \$30,000.00 per year	20	7%
Over \$30,000.00 per year	20	7%
Over \$40,000.00 per year	16	5%
Totals	294	100%

5. How many arts and / or cultural organizations do you work for in one year?

Total answered question 293
Total skipped question 5

ORGANIZATIONS WORKED FOR ANNUALLY	#	%
1	37	13%
2	60	20%
3	77	26%
4	42	14%
5	19	6%
Over 5	58	20%
Totals	293	100%

6. Does your yearly income reflect your experience and professional development as a Teaching Artist?

Total answered question 294
Total skipped question 4

INCOME REFLECTS EXPERIENCE	#	%
Yes	73	25%
No	221	75%
Total	294	100%

7. What professional journals, books, publications, web resources have been helpful to your work as a Teaching Artist?

[These are the responses as completed. Many publications, books and periodicals, did not include authors or urls, and many web sites did not include corresponding urls.]

Total answered question	214
Total skipped question	84

AUTHORS Cited

Arbus, Diane
Boal, Augusto
Bolton, Reg
Booth, Eric
Borges, Jorge Luis
Campbell, Joseph
Davis, Donald
De Bono, Edward
Eco, Umberto
Egan, Keiran
Erickson, Karen
Gilbert, Anne Green
Greene, Maxine
Hagan, Uta
Heathcote, Dorothy
House, August
Howard, David
Hughes, Langston
Kelner, Lenore
Leslie, Clare Walker
Neelands, Jonathon
Pink, Daniel
Richardson, Will
Riordan, Ann
Rohd, Michael
Saxton, Juliana
Shakur, Tupac
Smith, Anna Deveare
Stanislavsky
Wiegler, Will
Wilhelm, Jeffrey
Wilson, H. W.

PUBLICATIONS (BOOKS and WEB BASED) Cited

"Notes for an Art School" Manifesto, Manifesta 7 Cyprus Contemporary Art Biennial
101 Music Games for Children", Alfred's Group Piano Books
101 Professional Development Series, New York State Alliance for Arts Education
A Book About Design: Complicated Doesn't Make It Good by Mark Gonyea
A Practical Handbook for the Actor – Bruder, Cohn, Olnek, Pollack
A Sense of Dance
A Whole New Mind by Daniel Pink
Action Research for Teachers
An Actor Prepares by Constantin Stanislavski
Art & Fear: Observations On the Perils (and Rewards) of Artmaking by David Bayles
Artforms by Duane & Sarah Preble
Arts as Meaning Makers

ARTSFIRST Essential Arts Toolkit
 Asking Better Questions
 Audition: Everything an Actor Needs to Get the Part by Shurtleff, Fosse
 Chrysalis
 Concerning the Spiritual in Art by Wassily Kandinsky
 Creative Conflict Resolution by William Kreidler
 Creative Dance by Anne Green Gilbert
 Discover Drawing series
 Enacting Participatory Development: Theatre-Based Techniques
 Essential Elements (Band Music)
 Ethnobotany
 Experiencing Dance
 Five Minds of the Future
 Frames of Mind
 Games for Actors and Non-Actors by Augusto Boal
 Grandmother's House, by Walter Ivey
 HAAE Arts First Toolkit
 How to Talk so Kids can Learn
 How to Teach Art to Children, Grades 1-6 by Joy Evans, Tanya Skelton
 Impro: Improvisation and the Theatre by Keith Johnstone
 Improvisation for the Theatre
 KET Toolkit
 Learning, Arts, and the Brain. The Dana Consortium Report on arts and cognition book
 Living Theatre by David Dimond
 Making Your Own Days by Kenneth Koch
 Movement for Dancers and Actors by Laban
 Multiple Intelligences, Howard Gardner
 National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts, (1994), MENC
 NYC Blueprint for Teaching and Learning The Arts
 On the Technique of Acting by Michael Chekhov
 Pedagogy of the Oppressed, Freire
 Playing the Game
 Playing with Fire by Fiona Macbeth
 Presenters Working With Artists in Education: Preparation and Collaboration, Education Department of the John F. Kennedy Center for the Performing Arts
 Priorities for Arts Education Research
 Qualities of Quality from Project Zero
 Reading, Writing and Rising Up
 Red Book by Robert Alexander (Arena Stage).
 Releasing the Imagination by Maxine Greene
 Renaissance in the Classroom
 Respect for Acting by Uta Hagen
 Rethinking Schools
 Rose, Where Did You Get That Red? by Kenneth Koch
 Sanford Meisner on Acting by Meisner, Longwell, Pollack
 SERVE Policy Brief, SouthEastern Regional Vision for Education
 Shakespeare Set Free
 Sing Out
 Start with the Arts - VSA arts of Kentucky
 Studio Thinking: The Real Benefits of Visual Arts Education by Ellen Winner
 Taschen portfolios
 The Actor and the Target by Declan Donnellan
 The Aerial Circus Safety and Training Book

The Art Teacher's Survival Guide for Elementary and Middle School by Hume
 The Core Knowledge series
 The Everyday Work of Art by Eric Booth
 The Ignorant Schoolmaster, Rancier
 The Learning Disabled Child at Home and at School by Sally Smith
 The Mendals Center for Change's publications
 The Music Teaching Artist's Bible: Becoming a Virtuoso Educator by Eric Booth
 The North Light Artists Guide
 The Paper, Origami USA publication
 The Power of Mindful Learning, Langer
 The Power of the Arts by Sally Smith
 The Technique of Acting by Stella Adler
 Theater Games by Viola Spolin
 Third Space
 True and False: Heresy and Common Sense for the Actor by David Mamet
 Truth in Comedy: The Manual of Improvisation by Halpern, Close, Johnson
 Understanding by Design
 Variations on a Blue Guitar by Maxine Green
 Viewpoints by Anne Bogart
 Wolfrap manual
 World Beat Fun
 World Music Drumming by Will Schmid
 Yardsticks by Chip Wood
 Young Children and the Arts: Making Creative Connections, A Report of the Task Force on
 Children's Learning and the Arts: From Birth to Age Eight

PERIODICALS and OTHER SOURCES Cited

1-2-3 Magic for Teachers
 American Actors Equity Newspaper
 American Poetry Review
 American Scientist Magazine
 American String Teachers Association
 American Theater Magazine
 AOSA magazine
 Arizona Arts Commission newsletter
 Art 21/PBS
 Art Calendar
 Art in America
 Art News
 ART News
 Art Papers
 Arts and Activities
 Arts Ed Washington
 ASTA Journal
 Ceramics Monthly
 Chamber Music America's Magazine
 Clay Times
 Community Arts Network
 Dance Magazine
 Dance Research Journal
 Dance Teacher Magazine
 Early Childhood Education
 Florida Theatre League

Guild of Natural Science Illustrators
Journal/newsletters
Harpers Magazine
Incite/Insight
Interplay Journal
Journal of Applied Theatre
Make Magazine
Maryland State Arts Council
MTNA Magazine
Music Center Teaching Artist Chronicles
NAEA
National Geographic
NEA Shakespeare Series
New Yorker Magazine
NSN (National Storytelling Network) Magazine
quartly
On Stage
Parabola
Poetry Magazine
Poets and Writers Magazine
Research in Drama Education
School Arts
School Arts Magazine
Shambala Publications
Smithsonian Magazines
Society for Photographic Education
Spectacle Magazine
Stage of the Art
Storytelling Magazine
Storytelling World
Strings Magazine
Student Filmmakers Magazine
Teachers and Writers
Teaching Artist Journal
Teaching Tolerance Magazine
The Drama Review
The Dramatist
The Writer's Chronicle
Theater Bay Area Magazine
Time
UrbanWord
Vanity Fair
Wall Street Journal
Yoga Journal
Youth Theatre Journal

WEB RESOURCES, LISTSERVES Cited

www.storyarts.org

AAPHERD

adobe.com

AEP site

AFTA

Americans for the Arts website

Arts and crafts web sites
Arts edge
Arts employer
Arts Literacy @ brown
ARTSEARCH
www.teachingartists.com
ATA listserv
azarts.org
Bellevue Art Museum
Bob's Poetry By-way
CAN reading room & website
CAPE
Carei website at U of MN
Comic book web sites
Community Word Training Program
CT Commission on Culture & Tourism Website
Dana Foundation website
Dancemetro DC website
Dick Blick Art
Discount Dance Wear
Edutopia
Elementary art lessons from princetonol.com
Empire State Partnership site
Flamenco-World.com
GALE
Google images
How things work
Idealist.org
International Expressive Arts Association
i-tunes
Kennedy Center website
Kennedy Center Website
Kentucky Arts Council Artist Forum
Kinder art
Kirkland Art Center
LCI website
Leonardo
Lesson Planet
Maiwa
MOMA
National Association for Media Literacy Education
National Dance Education Organization
NDA
New Mexico Media Literacy
NY State Council on The Arts
NYFA
Pedagogy
playbill.com
Poetry 180 website
Poetry Foundation website
Poetry Out Loud website
poets.org
Pottery Council
Princeton University website

Prochemical and Dye
 Project Zero
 ProQuest
 resources4poets.homestead.com
 SIGGRAPH education
 Smart Moves
 socialdance.stanford.edu
 Tate Shots/Tate Modern UK
 Teachers & Writers books and website
 teachingphoto.com
 The Actor's Fund
 The Centre for Playback Theatre website
 The Dallas Symphony Orchestra website
 The Metropolitan Museum of Art
 The Painting Experience/processarts.com
 The Whitney
 Theatre of the Oppressed web site
 VTS VUE
 Web based newsletters from AEMS
 Wooster Collective
 WorldCat
 www.artofstorytellingshow.com
 www.arts.state.mn.us
 www.compas.org
 www.kclindyhop.org
 youtube

8. Has an arts and / or cultural organization you work for discussed a career track for the Teaching Artist it contracts with?

Total answered question 288
 Total skipped question 10

CAREER TRACK DISCUSSED	#	%
Yes	50	17%
No	238	83%
Total	288	100%

9. What state (s) do you work in?

Total answered question 294
Total skipped question 4

STATES WORKED IN	#
Alabama	2
Alaska	14
Arizona	3
Arkansas	8
California	17
Colorado	5
Connecticut	17
Delaware	4
District of Columbia	23
Florida	6
Georgia	6
Hawaii	10
Idaho	2
Illinois	4
Indiana	3
Iowa	3
Kansas	3
Kentucky	18
Louisiana	8
Maine	2
Maryland	24
Massachusetts	6
Michigan	2
Minnesota	11
Mississippi	4
Missouri	3
Montana	2

STATES WORKED IN	#
Nebraska	2
Nevada	1
New Hampshire	2
New Jersey	13
New Mexico	2
New York	118
North Carolina	7
North Dakota	3
Ohio	6
Oklahoma	11
Oregon	4
Pennsylvania	14
Rhode Island	2
South Carolina	8
South Dakota	2
Tennessee	18
Texas	4
Utah	1
Vermont	3
Virginia	20
Washington	7
West Virginia	6
Wisconsin	2
Wyoming	2
Various	11
International	4

10. What are your expectations for an arts and / or cultural organization that you contract with?

Total answered question 248
Total skipped question 50

1. I usually have little expectation except information, web pages for my pr, hints on where or who needs me, etc. I wish the state arts council did more for us. I live far away from most of the state, up in the mountains.
2. The arts councils I contracted with over the years are actually in dire straits these days. I now work with the State Department of Education and a local University teaching survey of the arts and arts education to high school and college level students.
3. To teach and inspire students looking to gain personal growth through acting techniques or gain professional training to pursue a professional acting career.
4. I want to develop my ability to teach at both the beginner and intermediate levels, to experience the satisfaction of group collaboration, and to inspire and encourage others to push the art form.

5.	I have low expectations. I just want to get paid and for people to be friendly.
6.	Value the arts, good communication, clear goals, respect on a basic human level, collaboration for maximum meaning and understanding. As a visual artist, understanding process is key. And valuing visual documentation and work, not just talk and written info.
7.	Unlock the door and show me the stage or space, provide cardboard, paints, construction paper, a copy machine and students.
8.	I expect to get support and respect for my feedback. Sensitivity toward cultural diversity, and understanding/ knowledge of the process of making art in the classroom.
9.	A contracted position with a living wage, professional development support, marketing and promotion of my teaching artist work
10.	Arts in Education Centric Philosophies
11.	To provide skills, inspiration to the kids in line w/organizations' goals
12.	Unknown
13.	Fair pay, artistic freedom, proper representation/recognition, professional development opportunities
14.	Joy of life, affirming, truthful
15.	Space, publicity, supplies, students
16.	Clearly state expectations, terms of payment. In Maryland the State Arts council also provides professional development, news of other opportunities, conferences, etc.
17.	Read the agreement we sign before I arrive. Communicate clearly. Teacher support/buy-in.
18.	To use me on an ongoing basis throughout the year. To recognize the value of the artform as it applies to the education process To realize that art IS education.
19.	Some liaison, public relations, development opportunities, peer activities and fair pay
20.	Help connect me to schools, organizations, and libraries who could use my expertise.
21.	Clear goals, clear contracts, good information about the schools and teachers, to pay on time, to be treated with respect
22.	Promote the artist with flyers, web presence and show cases. Professional development opportunities.
23.	To treat me as a professional

24.	I work with the CT HOTs schools, and they usually give me 2-3 residencies/yr.
25.	I expect business - like correspondence and respect for my time and qualifications.
26.	None or very few, there seems to be a "hit and run" mentality by the presenters of cultural programs, one time only type of programs
27.	That they supply clear guidelines for projects and pay in a timely manner
28.	To support and assist its artists when residencies are scheduled, to trouble shoot challenges with us, and to provide necessary, up-to-date information they discover throughout our process. Providing health insurance to those with "tenure," and provide training opportunities.
29.	To supply me with an adequate space to work in, provide needed supplies, provide a contact person, provide a list of students, provide clear expectations for the class.
30.	Working as a-i-r for Ok state art. 20 years teaching at least 3/4 of the young children in Lawton, Ok
31.	Clear contract, good/high compensation, assistance negotiating with difficult schools, support with materials, organization, responses in a timely manner, (I wish health insurance)
32.	Help with finding work/ supporting artist
33.	To provide the space for the workshop, to help gather needed supplies, and to provide helpers for students.
34.	Communication about the work; presence and participation of the regular teacher; reasonable number of students per class; safe, clean facilities; props/set pieces, etc. as required; prompt, full payment
35.	Somewhat flexible schedule, going rate of pay for TA's, space adequate to teach and partnership with teacher.
36.	Highly diverse, providing educational storytelling services in a wide variety venues, and successfully meeting a wide variety of needs.
37.	Good general support. Help with bookings then follow-through with residencies.
38.	Expansion of program currently employed by and with this compensation with paid holidays, sick days, etc. currently we are paid by the hour. If a class cancels without notice the option is to make up the class later (causes a scheduling problem) or take \$10.00 for a no show class. not very fair when you have already prepped, showed up for class and have other classes scheduled. Leaves a huge gap in schedule sometimes.
39.	To provide support and be a source of guidance within the organization, and to come together with the teaching artist to create a program that will benefit the group.
40.	Desire to infuse Arts into the curriculum
41.	It needs to be about the students. I love solid lesson planning, but I also want the students to

	WANT to be there. The org needs to see that their objective is in line with students' needs and desires.
42.	Leads on residencies, information on professional development opportunities, recommendations to other organizations and schools.
43.	Professionalism, innovations and good platform for testing ideas in progress.
44.	I am a full time community organizer and social/emotional arts-based group leader for a social service agency in Minneapolis. It is a pretty rarefied job. I feel very fortunate. I also have a Masters in Education for Early Childhood Family Education
45.	I expect them to provide the space, the time, the marketing, audience and the finances.
46.	Give work, Training and support.
47.	Support & respect for teachers & art form Clean facilities in good repair Clear communication
48.	To be paid promptly and treated professionally
49.	I expect to be paid as a professional with a graduate degree and in line with my 28 years of experience. I expect to be able to find work instead of being a volunteer. I expect to do more than create rote learning experiences for individuals.... experiences based on a rubric that emphasizes engagement in process and addressing learning styles.
50.	To pay a fair wage. To work with the artist to establish a budget for the materials, travel, living stipend, and to establish a performance venue. To provide at least one other adult for the class. To work with the artist to establish a schedule and to keep class size reasonable. To communicate to the other teachers and community about the performance and the roll and existence of the teaching artist.
51.	Reasonable Pay, Great locations, well developed relationships
52.	Have more financial support, have more money supplies etc.
53.	Follow-through on administrative duties, payment and support during the residency
54.	Link to the public. Substantiate my credentials. Develop further professional development. Inform artist of events and opportunities. Networking with other artists and administrators.
55.	Decent pay, possible benefits after time
56.	To keep me apprised of new trends in education; to alert me to employment opportunities; network with other Teaching Artists; opportunities for professional development within my discipline; supports my endeavors.
57.	Pay scale \$100/workshop Health Insurance options Lesson Planning is compensated Professional Development is compensated

Administrative support and scheduling

- 58. To have a vibrant team of thinkers and doers, that will plan and implement, with passion and purpose, the mission of the organization.
- 59. That my services are asked for and appreciated by the students I instruct - their desire to learn is my desire to teach. This can mean that the students are briefed on the material taught, or that I am briefed on student interest before I arrive.
- 60. Professional relationship, community-minded programming
- 61. I appreciate communication about how work is assigned. Clarity of intention & purpose in the work/mission. Support and solid understanding of what they are expecting me to do.
- 62. Pay me on time.
- 63. Open, supportive, engaged, trustful and trustworthy, passion, good communication skills
- 64. Support.
- 65. To give a clear representation of my work
- 66. To adhere to the contract
- 67. They will have a history of panning successful arts in residency projects, that they respect the knowledge of the teaching artist, that there is a clear chain of command and a good communication pattern.
- 68. I live in rural Pennsylvania and really the opportunities for Teaching Artists are very limited. The questions in #11 aren't relevant because there are only one or two organizations to teach for and artists have a choice of taking what they offer or not.
- 69. To provide me with work and training resources as a teaching artist.
- 70. To gain experience within an arts teaching environment.
- 71. Very Low this year, PA has been struggling with a very limited budget. Although the basic AIE training has led me to a job within the public school system.
- 72. Promotion
- 73. That I am allowed a certain amount of creative control, that they want a certain degree of innovation from me, and that they expect me to bring artistic excellence
- 74. It depends on the organization; I expect to have a schedule that is respected and to receive my paycheck in a timely manner.
- 75. To be paid on time and be given the freedom to teach the kids.
- 76. Support of the arts and the artist, guidance, prompt payment

77. Clear, consistent communication of accurate data, early communication if anything changes, clear instructions related to specific school, opportunities for professional development, opportunities to influence the growth of the organization, access to group-rate healthcare whether or not subsidized.
78. Commute to different NYC Public Schools and facilitate classes that integrate the arts into the classroom.
79. I had high expectations but I feel let down most of the time.
80. Maintaining a high professional standard and providing as much information and support to the TA as is needed.
81. That they put the schedule together with schools and all other venues and make sure that we have correct times and sizes of audience and that we are paid timely.
82. Precise contracts
Clear expectations
Studio time
Safe place to work and spend the night
83. Collaboration, cooperation, flexibility, open-mindedness, understanding, respect, appreciation.
84. To work well together and discuss ideas and expectations
85. Collaboration
86. To help with the organization of artist in the school residencies
87. Low. I haven't found them practical useful, so I work with teachers and schools directly, Similarly, I usually work as a volunteer rather than deal with the red tape of "working" for the schools system. Sporadically contacted arts/cultural organizations, but was a waste of time, practically, no results.
88. That they initiate and maintain open communication during my tenure, that I will be professional in attendance, punctuality and dress, and that they will be professional in payment and support.
89. Respect, communication, payment
90. They must be a point of contact for issues in the classroom. They must have clear goals and class descriptions for classes they ask me to teach. I should receive a contract for each class I teach. I ask that they be a support system for me as a teaching artist meaning providing curriculum support, classroom assistants and classroom management if, or when, needed.
91. My expectations are very low because in the final analysis, it still is up to me and how well i can connect to the students I am working with.
92. Help with scheduling, funding, transportation
93. Clear contract in advance, facilitation of communication with site, pre-screening of sites and other artists, marketing support, referrals,

94. Clear mission statement, professional development opportunities, fairness in distributing work.
95. To provide adequate space for teaching, supplies and funding
96. Support, appreciation, and inclusion in decision making
97. Clear job description, curriculum if they have specific demands, prompt pay, reliable on-site contact person
98. Logistical support, coordinating community resources. Clear expectations. Good communication.
99. That they provide the students and tell me specifically what they want for those students.
- Organized
Clear goals and mission
Clear expectations of Teaching Artists
100. Respect for teaching as an artistic process that does not happen in a vacuum or as a template.
General knowledge of my art form- dance, and of my work.
Inspiring and positive staff that are curious about taking arts education to a new level in the area, Nationally and internationally
Exceptional quality of work
101. Reasonable pay; reasonable requirements (that make sense in light of the pay), encouragement, honesty,

That the fee will be adequate to cover curriculum writing, travel, planning, taxes
Pre planning includes adequate directions, teacher contacts, schedule and assessment strategies provided or at least links to state content and a template of past assessments
The understanding and reinforcement that the classroom teacher must be present at all times
pay is on a schedule that happens, at least, monthly
102. Direct communication
Oversight in the school (knowledge of what I am doing in the classroom)
On time payment
A sense of community
103. Direct communication
Oversight in the school (knowledge of what I am doing in the classroom)
On time payment
A sense of community
104. To not only teach, but to educate on multiple dance styles and their backgrounds
105. A small stipend. Organizational ability. Follow-through.
106. I am an independent teaching artist. When an arts organization hires me for a school I expect them to handle all the contractual paperwork.
107. Not much in these economic times
108. Deal with artists as creative professionals and meet all materials, technology and personnel needs
109. Serving as link between myself and the contracting school.
110. That they will screen artists so that being on their roster has value; they will be intermediaries for things such as fingerprinting and being an independent contractor; that they will pursue grants; that will be public advocates for artists to be invited into schools

111. Pay for Honorarium, Per Diem, Hotel, Airfare, and rental car.
112. What has primarily been a school for Suzuki strings has expanded this past year, and appears to be mindful of what the teaching artist may contribute.
113. Great Expectations
114. A supportive environment, clear communication, fair pay, good follow-up
115. Professionalism and advocacy
116. To treat me as a professional.
117. Clarify institutional goals, handle promised logistics with partners, pay on time, timely communication, list TAs the way they feature/list other staff or actors in programs, provide raises, protect TAs by providing safe spaces to teach
118. Since I have a professorial career, I expect them to treat me as an independent contractor or consultant.
119. Fair pay
120. None
121. Providing work and conducting several educational program during the year
122. Good pay, flexible schedule, organizational support, use of facilities, positive work environment
123. Creative freedom, friendly environment, social awareness
124. Publicize the event for appropriate demographic (which means they should actually know what I do); have a person available to get me oriented and help me set up; prompt payment (30 days, max); touch base before the event and make sure we're all on the same page (if they don't call me, I call them).
125. Respect and support for my work; a good paycheck
126. Fresh works of art that are interesting to me, my students, their teachers, and their parents.
127. \$35 to \$50 per hour with prep and clean time at \$18 to \$20 per hour.
128. to coordinate partnerships, share expectations, provide training, give feedback, and pay on time
129. To make available the necessary resources to execute an effective term, i.e. supportive structure, organized, professional development...
130. To promote the arts and integrate learning through introducing creative drama
131. Course development, eventually leading to creating my own courses both within organizations or privately

132. That I be compensated for planning time, that the contract is paid in a timely manner, that effort is made to publicize an event by the organization if open to the general public
133. Effort, time, appropriate budget for expectations, no corruption or political advantage
134. To get paid for introducing public school students, 5th thru 12th grades to theater and writing that is meaningful to them.
135. Timely payment, Contract support, liaison with the schools, marketing
136. Some basic amount of logistical support with the school, availability for consulting about curriculum, methods, etc
137. Become more advanced
138. I am happiest working for Museums but the pay is abysmal and cutbacks are always looming, and this summer was the worst when I was actually laid off and one job disappeared.
139. Information and Modest Support
140. Handling of enrollment, supply of materials, site management.

Clear expectation of TAs
Clear payroll guidelines
Fair consideration for residency offers
141. Adequate Training and regular professional development
Appropriate and Comprehensive pay/compensation
Positive environment and open-door policy
142. That they either know what they want or trust me to evaluate and design something that will work for them for a fee that is fair for all. I also expect them to be organized about where they are sending me and make the arrangements or specify that I will need to handle the logistics as well as the teaching. I also prefer organizations where I design my own lessons.
143. TAs expect to work at least one study unit per year, with assignment size tailored to their availability. They expect to have their contracts spelled out. They expect to be paid for all unit meetings and TA training events in addition to each planning session and classroom visit. They expect to have regular opportunities to interact with one another, usually through meetings and trainings, and once a year a social gathering.
144. Organization and timeliness with coordinating residencies. Support with internal problems with site staff, and discipline problems. Providing as much information about the school I am working for. Fair pay and timeliness of pay.
145. My expectations focus mainly on the input and help from those with whom I contract. I want them to be involved as much as I am.
146. To be paid on time to provide planning sessions with the teachers
147. That they communicate the goals for the program clearly with partnering schools and provide professional development for teachers and Teaching Artists - to create a common ground from which to establish a strong and fruitful partnership.

148.	I have a contract/ agreement form.
149.	To be up to date on leaning techniques, to pay a reasonable rate, to respect and evaluate what I teach.
150.	My expectations for the organizations are to have historical recourses for my discipline and hopefully be paid in a timely fashion
151.	Work.
152.	A team teaching situation that will radiate on when I leave the room. :)
153.	To be treated as a professional, and to be able to work in collaboration with teachers and administrators.
154.	To teach an integrated art lesson / unit in the classroom, K-12
155.	Support and like-minded approach. Their vetting of the school to be visited for safety, compatibility and realistic expectations of work to be achieved, then true collaboration with the teacher in the classroom and resources provided from the school for real performance culmination. Realistic expectations discussed and met, with the help needed to achieve the expected result.
156.	To act as a conduit between the schools and myself.
157.	That they are committed to having interesting programming in their school and have the funds, equipment and staff to ensure a successful program.
158.	Support of how and what I teach, consistency, as much work as they can give me
159.	Exposure to the community at large of how the ARTS can be used to unite and teach as well as entertain. It is always my hope to showcase my participants and or students to the community as a final or closing performance.
160.	That they will do everything they can to find me work and I will do everything I can to be an amazing asset to their company
161.	That they'll support me with professional development and community, that they'll make sure I get paid and handle that aspect of my work, that they'll give me a clear sense of their expectations of me and connect me to good situations.
162.	That they are supportive of my work and that they put the kids and the arts as their priority. That they offer PDs, provide opportunities for their TAs to meet and share their experiences as TAs. I expect that they could offer me some benefits as Health Insurance.
163.	To get health insurance
164.	Professionalism Support and professional development for Teaching Artists
165.	Support and ensemble

166.	Filling my calendar with work.
167.	Consistent assignments or transparency regarding the amount of work that is available. Also, fair and consistent pay for assignments
168.	To grow with the organization by having increased opportunities for work and higher pay.
169.	Steady work. Ongoing PD opportunities. A strong sense of social and cultural responsibility (e.g., not selling artists short with a vendor-style approach to arts-in-ed)
170.	Good communication and creative, stimulating ideas.
171.	I do not contract with arts or cultural organizations. I work directly with schools, Minnesota State Arts Board or Perpich PDI.
172.	To be professional and serious about what they do.
173.	Provide opportunities for T.A.'s to broaden their personal experience and growth by sharing their knowledge and learned skills with others.
174.	Timely payment. Administration support with partnering school. Period salary review to reflect my work and to reflect cost of living increases.
175.	That they keep me regularly employed on a freelance basis, so it can work with my professional artist status in a functional and mutually respectful way.
176.	Support and independence
177.	Being treated well, bridge between school and myself, prompt
178.	Efficient facilitation of communication between teaching artist and supporting organizations and administrative departments.
179.	Jobs
180.	Regular bookings, SS and Taxes taken out of paychecks.
181.	Being paid in a timely manner; administrative support and professional development opportunities
182.	I enjoy the annual Teaching Artists day they usually hold. I wish there were more events with the schools, teachers and administrators.
183.	Clear communication about expectations and norms, but most importantly a place of community / support
184.	That I get work from them. Rather than trying to spread the work thinly across their roster, they should give substantial work to a handful of artists so we can make a decent living.

185.	That we are offered some job security
186.	Clear contract including time commitment, fee, etc. Clear goals for the engagement Well organized facility, admin, etc.
187.	My expectations are very high...a rate of pay that values my experience...that includes class time, prep, and other enrichment (pro dev) time. Mileage, and supplies budget. I also expect a shared philosophy for the "why" of what we are doing...and a support network that is like-minded.
188.	1) They pay on time. 2) They communicate clearly about time commitments expected in addition to actual teaching hours ie: PD's, planning meetings, evening-time school events, filling out documentation etc...
189.	Prompt answers to questions, accurate preparation of grant packages (grants are complex enough to prepare without mistakes in the package itself), transparent and fair awarding of grants, offer of prof development through the arts council, promotion of artists who have qualified in some way (by taking courses, by winning grants)
190.	To be organized, to have open communication lines so we can work well together, to pay on time
191.	Support and respect
192.	Decent pay and on time payment Help with any coordination of events
193.	I expect the organization to pay a fair wage, provide guidance and training on their programs and educational philosophies, open the door to additional professional development opportunities, operate with a solid set of values that are evident in all the work they do.
194.	Since the work I have done is seasonal I always hope to make contacts that will lead to further work in the private sector, such as birthday parties, or additional classes
195.	Respect, consistent work, teaching artist work as a core to the mission, discussions about the importance and place of the work, regular site visits, discussion the focus of the work because the financials
196.	Professional Development Clear consistent communication Honesty/True to their word Value of their TA's as TAs as well as artists Administrative support and advocacy Fiscal Responsibility Set and maintain expectations, responsibilities, and boundaries with school partners and classroom teachers. Continued growth Fairness Team building
197.	Depending on the organization: Regular opportunities to teach. Fair pay for my level of expertise. Timely payment. Professional development. Advocacy. Support when teaching in difficult situations.

198. That they support their Teaching Artists with professional development workshops. That they pay well. That they understand that Teaching Artists, being also artists, need to practice their craft.
-
199. I am fortunate enough to work for an organization that treats TAs as professionals and my salary and benefits package reflects that.
-
200. A monthly or yearly based schedule
Part-time work teaching anywhere from a few to 15 hours a week
An agreed-on pay rate either by hour or by student
The organization will provide the space to teach, any major teaching materials other than music, and will do the work of marketing/attracting students
201. Support, listening to the TA and placing the TA in a collaborative partnership that makes sense, not just in terms of scheduling or fulfilling a contract. Most non-profits don't offer challenging programs or positions, or ask the TA for input or vision.
202. Organization, support, communication with school officials
203. 1. Connect and complete all the bureaucratic red tape -- paving the way for a solid working relationship with the school.
2. Clarity in stating goals and expectations.
3. Honoring contract and payment obligations
204. Clear outline/explanation of what sort of program they want.
Information, information, information!
Prompt payment for fees, etc.
Active participation in the program from beginning to end.
205. To have work on a pretty regular basis.
206. Continuous employment and timely payment.
207. Professional, understand my need to have the ability to be flexible so that I can do my art as well
208. Pay me the best they can, give me as much work as they can and reduce as much of the paperwork as possible
209. Safe setting, supplies, respectful and sophisticated leadership, on time pay and students who've committed to the process. I also expect that the organization will have the absolute highest expectations of me -- I should have complete control of engaging the students or they should send me home.
210. That they will keep me apprised of the practical details as they shift and change and that they pay me.
211. Treated with respect and paid promptly.
212. High quality work, organization, support for TAs
213. Fair pay for direct time teaching, planning, curriculum writing, documentation, lead teacher development sessions, special projects, opportunities for growth

214. New Ideas that make a difference
215. "Organization" usually is not the word to describe most of these companies, so when I've found one, teaching with that company becomes a priority.
216. Prior knowledge about the school, familiarity with teaching artist issues, observation and feedback, genuine care for students
217. Evidence of ongoing professional development
218. To provide administrative support and be open to the needs of a particular program. To act as overseer with the school/program host and reinforce class needs. To provide professional development.
219. Decent pay, pay for contact and prep hours, some autonomy
220. Professionalism, fairness, adequate compensation.
221. I expect them to be able and willing to answer questions, to provide me with enough information to be successful at what I do. Oh, and pay me in a timely fashion.
222. Prompt payment and reimbursement for materials, networking with other TAs, occasional training or professional development meetings
223. Consistency. I need their help in setting up the residency, sticking with the agreements (basic like unlocking doors, having a contact if I have a problem in the classroom, etc.)
224. Provide an adequate teaching environment, publicize effectively, pay promptly.
225. Booking info, prompt pay, communication with site and staff and me, once a gig is booked that specifics may change but that it wouldn't disappear (once enrollment is solid)
226. Prompt payment, paid professional development, paid planning sessions - support in dealing with schools
227. These expectations are changing out of necessity. I'm very concerned that this profession I've been pursuing isn't really value or perceived as a profession. I have always expected regular work, clear communication about payment and the specifics of a given residency, appropriate liaison work and advocacy between me and the communities I work in, timely payment for my services, meaningful professional development, and hopefully a means to meet and discuss with other Teaching Artists (often this itself can be meaningful professional development). Now I would like to add to this list the opportunity to strategize with other T.A.'s and arts administrators in the field about how T.A.'s can receive more benefits, respect, and stability.
228. Do all the legwork so I can focus on being the best possible teacher I can be.
229. Minimum \$100/hour
Paid training if required.
Administrative support.
Assessment, Professional development, Recommendations
230. Clear goals for students and, if applicable, classroom teachers

Office staff who communicate clearly and effectively
I appreciate professional development meetings with other Teaching Artists, and with guest speakers
I also appreciate timely pay

- 231. Marketing, professional development, teaching opportunities
- 232. A respect for what I do as a teaching artist and a commitment to the program.
- 233. Decent facilities; enthusiastic students; competent support personnel; a livable wage
- 234. Assist in booking and finding job opportunities, support the artist's work and approach to teaching (especially when different than standard school approaches), assist in bridging communication between artist and venue. Supporting the artist over the venue. Arts advocacy within the community. Professional development opportunities and/or alerting their artists to such opportunities.
- 235. They collect the funds and pay me. This is most important -- I do not want to be a bookkeeper. I can help with publicity for small workshops - but even better if they do this. If it is a session where the computers are provided for students, I want them to make sure software is loaded.
- 236. Pay well, provide training, respect the Teaching Artists' varied schedules, have a solid educational theatre very different from that of the public schools
- 237. No expectations.
- 238. That they have a genuine dedication to art, art education, and the integrity of the artists they hire.
- 239. To work with TA and school to create a fruitful residency for the students. Making sure that conditions needed for workshop are communicated to teacher. Teachers have been trained in methodology of program. Decent pay. With more time with an organization, the option for partially subsidized health care. Paying Teaching Artists in a timely fashion (I had one org. duck my emails and phone calls for one month and a half before paying me nearly \$700).
- 240. I would like the organization to treat me like a valued member of a team--a person with a face and a name, a professional, a person that matters. I would like the organization to ask for my feedback and to provide me with meaningful training that involves critical thinking and meaning making. I would like the organization to provide a wage that is liveable and makes sense for someone who is a professional living in NYC.
- 241. I expect them to treat their employees with respect, so their work can be honored.
- 242. That there is a place for me to hang my coat, time for me to set up, pre introduction to the teacher/s, that I am expected-- that the class know I am coming
- 243. To support, encourage growth (PD's), create partnerships not only with the schools but with other TA's to open the arts up (other disciplines)
- 244. Extended and repeat employment, support from the school in use of facilities
- 245. Timely payment. Filing taxes if I am not working as an independent contractor; this is becoming rare now; few orgs want the extra responsibility.

Support, not only economic, but pedagogic and professional.
Appreciation and respect.

246. Timely payment, open to discuss concerns, paid prep-time, value reflection, proper evaluation & assessment strategies,
247. Solid communication and awareness of their needs, realistic goals, trust and support, prioritizing work we do and providing venues/times to share work and implement effectively and consistently
248. Honesty. To come to me or other continuing Teaching Artists before hiring someone new. Some effort at professional development or training. Reasonable compensation.

**11. What do you consider when looking at arts and / or cultural organizations to work for?
(From lowest to highest)**

Total answered question 284
Total skipped question 14

					Rating Average	Response Count
Organizational Philosophy / Mission	12.9% (36)	9.7% (27)	25.8% (72)	51.6% (144)	3.16	279
Size	42.3% (110)	28.8% (75)	22.3% (58)	6.5% (17)	1.93	260
Compensation	10.8% (30)	11.5% (32)	31.2% (87)	46.6% (130)	3.14	279
Health Insurance	45.5% (116)	20.4% (52)	14.9% (38)	19.2% (49)	2.08	255
Professional Development	17.1% (44)	19.4% (50)	38.4% (99)	25.2% (65)	2.72	258
Support	12.7% (35)	9.1% (25)	22.9% (63)	55.3% (152)	3.21	275
Community Building	12.9% (35)	15.5% (42)	32.5% (88)	39.1% (106)	2.98	271

12. What is the best arts and / or cultural organization you have worked for? Why?

Total answered question 259

Total skipped question 39

BEST PLACES TO WORK FOR TAS	WHY
Arts Councils/Agencies	
Acadiana Arts Council PO Box 53762 Lafayette, LA 70505 318-788-1646	
Acadiana Arts Council	
Alaska State Council on the Arts	Prompt, communicative, friendly, pay well
Alaska State Council on the Arts	As an artist in residence all over the state, I felt as if I could teach with more than technique in mind. Grant to travel was given for professional conference in WA state.
Alaska State Council on the Arts	Artist in the schools
Alaska State Council on the Arts- Kodiak Arts Council	I don't have a degree in anything. I am a self-taught musician with no formal training. They have both believed in and supported me, which gave me the opportunity to do what I do.
Alliance for Arts Education	Pays a good wage per hour, provides professional development on a regular basis.
Arts Council for Chautauqua County, NY	Has been friendly, resourceful, helpful and supportive.
Boulder Arts Council	
Bradford County Regional Arts Council	Eagerness to support the working artist and opportunities they provide for the artist to get in the classroom. Ability to debrief and recall the work done in the past year and make goals for the upcoming year. Rural size but many opportunities to network with urban areas through conferences etc. Most importantly their focus on early learning and long term relationship with early learning centers and educational institutions within their area has developed a sense of trust with both the educational administrators as well as the teachers and artists which streams into the parents and community.
Brooklyn Arts Council.	They keep me informed with other job opportunities and professional development. Salary is very good.
Brooklyn Arts Council	Treat me with the utmost respect and there is a general feeling of positivity and support among their staff and other artists. Community Works especially pays me very well at a rate I feel I have well earned
Brooklyn Arts Council	Nice people, clear paperwork, great support throughout the residency
Brooklyn Arts Council	They always have a constant stream of projects and amazing supportive staff members that care about their Teaching Artists.
Brooklyn Arts Council	The best organization I have worked for as they have been steadily booking me and my group for over 5 years in the public school systems.
Brooklyn Arts Council	Opportunities to meet other TAs / professional

	development & real communicative support when you need it.
Brooklyn Arts Council	Most organized, wonderful to deal with, highly professional, ethical, intelligent solutions to problem-solving, empathetic, caring, eye on training and community building, dependable
California Arts Council	Gave me an administrative fellowship, and introduced me to the rest
City of Atlanta Bureau of Cultural Affairs	The best one that I worked for was only because that's the organization that introduced me to teaching young children. They furnished me with information about the abilities of 3,4 and 5-year olds, and then sent me into a number of institutions to teach, which I enjoyed. The other thing that made them the best is that they kept me working.
Colorado Arts Council	
Community Works	Treat me with the utmost respect and there is a general feeling of positivity and support among their staff and other artists. Community Works especially pays me very well at a rate I feel I have well earned
Community Works	Best pay, great projects, lots of respect- extremely organized!!!
Connecticut Commission on Culture & Tourism HOT Schools	Simply Superb in all Respects
Connecticut Commission on Culture and Tourism -	They provide development opportunities, as well as time with other artists. We learn from each other and support each other.
Connecticut Commission on Culture and Tourism	Is amazing. They continue to provide high-quality professional development and they value my work.
Connecticut Commission on Culture and Tourism's HOT Schools Program	
Cultural Council of Santa Cruz	Though the AIS program is now defunct, raised public awareness so that it became normative in the community to expect visiting artists
Denali Arts Council.	They are small enough that programs can be run sustainably without too much dependency on grants. Small enough for easy communication. They participate in the residency and make it a priority year round when I come up. They give me keys to the teaching/performance space so I can use it during off hours. They believe in what I'm doing.
Georgia Council for Arts	Paid better, which is wonderful. And I traveled, spending nights in nice hotels and because of the amount of money that the hosting organizations had to put into the program, to make it happen, they were very organized, very hospitable and attentive. They residency was covered by the local news station and newspaper, giving the residency a lot of support. Also I got time and space to create new works with the Georgia Council for the Arts residencies. That was wonderful. They didn't keep me working, though.

Greater Augusta (Georgia) Arts Council	
Hawaii Arts Alliance/Hawaii State Foundation on Culture and the Arts	This partnership has provided me with numerous teaching residencies, professional development, and community building while advocating for both the arts and teaching the arts on local and national levels.
Idaho Commission on the Arts (ID)	
Illinois Arts Council	Their Artist in Education program is a wonderful model.
The Iowa Arts Council	Has been consistent in providing contacts, support, and professional development. Especially noteworthy is the fact that the IAC has always spread their funds and support to rural as well as urban areas.
Kentucky Arts Council	They used to have great professional development.
Kentucky Arts Council	At the time, the education director was a former professional actor and he got it. I never ever had to beg for my money. They had many and varied opportunities for professional development. I could call with questions and if he didn't know he'd find out for me even if it didn't have anything to do with his (KY) programs in particular.
Maryland State Arts Council	It has been my primary source of work. They are an AMAZING organization. They are supportive, they work in partnership with other organizations, provide professional development, encourage community building, look out for things like deals on liability insurance. Even in these financially difficult times, they have been doing great work with a very tight budget.
Maryland State Art Council	They provide good support and clear guidelines and forms. And they pay in timely manner.
Minnesota State Arts Board	For me, it's all about having a good contact person, the one-on-one link between artist and students. As a teaching artist I find the respect and communication with a true and constant contact person, that bridge, to be invaluable.
Minnesota State Arts Board	Giving me independent freedom.
Mississippi Arts Commission	They have heart and are concerned with the children they service and their artist.
New Haven Arts Council	Was very good
The Northern Tier Arts Council	They keep in contact, and send out regular emails about what's happening. Very Professional.
Oklahoma Arts Council	Because they support state wide.
Oklahoma Arts Council	
Oklahoma Arts Council	
Pennsylvania Council on the Arts.	
Pennsylvania Council of the Arts.	They keep in contact, and send out regular emails about what's happening. Very Professional.
Perry County Council on the Arts.	They provided a summer retreat for artists which was geared towards developing our own art, our communication with other artists. It rejuvenated me after the many years of giving.
Texarkana Regional Arts Council	
United Arts Council of Raleigh	Years ago under Linda Bamford - pay, personally

	felt my abilities were valued by her professionally
Arts Organizations	
Acadiana Center for the Arts	
The Actors Workshop of South Florida	The goals I created when I started my company nine years ago, have continued to show they are viable and consistent. Respect for the work and fellow student's, ensemble, safety and the work and training have always taken priority over financial gain. As other organizations with more financial support and advertising savvy continue to disband, I see that we have continued growing stronger through word of mouth because of our training and integrity, not only to those seeking a career but many seeking personal growth.
Aimee Art Productions	Due to the organizational skills and support of the owner of the company, the vast amounts of programs offered with music, dance, theater, and art, and the variety of Teaching Artists that are always up for helping one another.
Alliance for Community Theaters Inc.	
Ardmore Little Theatre, Ardmore, OK.	Supportive, experienced and capable actors and technical people, large enough to draw performers from, funding for quality work, easy to work with, helpful, fun.
Arts Connection	They are consistently good at letting me know that my contribution is valuable. However - they also pay the least of anyone I work for. So - major trade-off.
Arts Connections	Support from start to finish
Arts Corps	I feel valued for my contribution to the faculty, well supported and respected.
ArtsEast (OR)	
ArtsTeach	Has been the best organization I've worked for because it provides training, support and outreach. It also has a strong history in providing quality programming for elementary arts integration.
Artworks	
Arena Stage	Amazing professional development
Arena Stage.	I had been a professional TA for a couple of years. When I found them they encouraged me to apply for their Fellows program. In doing so I have a stable TA gig every day but am also able to work for other organizations on the weekends and in my spare time.
Art is the Heart.	Because it is very touchy. you encourage the sick people to live and have fun regardless of what they are going through.
Arts Horizons	Really keeps in touch and has a coordinator present at some planning sessions, which is helpful. They really care about what goes on.
Atlanta Partnership for Arts in Learning	Treated as a peer, much latitude in determination of shape and content of residencies.
Brooklyn Academy of Music	Best compensation, community relationships, excellent reputation, and their inclusion of the Teaching Artists in their BAM community (think

	tanks, roundtables, etc.)
Brooklyn Academy of Music	In terms of the artistic work involved and compensation
Brooklyn Conservatory	Because of the character of my supervisor; she is knowledgeable, personable and professional.
Brooklyn Conservatory	Because of the departmental mission and departmental advisors
Brooklyn Conservatory	Clear mission, open lines of communication, full support.
Bushnell Center for the Performing Arts, Hartford, CT- Partners Project,	They support their TAs, bring us to urban schools in which students do not have much cultural/arts programming.
Carpenter Square Theatre	Very efficient, dependable, supportive and trust me to do a good job without a lot of rules and nagging.
CCAP/Arts Integration Mentorship Project	Respect for the artist as thinker, total ownership over own ideas and curriculum, room to grow emotionally, philosophically, financially, strong community
Charleston Stage Company	Because they allow the artists to inspire the kids without administrative interference
Children's Dance Theatre	
City Dance Ensemble	Dedicated to process of creating and sharing our art, whether on stage, in the studio, in after-school programs, student performances, cultivating emerging artists, teacher development at the highest quality possible and in the most positive way possible.
City Lore	This organization is well-prepared and supportive, it follows up with observation and feedback, and it focuses on folk and traditional arts.
Class Acts Arts	Because they respect the work of artists and treat them in a professional manner.
Class Acts Arts	They advocate for the artists and promote respect for all cultural traditions.
Columbia Center for the Arts	
Community Word Project	Great places to work with because they are both supportive, creative, effective, have ties into the community, and they respect for what we can bring, open to collaboration.
Community Word Project	
Community Word Project	Incredible organizational support
Congo Square in Chicago	This company really has it together in regard to school communication and actively getting involved
CREATE!	Is committed to booking their roster of artists and provides me with the most consistent work. They also pay well insist in a min. # of sessions per day and build long-term relationships with their schools for more continuity.
Create	Not too much paperwork, run my artist, great people
Dancing With Class/May I Have This Dance, Inc.	Has excellent staff training and compensation.
Dream On Productions, based in Buenos Aires	They are very helpful, professional, and supportive. The pay is very low by U.S. standards. But they are a joy to work with, and I treasure my affiliation with them.

DreamYard	Because it supports its community of TAs and makes sure they are successful.
Dreamyard	While a little disorganized, they are good people, supportive of outside projects, flexible, responsive to feedback, and hire a very diverse staff.
DreamYard	Because for many of the same reasons as the New Vic, plus our co-founders are hands on. They are in the trenches with us (incl. the classroom they teach residencies). Tim and Jason, are beautifully thoughtful and are constantly working on ways to enhance our quality of life as their team members/employees. Not only do they pay well, but they offer a 403b, Transit Check MetroCards, and health insurance for those who qualify. We have wonderful times, and impact our students tremendously! They provide school year long work, they take out taxes.
DreamYard, Drama Project	Excellent salary, benefits, professional development opportunities, support and community
DreamYard Project, Bronx, NY.	I have worked for several arts organizations in NYC and DreamYard really takes into consideration the TA's thoughts and input and creates PDs, retreats and programming based on this.
Educational Theatre Company	It's a very small non-profit but growing. I have had many opportunities to grow programming and personally develop my craft. My input with new directions has always been sought and supported.
Epic Theater Company	
Erie Art Museum	They are rooted in the community and have a long history of presenting really high quality art
Fergus Falls Center for the Arts	They hire me directly, they pay well, it is based in a community, they develop a relationship over time
Fine Arts Institute	It is a positive environment promoting all arts and integrating them. Artists are treated with respect and fair compensation.
Fleisher Art Memorial	They've provided me with many opportunities and given me the latitude to design what I teach. They reach a broad audience within the community and support emerging and established artists.
Flynn Center of the Performing Arts	It is consistent, if irregular, work. I believe in the mission of Flynn and they have far-reaching connections with schools and influence throughout the state.
Galaxy	They take good care of artists, are generally well organized
Galaxy	It markets; controls payment; offers professional development; contract with Galaxy rather than each individual school; offers support; makes the schools aware of and implements the standards set by PCA.
Galaxy: arts in education	
The Guggenheim Museum	They are very supportive, pay well and have excellent communication/responsiveness. Everyone does their job well, and I am free to do mine well. They respect and celebrate my work!

The Guggenheim Museum	Learning Through Art -because they have provided the most professional development.
Honolulu Theatre for Youth	
Imagination Stage in Bethesda, MD.	They are very committed to supporting their faculty and have great practices in place to help their faculty have the best classroom experience. They also are committed to including children of all abilities in their classrooms and they have support staff to help Teaching Artists succeed in integrating children with disabilities into their classes.
Jefferson Performing Arts Society	Understand and embrace a cross-curricula instructional philosophy and have provided opportunities to use the arts to teach other core subjects like English.
Jewel Box Theatre	Very efficient, dependable, supportive and trust me to do a good job without a lot of rules and nagging.
Joy of Motion Dance Center	Here I am able to build up my passion as an artist, work in the community to build peoples awareness of the art form, and do what I love. Also the support from the organization is great.
Julia Morgan Center for the Arts, Berkeley	Dynamic organization, great TA's, rigorous and evolving programming, lots of experimentation, etc.
Just Buffalo Literary Center	
Just Buffalo Literary Center	Innovative organization
The Kennedy Center for the Performing Arts	Excellent administration, support, compensation, respect for artists, flexibility, positive environment/
The Kennedy Center for the Performing Arts	Has supportive staff - they check in to see how things are going - genuinely feel can freely & openly talk with staff about issues - workshops etc are offered to help Teaching Artists become better at what they do - support & respect for Teaching Artists & their art forms genuinely given
The Kennedy Center for the Performing Arts	Because they could train me.
The Kennedy Center for the Performing Arts	The program manager I work for is exceedingly sensitive to and supportive of Teaching Artists' needs; the pay is decent
The Kennedy Center for the Performing Arts	
Kentucky Center for the Arts	They are very professional in their dealings; provide terrific professional development; monitor best practices nationally and then share locally
Kentucky Shakespeare Festival	Their lesson plans are exemplary, they pay on a weekly schedule, their reputation is so strong that the schools are extremely supportive from the moment I walk in the door, they understand the necessity for pre planning and when I write curriculum for them, I am paid and maintain my intellectual property
Kentucky Storytellers Association	Automatically recognize (as part of their mission) that Teaching Artists deserve not only compensation for time in classroom, but also for preparations; that assume that housing and travel must be a part of compensation
Lincoln Center Institute	Because they are organized, transparent about the amount of work they have, they support the fact

	that I am a working artist by working with my schedule, they pay well, they provide excellent professional development for the teaching artist and classroom teachers, they treat TA's as if we are working professionals.
Lincoln Center Institute!	Support professional development that is paid and a competitive wage!
Lincoln Center Institute	They offer a wealth of paid professional development opportunities; the TA's have a UFT chapter; payrate is great; their commitment to arts education is the most genuine and focused
Lincoln Center Institute	
Lincoln Center Theater	Because they are organized, transparent about the amount of work they have, they support the fact that I am a working artist by working with my schedule, they pay well, they provide excellent professional development for the teaching artist and classroom teachers, they treat TA's as if we are working professionals.
Lincoln Center Theater	Professionalism, support and professional development
Living Arts and Science Center	Honest, inclusive, creative and growing.
Long Wharf Theater	Respect, support, clear goals, fair compensation
Los Angeles County Music Center Ed. Division	Professionalism, support, compensation
Los Angeles Philharmonic	Best pay, best support, best PD, least drama.
Los Angeles Philharmonic	They provide good opportunities for communication, PDs, and are respectful of their employees are artists and teachers.
The Louisville Ballet	Because they employ me on a 36 week bases and allow me to develop programming.
Manhattan New Music Project.	Best balance of community/support/development and also room for each Teaching Artist to do their own work without excessive outside interference
Manhattan Theatre Club	They're completely professional on all levels. We're sent to our residencies prepared and well trained. Emails are instantly answered and Teaching Artists are always paid.
Manhattan Theater Club	
Manhattan Theatre Club	Because they do professional development, provide access to theatrical experiences, pay well, pay on time, and offer generous support in problem solving.
Marquis Studios	They are most professional and have an amazing collection of experienced seasoned Teaching Artists to show for it. I feel that they look out for our interest and I go out of my way to meet their standards because they are set so high by their professionalism.
Marquis Studios	It is run by a TA - they are very supportive of their TAs. They are truly committed to education
Marquis Studios	Fills my expectations. Very organized and supportive. Surely because David Marquis was/is a TA himself.
Marquis Studios	Best balance of community/support/development and also room for each Teaching Artist to do their

	own work without excessive outside interference.
Marquis Studios	Has been the most consistently supportive organization of my work. Its founder, David Marquis, was a T.A. for years before becoming and administrator, thus he intimately understands the particular needs and challenges of his staff. They are extremely clear about payment and terms of work, and when there is a problem, David and his small administrative staff are one hundred percent available and ready to help.
Maui Dance Council.	I've been contracting with Maui Dance Council for 20 years. Because MDC has established long term relationships with public schools, the demand for work is consistent and as Teaching Artists we have been able to deepen our practice.
Music Center of Los Angeles	Incredible people and support, they make artists feel wanted and cared for and appreciated, they have excellent communication, philosophy, mission, best practices and deep understanding of the field and what it requires and offers
Music Works Northwest	Lots of staff support and organization. Scheduled payment and health care. Great marketing, they were always getting new clients.
Nashville Institute for the Arts - now TN Performing Arts Center Education – ArtSmart	Professional development, respect, appreciation, understanding my life and time restraints
New Victory Theater	They really give you the tools to succeed in the field. Great supportive ensemble. Great training. Great pay.
New Victory Theatre	Because of their support of their artists and the family they have created. They also have the best mission and professional development
New Victory Theater	New Vic because we are highly valued as artists/Teaching Artists/human beings, professionally developed on a regular basis, our voices are continuously sought out, heard, respected, and valued. Our feedback is acted upon. I have so much fun at our trainings, and teaching our workshops that I often forget that I am at work. Therefore, I feel especially blessed to work there. TA's are also included in much of the annual Gala Benefit, plus we get to bring a guest. Plus the shows that we produce are outstanding!
New Victory Theater	They set expectations with school well. Build curriculum in teams. Provide materials needed in lesson plans. Pay well. Excellent PD with constant capacity building. Give you permission to walk away from a workshop if conditions are terrible. Encourage your own creative work and understand if you have to take time off to do a gig/be an artist.
New York Philharmonic	Their level of organization, dedication, and respect for their Teaching Artists is unmatched.
New York Philharmonic	Excellent TA faculty, strong PDs, freedom to take playing work, support + autonomy
North Dakota Museum of Art	They were very professional, had obviously worked with many TAs, kept in regular communication, followed through on things they said they'd do,

	asked my preferences, had money up front, put me up in very nice lodgings, had many interns and helpers on hand, kept in constant communication, provided lots of options, gave good feedback, were fun, pleasant and engaged. Plus they paid right away. It was perfect!
Opera Memphis	They trust my work and always pay promptly
Project U.N.I.Q.U.E. Inc. in Rochester	The mission, philosophy, and operating style of the organization resonate with my own sensibilities. Although there are no health benefits and compensation rates are modest, I am treated with respect and as a professional. I have been given opportunities to expand the scope of my work beyond a traditional teaching artist role, e.g., grant writing, web site design, strategic planning.
Pyramid Atlantic Art Center	Because they respect the work of artists and treat them in a professional manner.
Round House Theatre	It has provided me with worthwhile professional development as well as consistent work.
Roundabout Theatre Company	Great pay, regular professional development and training, wonderful community of artist, approachable administrative staff, constantly striving to improve without causing too much drama, strives to incorporate TA feedback and input
Roundabout Theatre Company	Amazing support, community, professional development.
Seward Mural Society	They guided me through the technical aspects of the process step by step, but gave me complete artistic freedom.
Shakespeare in the Park	Very efficient, dependable, supportive and trust me to do a good job without a lot of rules and nagging.
Shakespeare Theatre Company	Has the most competitive pay rates
Snow City Arts, Center for Community Arts Partnerships	
SPACES, Cleveland, Ohio	
Storahtelling	Because they have provided the most professional development.
Tennessee Performing Arts Center	Education - because of residencies I can count on having every year, the encouragement they give to artists to develop further as an artist, training they provide to stay on top of the latest trends in education, getting to know other artists through the organization.
Tennessee Performing Arts Center	Education Dept. I owe my career to them and Leigh Jones is superb to TAs.
Tennessee Performing Arts Center- ArtSmart program	TAs consistently tell me how much they appreciate our Education Department and the many opportunities we provide for TA interaction. They also appreciate being picked up to do work for other Ed Dept programs, and to write guidebooks.
Tennessee Shakespeare Co	Fantastic generosity of spirit and a high professional standard.
Theater Development Fund	A great organization where the staff really

	understands the work of the TA and TA's are well supported and fairly well paid
Theater Development Fund	They are respectful, clear and decent about their work. (i.e. they're not crazy or overtly corporate)
Theatre for a New Audience, NYC	Mainly for the Education Director's training and curriculum guidance, support, good school partner environments.
The Tilles Center	They are a satellite program of LCI's Aesthetic Education programs. The method is very clear and all classroom teachers I work with have had an introductory professional development series that informs them of my process and the purpose of my visits.
Urban Arts	Takes care of its artists with good compensation, benefits, useful PD, and support.
VSA Arts of Kentucky	Mary Claire O'Neal, Program Director - so supportive when I have questions (and lends an ear when I need to just talk), and has referred me for numerous residencies. She passes along helpful information when she comes across it.
VSA Arts of Maine	
Washington National Opera	Amazing teacher training, great materials, fabulous at scheduling, providing feedback, recording the process and supporting the artist! (I had to do two!)
Washington Performing Art Society	
West Virginia Storytelling Guild	
West Virginia Symphony	Ongoing program (from before I was hired) nearing 25 years. Job is both performing and teaching.
West Virginia Symphony	I believe in it.
Wolftrap	They are very professional. Their training is wonderful. I felt very supported in my work as a teaching artist - they were very specific, they were at meetings.
www.galsco.org	My own summer community theatre program in the Colorado Rockies; I get to choose the creative path.
Young Audiences of Colorado	They booked many gigs and wrote grants to develop new work.
Young Audiences of NJ	Professional staff, showcases, track record, arts advocacy, integrity
Young Audience of New Orleans.	Great artist contracts, friendly staff, provided great health care benefits, 401k.
Young Audiences New York.	They are very friendly and supportive.
YANY	I am just starting, work for assemblies right now, give lots of work, nice people as well
YANY	Excellent support from administration
Young Audiences of Western NY	Clear scheduling, contracts, support materials, they pay monthly whether or not you have "finished" a particular job, they are enthusiastic and supportive, and open to new and creative approaches.
Young Audiences of WNY	Has provided me with many thousands of dollars of employment. They have always always put their artists first-- over and above administration and are excellent at communicating and understanding the

	tenuous lives of Teaching Artists. They honor our schedules and our skills, they offer competitive wages, they provide lots of opportunities for professional development, and they do not block or stop my involvement or ability to work with other organizations.
YA/YA- Young Aspirations/Young Artists	Because their mission is to support young people to become successful adults as artists through entrepreneurship.(paraphrased)
Young Playwrights Theater	Great mission and support and materials
Other Community Organizations	
Alaska Native Heritage Center	
ARC of Anchorage	Working with mentally disabled adults. It was therapeutic to make assemblage art while getting to know each other better. I saw their challenges and hardships we had a great day together.
BRIC Rotunda Gallery	Because Hawley Hussey is an absolute gem - she's smart, dedicated, supportive, inspiring, and knowledgeable.
Cook Inlet Tribal Council	Very flexible in allowing me to tailor my curriculum to the students needs, supportive in listening to my ideas, and willing to financially back artistic/cultural initiatives.
Creative Aging Cincinnati	They are clear in their mission to provide art programming and participation in the arts for elders. They select Teaching Artists for their ability to engage and involve elders. They train artists in areas of perceived need; for example, they selected me to train as a Health RHYTHMS drum facilitator because they wanted more of their venues to include this "art as wellness" programming.
The Discovery Museum in Connecticut	Understand and embrace a cross-curricula instructional philosophy and have provided opportunities to use the arts to teach other core subjects like English.
The Folger Shakespeare Library Education Department.	A quality program for teaching that is geared for all ages, great support, and financial compensation.
Friends of the St. Paul Public Library	For me, it's all about having a good contact person, the one-on-one link between artist and students. As a teaching artist I find the respect and communication with a true and constant contact person, that bridge, to be invaluable.
Givens Foundation	Professional in dealing with me, and they get me the most jobs.
Harmony Project	Love the mission statement...I have a great experience teaching through them. It has always been a supportive environment where I feel I also have my own voice heard.
Harmony Project	They provide good opportunities for communication, PDs, and are respectful of their employees are artists and teachers.
Helen Hayes Awards	Good pay, freedom, and doesn't make the school pay for anything
Housatonic Youth Service Bureau.	They respect my time and abilities, respond to correspondence promptly, participate in applying

	for grants, pay promptly and thank me for my work
Jackie Robinson Center for Physical Culture.	They focused on using the arts as a way to engage students and support their academic and psycho-social progress. They approached our children's development from a holistic stance.
Leonardo's Discovery Warehouse	A wonderful children's museum that provides arts education on a regular basis.
Metropolitan Library System	They are constantly evolving and fight to make arts accessible to the masses.
Minnesota Sesquicentennial Commission	For me, it's all about having a good contact person, the one-on-one link between artist and students. As a teaching artist I find the respect and communication with a true and constant contact person, that bridge, to be invaluable.
Museum For African Art NY	Art learning and hands-on, multicultural worked outreach, traveled to schools and organizations to teach
The Naomi Cohain Foundation	
New Mexico Museum of Natural History	Creative around my materials, 100% on board with supplies and assistants, and playful finishing touches for our event.
Queens Museum	Great supportive staff professional development opportunities.
Smithsonian	Great artistic freedom and resources for children),
Smithsonian Books	Because they published my book
South Central Foundation	Willingness to purchase traditional artwork for their organization's promotional gifts.
Striding Lion	Freedom to develop my lessons and dedication to fair compensation for artists, training in their methodology for all hired Teaching Artists
TEAK Fellowship	Great places to work with because they are both supportive, creative, effective, have ties into the community, and they respect for what we can bring, open to collaboration.
Waikiki Aquarium	The facility was clean, there was adequate space for the students, the staff was friendly and helpful, their compensation was sufficient. I have worked for this group more than, however the work is seasonal.
Waseca Historical Society	For me, it's all about having a good contact person, the one-on-one link between artist and students. As a teaching artist I find the respect and communication with a true and constant contact person, that bridge, to be invaluable.
Young Woman's Leadership Foundation	They are incredibly supportive and provide you with the tools you need for your residency.
Schools/Educational Organizations	
Alaska school system	There is a minimum of red tape, I contact a music teacher or principal, and if they OK it, it is done, and they work with my schedule so I can travel conveniently through the state as time allows, and often give me access to showers and parking so I can just park at the school overnight and be there in the morning. A minimum time spent arranging, maximum time spent teaching.
Arts for Academic Achievement Minneapolis	It is creative, focused on student achievement,

Schools	supports and values the artist and what they bring to the table. They believe in process---a studio mentality.
Basic Art Institute	Teaching Artists teaching teachers how to integrate arts into the classroom standards
Columbia Gorge Arts in Education	
COMPAS	Excellent support in solving classroom related problems, plus assurance of payment, and determining a workable (i.e. not too many ridiculous hours) schedule
The GALEF Institute	They compensated me well, they had a strong philosophy and track record, they are keen on training the providers using their std. which worked. Constant communication and up date with providers.
Deer Creek Elementary School	Very efficient, dependable, supportive and trust me to do a good job without a lot of rules and nagging.
Dorchester School District 1	Excellent Arts Leadership
EducationWorks in Philadelphia	Because of the amount of support; I received time for lesson planning, compensation for travel, and I was able to buy into health insurance.
Family & Children's Service	Because the work is community and social justice focused. Art is used as a tool for personal and social growth/healing/education.
Guild Builders of Parkersburg	Because they allow the artists to inspire the kids without administrative interference
Hartshorne, Oklahoma - a wonderful school in	My contact person is available almost any time I need him for a question. They are very flexible about my schedule, which helps because I also have a full-time job 1 1/2 hours from the school. They give me complete control over what I teach and how.
Humanities Project in Arlington County, VA	For poet in the schools work for more than 10 years and they do a wonderful job of putting us together with classrooms full of kids.
Humanities Project, Arlington Public Schools	
The Juilliard School	I've taught in the preparatory division at The Juilliard School for many, many years. My experience there is beyond any teaching experience I've ever had previously.
	Excellent support (though much of this is due to the enthusiasm and energy of the individual teachers coordinating my visits)
The Leadership Program, NYC.	As a teaching artist there, I was highly trained, and had a strong community with the other Teaching Artists. Directors were ALWAYS available to help, and we met as an organization 2 times a month, so even if I did not have any active residencies, I was in the loop!
Maui Academy of Performing Arts	Has a mission and vision that I believe in; they value their Teaching Artists, as evidenced by fair pay and consistent work; they have a long history of providing high quality educational programs and

	they continue growing and changing their programs to meet the community's needs; they operate with the utmost in educational and artistic integrity.
NY State Summer School of the Arts	Because of the Director's vision and staff's dedication
Niagara University Theatre Dept.	Because I am a teacher the whole year, and the support I am given.
PS 116 Kids Club	Enormous after-school program with variety in class options (15 courses per day for K-5th graders), parent involvement, very supportive when materials are requested, and so my focus can be mainly on the teaching rather than paperwork/phone calls/letters home.
Putnam City Elementary School	Very efficient, dependable, supportive and trust me to do a good job without a lot of rules and nagging.
Roeper Theater School in Michigan	Its a wonderful summer program where the students are as dedicated as the teachers, I have been able to try lots of teaching methods with them and every time they are receptive.
St. Amelia's Catholic School	wWs the best school I have taught at because all the teachers I was involved with were hands on, interested in the best possible experience for their students and were willing to do things in their classrooms no matter how much time they had available to them.
Sitka Fine Arts Camp	Offered an open curriculum teaching music, performance art, visual arts, and craft.
Society for Kona's Education and Art	Because they have supported me and the community for a long time.
Stevens Elementary in Dawson, MN.	The reason it is the best is there is an understanding of the value of arts in their overall curriculum. The staff, administration, teachers and community are incredibly supportive. They value what the arts bring to their classrooms. They also understand artists are professionals and treat them with professional respect.
Teachers & Writers Collaborative, Inc.	Because they provided viable work (esp. when i was living in NYC) for me in the schools.
Teachers & Writers Collaborative.	They build a true community where artists share ideas and practices, they offer awesome professional development and amazing support for their writers.
TPAC Education in Nashville, TN	Because TA work is honored as a meaningful and indispensable aspect of arts and education in our community. We are highly regarded and valued in the way we are treated. We are paid as much as the budget will allow and have received "raises" periodically - in fact more than at my other govt. job! We are provided many different ways to participate and share our artistry and we always design our own work with a great deal of freedom and necessary oversight and support as needed.
TPAC Education	
TPAC Education	
TPAC Education	

UAA - University of Alaska Anchorage	UAA - University of Alaska Anchorage
University of Connecticut	Best support and advertising
University of Minnesota	For me, it's all about having a good contact person, the one-on-one link between artist and students. As a teaching artist I find the respect and communication with a true and constant contact person, that bridge, to be invaluable.

13. What should an arts and / or cultural organization know when contracting with Teaching Artists?

Total answered question 236
Total skipped question 62

1. What they like to do and can do for the audiences, classes, schools, libraries. We need to be in direct contact with the presenter organizations themselves

2. First, can the artist teach. I am sorry but just because you can create does not make you a good teacher. This is where arts councils need to have structure to their residency programs. I have been teaching art since my college days and did summer art camps through the Baton Rouge Arts Council. They were pretty organized on making sure the artists knew what was expected. However, the Shreveport Regional Arts council actually had an employee who managed all artist in residencies and was very good at putting together a good residency that was what the community wanted and making sure the artists fulfilled the goals of the program.

3. There is a difference between the creative mind and the business mind. Acting is an organic process that although it needs focus does not thrive on bureaucracy or the bottom line. The creative mind has to have safety to express itself.

4. The art is (or at least should be) a passion for the teacher, and deserves a corresponding level of respect from the students and organizers.

5. Know that artists need to eat

6. Timeline, expectations on both ends, project description, goals and process.
Compensation, budget and studio set-up and requirements. Number of students, availability of adult assistance and volunteers to maximize the learning experience and foster creativity.
My goal as a teaching artist is to give students as much confidence and teach as many skills in our time together as I can, so students are able to take an idea from their imagination and express it through an art piece.
I've developed a system that involves demonstrations, reviews, building skills one-by-one, having students mentor one another during my time with them, recognizing and celebrating varied learning styles. Language is never a barrier because I show skills, and students learn visually and tactilely.
I've learned to teach from working with talented educators, parents, specialists, museum directors and librarians, principals and engineers for over 20 years in over 100 schools, communities and public settings.

7. That we are about connecting with the students, not about doing PR. That the originality and creative discovery of the student is more important than the look of the piece, that an actor or artist can have a brilliant experience even though the product may not look it. It is about the INNER growth NOT the showy product.

8.	I'm not sure I understand this question.
9.	What other arts organizations they contract with as a TA and their expectations of how to balance the TA work so as to not encourage a conflict of interests
10.	That an Artist serves to facilitate, reveal, and encourage.
11.	That we are not volunteers
12.	Pay rate should be appropriate for TA's work experience (and be considerate of the fact that we are self employed, without benefits). Professional development may need to be offered for specific curriculum/strategies/practices.
13.	Communication creativity is also not always knowing whole picture,
14.	Their needs for a successful residency in order to get the results the organization desires
15.	Plan in advance. Due to grant cycles, my schedule is often forming six months to a year in advance.
16.	Space needs of specific art form.
17.	We need to work, and are very capable in our fields of endeavor.
18.	I am filled with ideas and experiences in teaching art that I want to share with others.
19.	That the TA is a key member of the planning team, that they should make their expectations clear, that teaching 7 periods 80 miles away is different than 4 periods near home, and should be compensated accordingly, that typing, copying, planning, prep, reports, travel, and meetings all take time and cost money, that teachers should be prepared for the TA's visits and participate fully, that TAs do not "belong" to them and must work for many organizations to make a modest living, that calendars fill in quickly and residencies should be planned as far in advance as possible.
20.	Communicate with the artist on the organization's goals, and listen to the artist's working knowledge on how to achieve those goals.
21.	They should know the difference between an artist and a teaching artist! They should also know that TA's are highly skilled, trained professionals.
22.	That we (I) am completely self-employed, so we can't afford to waste time. Planning and collaboration is expected, but idle chat and insincere inquiries are not cost effective.
23.	Background, references, experience
24.	That all artists have different ways of working and all projects don't always fit into a box.
25.	Their background and experience
26.	They should have evaluations of each artist and know that the artist they employ understands the

mission and philosophy of the organization, they should know that each artist is dependable, professional, punctual and knows their craft and how it can be integrated into local and national education standards and they should be an artist that works well in a team, as all residencies require a strong and inspiring partnership with the classroom teacher and they should hire an artist that is confident and has a strong track record and a positive reputation that precedes them.

27.	That the teachers need lots of support and freedom to teach.
28.	How to relate to the group their teaching.
29.	I need commitment, support, and deserve to be paid fairly.
30.	Their background
31.	That they are responsible for payment at the end of the workshop and then they get reimbursed from the Arts Council after they complete the evaluation of the grant.
32.	That projects or activities may develop OUT OF the early work, according to the skills, talents, and willingness of the participants, rather than expecting a specific work from the outset. That the teacher will pace the work according to circumstances and conditions. The teacher has high expectations of individuals in the group and is most interested in the expansion and potential of those individuals. In theatre, a quality performance, if that is in the stated objectives.
33.	References from previous partners or organization;
34.	With conscious use of an artist in the right setting an arts council is a great source for maximizing learning throughout our educational system. Every time an organization understands new set of data, learn a new skills, can change an attitude, or share a part of the arts with schools, community and cultural events, and do it through formulating some part of the arts then they have touched on saving and educating our future. By using the arts process in education to show a new vision of the learning throughout the curriculum the organization and the artist can increase the effectiveness, robustness, and enjoyment of student / teacher / communities ability to learn. We need the arts in ever aspect of life not only education but to teach and bring back our high standards of respecting ourselves and others. Arts organizations must make sure that their Artists are the very best and have the best possible knowledge of their ART.....but that is just my opinion.
35.	Experience
36.	Programs that the Teaching Artist offers Pay scale Policy for no show or cancelations The space needed for class
37.	This is how we make our living compared with some other work, it is like organized chaos
38.	Provide professional development, so everyone is on the same page.
39.	When possible plan projects with anticipation of follow-up session(s)
40.	I think a demonstration of a lesson plan and classroom management technique is a great start.

That is a good way for the org to know they have the right TA. But org should also know that TAs are professional. This is their livelihood. I also think orgs should know that a TAs schedule changes on a daily basis and if you need a TA on certain date confirm that date well in advance. TAs deserve to be compensated for prep time. The more you are willing to bring a TA into your org the better commitment you will get from that TA.

41.	What our specialties are. Individual sites need to honor their scheduling because it's our bread and butter.
42.	The type of relations they are seeking. A relationship that works for both of them. Do not enter a relationship with people you do not know. Many problems including legal can be avoided if you follow simple procedures.
43.	Look for a good match between artist and the group they'll be working with. Give enough training to the artist for them to feel confident and be successful.
44.	You need to know what the artists' teaching skills and classroom management skills are. Some artists simply need training in these areas. They are good at what they do, but not so good at teaching. Others might be good at teaching, but their classroom management skills are poor. If you don't "teach discipline" (and I mean teach discipline, not punish) you can't "teach a discipline".
45.	What they really want
46.	Match talent to need
47.	The organization should know about the artist's background (experience), the learning situation in which it would like to place the artist.
48.	The organization should keep in mind individuality-- each teaching artist is different, each artform has huge variety, every process is varied. This variety is a big part of the point, differentiated instruction etc.
49.	That Teaching Artists are not hobbyists. That Teaching Artists teach for a living. That classroom management is a skill and teachers can work with Teaching Artists (exchange ideas) re: challenges and protocol.
50.	Putting together a residency is a collaborative effort. They can't just pay one teaching artist and expect the residency to happen. They need to make someone a liaison to answer questions efficiently and to work with the teaching artist in make the residency a success.
51.	Background check, success rating, what are the teacher's expectations.
52.	About the artist resume.
53.	They are more than likely freelance, thus need to have costs (administrative, health-insurance) built into fees
54.	The artists experience in the classroom.
55.	Artists are professionals as well as certified teachers. Teaching Artists help cultivate and boost students self- esteem by allowing the students to channel their creativity, frustrations, good days

or bad days through visual art. The visual art class or workshop allows the student to be more productive through out the school day with their academics.

56. Artistic discipline; artististic philosophy; ability to interact with people (particularly school-age children); can the artist work within the time, discipline, and environs of a school
57. We are professionals.
58. They should know, the teaching artist is a perfect fit for their program/project.
59. The background that would allow that person to be a good teacher. What the organization actually wants from the teacher.
60. They need to give them support and training. Clear expectations
61. To be up front - ask Teaching Artists to provide something that they are qualified, capable, and comfortable teaching, while making expectations clear to the students so that everyone is on the same page.
62. That few people paid as little as we are are going to put 100% effort into their jobs.
63. It helps when you take out taxes. Financial and scheduling issues are real
64. We have bills to pay. Two or three weeks turnaround on payment is enough. Months are unacceptable.
65. We're professionals
66. That I truly enjoy what I do.
67. What exactly they are teaching and how the Artist can convey this information
68. We are self-employed contract workers
69. Teaching Artists are professionals in their fields, and the organization should extend the same professional courtesies to the artist as you would any fellow educator.
70. The organization should assume that the artist knows what works best in teaching his/her discipline and take cues from the artist.
71. That they are first and foremost artist and that is the strength they bring into the program. They bring originality and enthusiasm and diverse non-linear viewpoints that enrich the curriculum and give hope and motivation to many students.
72. The teaching artist needs as much organizational support as possible.
73. That we are professional artists, not professional teachers.
74. That our time is valuable and should be respected.
75. Everything! Our history as artists, our references as teachers, and a background check for safety.

76. What settings/audiences the artists are best suitable for.
77. Schedules are complicated, TA may not be familiar with needs of classroom teachers so will need professional development on a regular basis to achieve quality,
78. That TAs have several different jobs and commitments, therefore don't demand meetings with little no notice.
79. They need to pay for all the time and energy put into teaching.
80. That we juggle many jobs, so scheduling must be done far out, and then stay in place (other than emergencies, of course).
81. You get what you pay for.
82. They should be familiar with what their schools want and make sure that we will be a good fit for that.
83. Contact should be made with the receiving instructional site
84. We are artists first, and teachers of a high calibre. Our creative thinking is one of our greatest assets. All of these attributes should be honored and valued. We are not substitute teachers.
85. That it is fair to compensate the artist for their materials, time and efforts.
86. As much as possible about our culture.
87. While I am happy to teach, have a good program I have put considerable effort into, I have to balance my EDU work with my professional career as an artist, and they have to understand and work with those requirements. I believe teaching is a duty as an artist, but it can't replace my career as an artist or interfere with my work. For me specifically, that I am on the road nationally, on tour, most of the year and that defines both my lifestyle and my life.
88. It's going to be flexible and individualized. That's OK. Find a good match (location, school, teacher, structure) for a good teaching artist and 98% of your work will be done. Mismatches will take longer to unravel.
89. Experience, flexibility
90. They need to set very clear expectations for the goals of their programs or classes. They need to be clear with deadlines and rules of the organization. Teaching Artist's schedules fill up months in advance, so if you need a specific time slot, you need to communicate that clearly when hiring the teaching artist. There needs to be clear policies about having parents picking up children late if it is an afterschool class. We often have classes back to back and have to travel to get there in time, so parents being late isn't acceptable.
91. How well that teaching artist can teach and can reach the students, how organized that TA is, what that TA is trying to convey and how well he/she can do that.
92. Teaching Artists are professional people
93. Basic things like being prepared to answer who, what, where, how and how much (\$) are very

important. If you can't answer those questions yourself, you shouldn't be hiring a teaching artist and expect them to figure it out for yourself.

94. That we need to be paid fairly for our programs.
95. That a quality experience doesn't always mean that every student gets to work with you, but that in depth work is more valuable.
96. Know their own expectations, and how to effectively communicate those to prospective Teaching Artists.
97. Hours required, job description, on-site contact person
98. Anticipate that the artist will need strong behind-the-scenes support.
99. That it always starts with a conversation to find common goals and understanding where strengths and interests of teaching artist and organization come together.
100. That we are not Teaching Artists because we couldn't "make it" as "real" artists. So often the assumption is that Teaching Artists are doing this work because we are "emerging artists" and that, at some point, we will no longer be interested in teaching our art form because we will be "making it" as "real" artists.

Teaching artist are independent contractors that means they own the rights to their curriculum unless other arrangements are made.

Teaching Artists should understand how to apply state standards and content, should have had a mentorship or training with a master teaching artist before being alone in a classroom.

Classroom management is 85 % of the game!

Integrated curriculum and full school participation is key to successful bookings - a teaching artist should know how to integrate
101. We are professionals, and our contract work IS our salary. Plans need to be definite, stipends firm, and payment on time!
102. That this is our livelihood, not just a hobby.
103. I have another job. I need to have a pretty good idea of what my schedule will be so I can work around my day job. It is also good for the organization to perform some introductory work so the teacher and class have a good idea of what to expect and are open to the workshop.
104. The quality of the teaching artist and programs offered.
105. It is immensely important that the Teaching Artist have clear communication and interaction with the on-site coordinators. As well, while Teaching Artists work for the love of their art, they must be fairly compensated and their time respected.
106. They do not need to learn the profession of the artists, only support the artist with reasonable materials and technology needs
107. Pay a living wage - I currently could not live on what I am paid, it is partly a pro bono job.
108. Pay should account for prep time!
Have clear expectations - communicate

109. That this IS our work, not something we just do on the side. I'm appalled at how many view it as a hobby, as if teaching children were quaint or cute instead of essential.
110. To treat artist as professionals in a whatever respective field he or she is in.
111. Teaching Artists can bring a lot of experiential knowledge to the table.
112. Quality
113. That it helps us all to have clear guidelines of what is expected and a good understanding what a teaching artist can add.
114. There needs to be clarity about expected outcomes for a residency. Additionally, the Teaching Artist should be compensated for any plan time needed to develop lessons or programming associated with the work they are being contacted for.
115. They should be familiar with the artist's work and lend timely support
116. Goals of the program, ages of students, place, time, pay
117. Be flexible. Let the teaching artist maintain autonomy.
118. Non contact hours should be compensated
119. They need to be paid and can't afford to "volunteer".
120. The abilities of the teaching artist to deliver the art in appropriate manners and knowledge
Can the organization support the artist
121. We have a tremendous amount to offer our students, and should be trusted to creatively navigate whatever scenarios we encounter. We need to be well paid in order to continue to be artists while we teach!
122. That we're professionals and should be treated as such.
123. They should know the artist's work and have a good idea of what that artist's work is worth. They should know their client base and be pretty sure the artist and the client base are a good match.
124. Teaching Artists need emotional and material support and living wages.
125. We need lead time. Location convenience for assignments if possible. Level of experience.
126. That we are professionals.
127. That artists deal with multiple organizations and need flexible scheduling. That beginning Teaching Artists don't necessarily know classroom management etc.
128. How they work, what is the T.A.'s process.
129. Plan, plan, plan

130. I find that Teaching Artists are ready to plan and teach courses, but once we are asked to write letters home, print/copy work for classes, go to unpaid meetings, we feel stretched past our means. The more organized upfront, the better we can perform as teachers. I also find we enjoy the flexibility of our jobs, but shouldn't be penalized for sickness (unpaid sick days/vacations) or taking off for tours/concerts, when tours, etc. is why we are Teaching Artists in the first place (as opposed to being salaried in an office setting Mon.-Fri.).
131. That Teaching Artists are passionate teachers who want to do a great job for the organization, that Teaching Artists are specialized teachers with specialized knowledge
132. Less restrictions and more time improves the quality of the final work.
133. That communication between the school and the organization is key; teachers in the school need to understand the role of the TA and the teachers are expected to be full participants in the TA's program. TA's also should be compensated.
134. Even though we are in the field, we should be made to feel like part of the organization in every way.
135. Understanding of conflicts because of professional engagements is a must. I think they should also not be timid about guiding artists about teaching methods since knowledge of those things varies considerably from teacher to teacher.
136. What they are up to. or what is their mission
137. If they are throwing an artist into a school they need a lot of support for practical considerations. For example, if the supply budget is actually adequate, who will help you get forty five pounds of clay up five flights of stairs?
138. That so much time is spent up front in preparation that part of the fee needs to be paid when the contract is signed.
139. Understanding that potential scheduling conflicts could arise.
140. That we are professionals that have experience and skill in our craft and teaching.
141. We are a rare and enthusiastic breed. Not every artist can also be a TA. It takes a true passion for connecting and sharing and growing the audience at large. TA's have the dedication, diligence, intellect and organizational skills that allow them to work in so many different worlds and do it well. We are true entrepreneurs with creative solutions and we delight in inviting you into our world(s).
- We expect fairness in fees and working conditions...and, I will personally not work in an environment or for a rate that treats me like a flaky artist doing a "feel good" project to placate someone's agenda.
142. 1) That nearly all their work is "contract" work, so to be respectful of the boundaries of their availability.
2) That once they are contracted and have cleared their calendars, we are obligated to help make up lost income when a school drops out at the last minute. Our TAs usually accomplish this through paid peer observation.
143. We are artists. We don't function in our best capacity in the same way other people do. We are

musicians, we play gigs. This means it is hard for us to commit to anything long term without flexibility to allow for our art. We are going to be better teachers when we are free to pursue the music we so greatly need for our souls.

144. Respect our time and difficult scheduling. Also, note that we are professional artist as well and conflicts will arise.
145. The teachers are expected to teach to the work of art as well as the teaching artist. I have found that many teachers are unaware of this stipulation and are off-put by the fact they have "extra work".
146. Ideas as to what the school wants
147. Clear communication between all involved staff (TAs, classroom teachers, principles and administration) is KEY to the success of the partnership model that is central to teaching artist work.
148. Look for level of experience, in class conduct, people who are passionate/ authentic.
149. How to work with these artists, the capability of these providers.
150. As a TA, that organizations should understand that scheduling is always tough because the TA's have so many different jobs in the arts in order to make a living instead of just being a TA!
151. There is a spiritual connection to our work and the people in the community and we should keep the ties strong so our community can flourish.
152. They should know one's skills and abilities and experience.
153. Realistic expectations discussed beforehand of work to be achieved.
154. How much work they can realistically send their way.
155. That we are busy with lots of different projects.
156. TAs are artists they cannot follow some sort of script for teaching. Their creativity needs to be fostered too or else they'll be miserable.
157. This is a profession and it should be respected like any other proression. They should know what they want and be specific, i.e. don't say you want a play when you really want a skit; because "time" is "money".
158. We need to be paid for what we are worth. This is not volunteer work and it's not a cool-kids club. I want to work for companies that value experience and treat me like I am of value to them.
159. Artists are not mainstream people and that is their strength- not a negative thing- it is WHY they are so valuable to schools and kids can benefit so much from their unique and passionate perspective. Teaching Artists are often struggling financially and little things like giving metrocards for transportation and even parties with food make a difference, and make you feel appreciated and supported. Artists choose to be Teaching Artists for the flexibility of that lifestyle so that's important to maintain.

160. That we are the most important member of their organization.
161. Pay for our time
162. They put a lot of time into the work outside of meetings and the classroom, and compensation should reflect this.
163. That we are artists and must understand our need and desire to work in our artforms outside of teaching. Also that we work for many organizations and can't expect exclusivity
164. The TA expertise and professionalism.
165. That many of us are professionals who are active in their craft. An organization should be clear as to whether it wants TA's who are active in their craft or if they want TA's who are taking a break from the craft.
166. That ta's have other obligations as artists and ta's and are doing their best to make a decent salary by piecing different jobs together, serving kids, their community and still maintaining their artistry
167. Teaching Artists are not commodities to be listed on a menu and sold like fast food. Teaching Artists need to be given enough autonomy to make the work of teaching into a satisfying creative process. Teaching Artists do not respond well to top-down management. Teaching Artists work best in an environment of mutual respect, grassroots decision-making, and ample time for reflection.
168. They should know and understand the community the artist is working with, value quality in the artform, hire for quality in the artform and educational experience of the artist.
169. Know the experience and training of the artist in his/her field of expertise.
170. That they need to offer lots of support upfront for new comers. often times, there is all this lingo and phraseology that is completely foreign to new comers that is very off-putting. some hand holding in the beginning goes a long way toward sustaining TA's in the long run.
171. Exactly what the T.A.'s best abilities are within their chosen discipline and how that can be most effectively translated and applied to school curriculum.
172. If they can't hire someone full time, it's important to remember their Teaching Artists are working for multiple organizations at once.
173. How to efficiently manage the administrative work overseeing the Teaching Artists' duties. I.e.: setting up efficient communication between teaching artist and participating schools, timely compensation and reimbursement for any supplies, etc.
174. Trust us. If you're hiring us it should be because you trust us. If you don't trust a teaching artist, don't contract them. If you don't know them, take a chance.
175. What the school is looking for, scheduling, fees, and material needed for the class.
176. The background of each TA; artistic goals and passions;

177. They do know how hard it is to come for such a short time and deal with up to a half dozen teachers who don't know us and our programs. I strongly believe we need to use technology to make us all more connected. Right now, teachers can't see what Teaching Artists are doing. There should be videos of us, statements, synopses, and sites where teachers can leave feedback.
178. Even experienced TA's need context & when we begin with a new org or a new school it's always NEW -- the more communication and continuity orgs can provide the better!
179. Their expertise in their field
180. Some concept of what it means to make art.
Some concept of how artists work and think.
Some concept of how TA's in particular work and think.
"Without support, even a genius can't do good work."
181. That the Teaching Artists are the greatest asset of the organization.
182. Many organizations do not clearly communicate about time commitments that come with the job (PDs, Documentation, etc) If it's part of the pay check it should be outlined more clearly upfront. Employees will be more enthusiastic when their time is respected.
183. They should realize that Teaching Artists serve many masters--the classroom teachers, the students, the school principal, the arts organization itself. The arts organization should try to lessen this burden by being easy to contact and willing to step in when and if difficulties arise.
184. We are NOT musicians who have had to "resort" to teaching. However, if you pay poorly, or you do not recognize our suggestions (complaints and recommendations), then that IS the kind of teaching artist you may end up with.
185. As independent Teaching Artists we have to work way beyond the hours we are paid for teaching...there is prep time, time to buy supplies, write syllabus etc. etc. so it is important to get paid a good hourly wage and to get paid within a reasonable length of time after completing the work.
186. The organization needs to understand the roles of Teaching Artists...what is a teaching artist? They should also have a clear understanding of state laws about unemployment insurance, health care, etc.
187. For every hour of class time, I spend 1-2 hours of prep and clean up. If we, as artists, do our job well. the students will take with them knowledge that will stay with them.
188. That the work done by Teaching Artists should be valued for what it accomplishes with students, not for how it supports the productions of an organization.
189. That we need to be informed of all aspects of the job/organization.
We are juggling several different jobs.
We need more pay to stay in the field.
Grad school doesn't make a TA more qualified for the job beyond the way it reads on paper.
190. That we are professionals and wish to be treated as such.
191. They should know when they hire a teaching artist that that person can be completely trusted to represent the organization.

192. That we are professionals and deserve to be compensated accordingly.
- Should have a clear picture of expectations for student learning, both on a daily basis and overall. Should have an understanding of the Teaching Artist lifestyle (part time hours at many organizations, lots of traveling, we often have many activities other than being a teaching artist) and have opportunities that fit with that lifestyle.
193. Should have respect for the training and experience of Teaching Artists; pay should show that they value your experience as an artist and a teacher.
194. Teaching Artists appreciate knowing in June what work they will have in September. Last minute paycuts are not admired.
195. The kind of relationship the schools are looking for
196. In order to do our work, we need to work in a cooperative atmosphere.
- Be ready for lots of questions!
197. Have an idea of what you expect from a program and be able to clearly inform the artist of this, this includes fee payment schedules, facility information/support, contact with classroom teachers. Feedback is invaluable!
198. The obvious is the cultural make up of the school. They should have gotten to know the teacher that the Teaching Artist will be working with. Their schedule and so forth
199. Everyone's (organization, artists, classroom teacher) expectations, and specific timeline/lesson plan to be executed.
200. I wish arts organizations could find funding to afford to give cost of living pay raises as well as pay increases to reward reliable, experienced, professional Teaching Artists that return year after year to represent the organization in the classroom.
201. Can they actually give you work?
- That Teaching Artists are responsible for having a global understanding of their work and its meaning in the grand scheme of our world. They are not there to perform or drive self attention, they are there for the greater good and are responsible, like any great artist, to engage their audience effectively. Their expectations should be very, very high, for there are few artists really prepared to be as selfless and genuine as one must be to become a master teacher.
- 202.
- I often receive feedback from people who manage me that aren't artists - and the feedback is rarely helpful or productive. I would like to know that an organization is going to acknowledge my contribution rather than my only interaction with my manager being one where they criticize me. I don't know if this something people could let me know up front - but it does make a difference.
- 203.
204. Their support and courtesy is essential. It's not just about the money, but we are all woefully underpaid as best I can tell.
205. TAs often need to take performance jobs and it should be fostered not penalized
206. That they do not OWN the artists and can not serve as their agents, but rather, their partners
207. That I want to work with them and I am as flexible as gumby.

208. Having a curriculum and/or training for the goals and expectations of the particular organization should be provided, especially because TAs are still working professionals and are (typically) not being paid to put in so much time that they still need for practicing their discipline.
209. It should know the school well: its personnel, its students, its philosophy and mission. The organization should also understand current approaches to teaching the arts and to assessing both students and teachers.
210. Autonomy is great, but organizational oversight and standards is actually freeing.
211. Scheduling is very hard, and is tied in with content of residencies.
212. They should know that we are workmen/workwomen worthy of our hire.
213. Support, communication, prof. dev/peer exchanges are very welcomed and inspiring...and a place to vent and/or exchange ideas, frustrations, questions...whatever!
214. 1)Make sure the expectations are clear, 2) Make sure that the lines of communication are clear (the artist must have support and not be hung out to dry), 3) Give samples if the organization wants a particular format for lesson plans (don't make the artist guess),
215. Who they're teaching, what they're teaching, why they're teaching, logistics of site and materials and schedule
216. There is a lot of planning and this takes a huge amount of work.
217. How important the arts are in society.
218. If they've never contracted with T.A.'s before, they need to consult with other more experienced organizations about what systems those groups have in place to make the most out of a T.A.'s work (contracts, booking forms, pre-planning meetings, project outlines, etc.). They should have an adequate amount of full-time staff members in place to support the Teaching Artists in their work (both as liasons and as grantwriters). I'm sure there is some kind of ideal ratio of T.A.'s to administrators; I have yet to work at an organization where that ratio was perfect. The funding is far too lean, so I'm assuming more grantwriters/fundraising work would help, but in general the administrators of most of these organizations seem overworked.
219. I want an honest pay for an honest day's work. I am often expected to do things for free or for less money "because it's a good cause. For the children!" I'm a professional, I study, I work hard. I expect monetary compensation for my work.
220. That the TA is committed to teaching the arts. That the TA relies on the contract for a significant part of their income. That the TA is an independent contractor.
221. The best successes happen when there is a budget for planning times between classroom teachers, administrators (if applicable), and the Teaching Artists. A partnership between the institution and the teaching artist can be mutually inspiring when both are able to collaborate on their goals, and to get to know what each side has to offer.
222. Know their art form, how they work with students
223. I appreciate the details of the program (dates, payment, etc) all worked out before I am contacted

224. A teacher teaches; that's a different communication skill set and knowledge base than a performing artist. Good performers aren't always good teachers and vice versa. Choose wisely when selecting staff.
225. 1) We are artists first. Our ability to create art is what makes us genuine Teaching Artists.
2) Our schedules fluctuate, and we have many commitments any given day. A solid schedule (with as few cancellations and date shifts as possible) is important.
3) Most teachers do not understand exactly what it is we do, and therefore may question techniques or approaches-- and the organization needs to be prepared to be the voice that supports the artist's technique. Especially if the organization has thought carefully about who it hires.
226. Do not emphasize technical alone -- artists like to deal with conceptual issues and compare notes
227. We have schizophrenic schedules and need to be flexible. Prep is very heavy and must be compensated adequately.
228. How long it takes to prepare course work.
229. We are professionals and should be treated accordingly.
230. Treat me with respect!
I need a living wage!
I need support!
I need professional development!
I want to help you and provide you with feedback--please ask for it and value it!
I am a professional!
I am a person!
231. They shouldn't chisel Teaching Artists by neglecting to include prep time in the pay equation. They should offer a good hourly rate.
232. Desired outcomes, expectations, and mutually agreed upon processes and goals
233. Find out all aspects of what they have taught in the past instead of making quick judgments
234. Negotiate with the goal that contractual pay should be comparable to after-school or teaching staff, esp. since the work is so often part-time and without benefits. Foster a pre-work school visit or help with something like "prep day"- the clean-up day before school starts- to help integrate the artist into the school environment and so they can meet staff.
235. They should be aware of our low economic status and strive to double the compensation rate above all else. We pay our own taxes, our own health insurance and pay into our own retirement plans. We travel a great deal and spend lots of time planning and preparing materials and resources. We are people of integrity. We have mortgages to pay! The corporate world does not blink an eye when a well-credentialed consultant asks for \$1,500 per day. They pay for travel, usually without the consultant pushing too hard for this additional expense. They should also be aware of the wide range of experience and expertise we bring to the table. It goes well beyond our credentialed expertise.
236. Consistent schedules matter.

14. What do you consider ideal working conditions?

Total answered question 256

Total skipped question 42

- | | |
|-----|---|
| 1. | Schools, libraries, festivals (indoors for storytelling), classrooms for my art appreciation through movement workshops |
| 2. | Good pay, supplies, reimbursement for travel, health insurance if that is feasible. Ideal is probably not in the cards in these economic times. I will relate that I have also done several public art works and at no time was I covered under insurance but on one project they actually wanted me to pay for a one million dollar bond. That was too expensive and so they linked me to contractor who was doing some construction on the project and that satisfied the State requirements. |
| 3. | A respect between the organisation and the teacher. A quiet space so the student feels safe and can focus. |
| 4. | A collaborative environment with motivated students, with equipment and facilities which do not inhibit the ability to experiment and perform. |
| 5. | You get paid well, community likes you, people are friendly. |
| 6. | I have guides for ideal studio set-up that I provide during planning. Some considerations for a clay sculpture or tile studio include a quiet permanent workspace, natural light, enough space and horizontal work surface, black or white-board, running water, a working kiln, shelving for drying work, etc. I bring all the tools, professional clay tools to ensure best learning experience I can offer. At least 1 steady volunteer throughout project. It is ideal to have teachers who want to participate and work interdisciplinary aspects into residency. Adequate budget is also key. |
| 7. | Clean, warm, private with no distractions, uncrowded, safe and easy to access. |
| 8. | Ideal working conditions for me would be compensation that enables me to make a living, including health insurance, and some sort of job security. Also, a reduction in the many hours that I have to spend on paperwork. |
| 9. | Classroom teachers and administration that are supportive of and collaborate with the TA's work and mission |
| 10. | Having a professional advocacy within an organization, much like CT Commission on Culture & Tourism Arts in Education has. |
| 11. | Support from teachers and freedom to give kids creative expression |
| 12. | Space to work, materials, support from staff, parent, supervisor |
| 13. | Good pay, flexible scheduling, sprung dance floors, natural lighting, friendly staff.... |
| 14. | Allowed to focus on learning, doing, & being with self & others |
| 15. | No interruptions during sessions and consistency in student attendance as well as parent |

enthusiasm

- | | |
|-----|--|
| 16. | Working with a staff that is interested in the project. I want to enhance their teaching experience, as well as the students' learning. If the adults are interested everything else will work out. |
| 17. | Open space, engaged learners, teachers and/or teaching assistants engaged in the work. |
| 18. | One that recognizes the tools needed to produce an artform.
i.e. art rooms, dance spaces, performance spaces, galleries |
| 19. | Teacher involvement and support of the project, 90-minute sessions with students, a culminating event. |
| 20. | Children who are eager to experience art in a new way. |
| 21. | One in which the cultural organization supports, documents, and celebrates the work done in schools, supports the TA cheerfully, pays on time |
| 22. | In school support from a teacher or parent, small class sizes, core group focus. Computer and presentation access. |
| 23. | A decent pay and support |
| 24. | A place where teachers and students are willing to try something different, to trust one another enough that the magic happens. |
| 25. | Good facilities, adequate work space, help with supervision. |
| 26. | I have been to "terrible" schools in which kids have serious learning problems and sit next to those who are trying to learn something. Both the sponsoring agency and the schools should make sure the TAs know the level at which the classroom is functioning |
| 27. | Friendly people, not too far a commute, well organized teachers |
| 28. | Clean schools
Cooperative teachers with arts integration in mind
Great support from directors of education |
| 29. | Ideal working conditions are organizations that are supportive and encouraging, offer training in methods and new research, connects with schools that understand and embrace how the arts help in life long learning and can reach the many levels of learners, and an organization that would or could work together with other arts organization to offer some sort of group health insurance plan. |
| 30. | Having freedom to teach what I want, flexibility with schedules, availability of supplies, encouragement of staff. |
| 31. | Passing on what I have experienced. Getting student to open their minds. Move and love what they are doing. |
| 32. | 12-15 students. Ample space/space that has a sink. Close to transportation. Classroom |

	teacher/After-school teacher who is engaged and supports my residency.
33.	Clean safe environment. Plenty of support staff. Eager students
34.	A large area without carpet, good lighting, and people who are appreciative that you are there.
35.	Clean, safe space; reasonable hours; open communication with those in decision-making positions; eager participation from the actors/students; freedom from interference, negativity, or judgment from the teachers -- open communication if problems or concerns arise. Positive reinforcement for students/participants.
36.	When artists, administrator, teachers, and students are all working together.
37.	Large comfortable space, good acoustics, supportive and friendly classroom teacher, receptive students, payment for services, professional development, clear objectives and support during preparation.
38.	Knowledge of the artists and their work. Understanding where they are best needed and suited so they can give their best for not only them but for the arts organization
39.	When the school is behind the artist and his or her program
40.	Art studio - students have no distraction with their own belongings in desk or around room Teacher is forced to interact - as she is not in her familiar surroundings and doing her work at desk or computer. Space in room (art room) to work on large projects and show work in progress. Space for painting in large group without worrying about moving desk, or rearranging classroom. art studio vs classroom usually equipped crowded Room for art work to take place none Black board for teaching artist none
41.	Being given the freedom to be creative, but enough structure so I know what the organization needs in order to succeed.
42.	School Administration on-board; Core group as opposed to school-wide activities; Teacher present during class/group activities;
43.	Consideration, expectations, Clear goals laid out by the organization and supervisors, fun, learning, commitment.
44.	Consistent residencies throughout the year.
45.	My ideal working conditions will have benefits, the time and space to do the art activities I enjoy and being compensated.
46.	Positive and supportive learning environment for trying new things, trial and error. A community setting is very different from an arts/education setting. The artist is forced to stretch, to have many tools in their kit for a group/class.
47.	When the audience is prepared, and the space is well prepared for what I need to do. Everybody, including administration is 'on board' and supportive/appreciative. Deposit paid, with balance paid

no later than a week after the residency is finished.

48.	Most classrooms
49.	Artistic freedom, trust, support, paid on time
50.	Support from the teachers & school, a big clean clear dance space, teachers who have chose to work with artist, respect for art form, an organized school, stipend for materials.
51.	Spacious classroom with natural light, sharpened pencils, no outside noise.
52.	Oh, brother! Thanks for asking this question. Classroom or professional development venue in which subject has been introduced to participants and they have a basic idea of what is going to happen. Preferably a teacher training day that teachers really attend! Materials fee has covered necessary materials. Host or classroom teacher understands the need for uninterrupted time and no surprise compromises in process that has been agreed upon. Hours not to exceed 5-6 hands-on hours with students per day. I had one residency for two weeks without lunch breaks or any breaks except my rushed escapes. I went to the emergency room after the residency because of an intense pain in my guts. Thought it was gall bladder. Turned out it was stress. Still paying ER after 4 years.
53.	Small class size. Good space to teach in-high ceilings, large room, doesn't echo. Teachers are well prepped on the role and goal of teaching artist. Adults and kids are excited for the residency and haven't been forced into it.
54.	Good class size, available resources (TV, DVD, etc), support from school
55.	Better working space, small classes.
56.	Large enough space,
57.	Teaching 4 classes a day, working with community on 1 or 2 events, meeting with teachers to discuss problems and progress of residency
58.	The opportunity for a solid relationship with the teacher, time for planning/debriefing with teacher. more than an hour in the classroom.
59.	Ideal working conditions are a class filled with artists who want to be artists-not a dumping ground, benefits, art class, a supply budget that will allow the Teaching Artists to buy all the art supplies needed to conduct the class and a assistant.
60.	A school/cultural organization that is aware of my discipline and is willing to work with me on giving the best service possible to their clientele.
61.	A part-time employment contract with a guaranteed amount of work and a set of deliverables. We should be treated like any other highly educated consultants. High hourly pay to compensate us for our lack of insurance, sick days and pension. If not, then we should be treated as employees and given all the perks of employment - health care, sick days, etc..
62.	In a classroom, the teacher present and doing the art project with her/his class.

63.	To be surrounded by young intelligent and charismatic young people, who are searching for their own space in this world - their own voice. And then, to have the resources with which to play their fairy Godmother, guiding and supporting them in their quest to find other worlds and ways, and eventually find themselves.
64.	A place to teach with children available.
65.	Space, supplies, and student teacher / ratio
66.	Students interested and excited about what I have been asked to teach.
67.	I'm pretty easy. Professional treatment.
68.	A great school
69.	Enthusiastic personnel, stated expectations, big room, students in attendance, offers of help, fun atmosphere, (see # 12).
70.	Having kids that would like to try something new.
71.	Conditions that can provide all basic essentials to the artistic space, chairs, whiteboard, map etc.
72.	Interested participants, great pay, nice accommodations a hotel and a food stipend
73.	See Question 12 above.
74.	Supportive environment including facilities and other teaching personnel. Adequate technology (cameras, computers) with which to teach.
75.	Teachers who want me in the classroom; schools who are willing to adapt their schedules to accommodate a given project; school officials who understand that quality and quantity are not one and the same.
76.	A cooperative liaison with the school and the teachers, a good space for making art, a good budget for materials and enough time with the students.
77.	I have three children, so a situation that can take into account family needs/concerns is very important to me.
78.	Freedom in the classroom. To be able to let children openly explore with tools and materials. To not be dictated by the teacher as to what to do for projects.
79.	Aesthetic model of doing a performance and then a workshop.
80.	Supportive, creative, and organized.
81.	A room, a blackboard and cup of coffee!
82.	A place where artists are well received and a place where teachers and administrators are supportive and appreciative of the arts and their place in the curriculum.

83.	A space conducive to the needs of my art form, which is theater. It need not be a theater, but it must have safe space
84.	Being able to be part of a company from a development level and facilitation level.
85.	Dependable Compensation and work
86.	In the classroom, with a teacher who 'gets' the arts and with whom I collaborate. In organizations, those in which the artists are given broad guidelines, and then empowered to facilitate the student work, without micromanaging.
87.	Being allowed to do what I do best with a great amount of creative control (within a needed framework) and being adequately compensated.
88.	A well laid out scheduled week that we have information on a month before we are scheduled to be there.
89.	Plenty of time to reflect with the students about how I make art
90.	Enough time to meet with the clientele. Appropriate spaces in which to teach that is clean and acoustically appropriate. Teachers who bring students to us who not only stay but play an active role in the experience so that they model appropriate behavior and are capable of collaborating with the TA in planning and implementation. On-site support. I want them to back me up when there is conflict that needs to be resolved. I want the community to know that I am coming. And I want to be paid on time.
91.	Any space that is big enough to accommodate art making and people willing to help in any way needed.
92.	Small classes; comfortable space; flexible schedule and adequate compensation.
93.	Classroom teachers who support you in the classroom. Administrators who respect your ability to frame/develop/alter a lesson plan.
94.	Small village schools
95.	(Not sure what you want). Everything ready so I can arrive the evening before, possibly with a place to stay, at or near school, arrive at school with teachers, meet my teacher/facilitator, teach a classroom with 1 to 3 classrooms combined, about 60 max, not large assemblies. I'll teach classes all day, reaching the entire student body in a day. Leave after classes to go to the next school. Schedule within the structure of my performance schedule so I can use any open weekdays to appear at schools.
96.	Supportive, flexible, collaborative, synergistic.
97.	Communication is ideal
98.	Where the classroom teacher, with whom the T.A. is in partnership, can assure that discipline is not a problem and the students are at least 'open' to learning/doing the work.

99. Support and adequate time

100. A good space (acoustically and spatially), kids who are given enough supervision that they feel safe but are not so closely monitored by their teachers that they are inhibited from being creative, a clear schedule that is adhered to, a full schedule with brief downtimes so that I am not wasting time waiting around between sessions, the right number of kids (i.e. the number I recommend) for the right type of activity
101. Working with an organization that compensates artists and distributes work fairly.
102. 1-2 month residency, with workshops or project with limited numbers of students
103. Staff support, good AV equipment, and ample storage space.
104. Friendly environment, clear goals, competitive pay
105. A supportive environment that thinks of how to make something work, not how it can't work.
106. A nice space, another teacher in the room (even if they are doing something else) and students who want to be there.
107. There is no formula for this. Positive environment, respect for art form and administrative support usually go a long way.
108. Clear guidelines; clear statement of payment (with no defending the pay scale if the artist says it is not enough -- that artist and the organization are simply not a good match. Protesting that the artists are being paid "x per hour" and that this is wonderful pay compared with most jobs discounts the experience and planning the artists bring to the job (for which they are rarely compensated). Hmm, that said, some VSA organizations do compensate for planning time.
109. The school knows when I am arriving
Lesson plans have been written and reviewed and a supply list has been approved and supplies are ready
The space is adequate
The classroom teacher deals with severe discipline challenges
The principal is introduced in person at some point in the residency
Classroom teachers participate
Assessment is tabulated at the end of the residency
Letters to legislators are written in follow up
When guests are going to view, there is advanced notice and it is at the approval of the teaching artist based on the risk level in the room
Classroom size does not exceed 30
Letter of support are sent home to parents
Parents attend a "celebration" on the last day
110. A school in which the classroom teacher is eager and involved, and where I am receiving ongoing professional development on a regular basis.
111. Medium size, clean space with a mirror and a radio.
112. A nice room with lots of kids and plenty of paper and pencils.
113. My programs are easily run in the classroom setting. Ideally, teachers participate and remain in

the classroom to facilitate continuity and curricular integration for the students.

114. I so appreciate when I enter a community that values that arts - sounds simple, but in this age of standardized testing and decreased funding for education, the arts is pushed to the side as an extraneous activity. The arts are an essential tool for learning and I so appreciate when others are informed of the need for arts integration and respect these disciplines.
115. Prepared students, supportive teachers and administrators, prepared facility, sound system, disciplined students, help with equipment...
116. Close to home; teachers are prepared for visiting writers.
117. An atmosphere where the creativity of both the teaching artist and students are respected
118. Reasonable people.
- Small groups of students.
119. In a school setting, all teachers involved are on board, and have prepped their students for my visit.
120. Having the respect and appreciation from a school.
121. Supportive administration, communities, and engaged students.
122. I would enjoy having my own studio space within the confines of a community arts organization. I currently share space with another teacher.
123. Freedom
124. Ideal working conditions are supportive staff, money for supplies and interesting projects.
125. When there is a clear line of communication between school principals, classroom teachers and Teaching Artists so that everyone is clear about what the expected outcomes for the residency are, and so that the classroom teachers and the Teaching Artists can create a learning partnership for the students.
126. A separate space to work and teach in (rather than having to haul materials around from classroom to classroom) is always my greatest pleasure... though it's not usually an option. Staff who are aware that I am there, who communicate with me about scheduling. Teachers who stay with the class and participate in lessons rather than leaving the room or working on other things. I realize that teachers are strapped for time, but it makes such a huge difference to students to see their teacher modeling the activity!
127. Decent wage (between \$1000 and \$5000/week)
Dedicated, pleasant space to work in (daylight please!)
Quiet and private space to stay
128. Good compensation, professional development opportunities, great supplies, good communication
129. Great positive communication, putting students first, ongoing professional development, opportunities to advance, great safe consistent space for young artists, provide supply budget (paper, cartridges, student incentives)

130. I'm flexible.
131. Fair pay for knowledge and experience, especially in classroom management and philosophy in action
132. Rate of pay from \$15 to \$40, good room with WATER.
133. Support from the cultural organization, and from the school administration and teachers
134. Good pay, job security, benefits, good facility, respect for contributions, flexible schedule, institutional support
135. Supportive, friendly environment. Respect from all people, regardless of "rank".
Creative/inventive/passionate about creating a positive influence in the world.

Timely responses to e-mail and phone messages.
Good compensation.
136. Knowing that my program will have been marketed and publicized and that chances are good that it will be well attended.
Hospitality at the place of the program; being met; offers for help; someone to say goodbye to.
137. Communication between all players is vital (eg.--artist, classroom teachers, sponsoring arts organization and others)
138. Good working space -- big open area. Kids with a thirst for learning and participating. Desk/table to work from. Clean and comfortable.
139. 20 students and below in a classroom with windows and a water source.
140. Working with organizations that set clear goals and guidelines, working with teachers that are truly engaged in the process, working with students that are excited about learning.
141. A school administration and teachers that are supportive of and play an active role in what the T.A.'s want to accomplish.
142. Preparation time and recourses books money and materials

Classes are lined up and organized, parents are contacted, letters are sent, and classrooms are available for us, so our main focus can be to teach the course. Having more advanced notice if classes start a week later than planned or if we get a cancellation; having support if we're ill in order to find a sub (making phone calls and planning classes when ill is a tough situation!); having support for our travels if we work from school to school, since sometimes half of our day is spent commuting.
143.

An inspiring, creative environment where administrators understand that they are not the only ones who define programming, that the work is team based where all parties have a voice in planning, where the relationship with the cultural organization is not one-sided or a one-way street
144.

Working with a leader at the venue that has time to think and isnt using bandwidth constraints as an excuse for not thinking
- 145.

146.	When a school is really involved in the program of the TA and appreciates our hard work.
	Clean and appropriate facilities in which to work.
147.	Consistent support Respectful and collaborative/ cooperative relationships
148.	I'm frankly not sure exactly what this question means.
149.	When you feel you are appreciated you will give more.
150.	I really miss the classroom, but since most organizations do not take the commute into account or the aforementioned practical considerations (also they need to assure cooperation from classroom teachers)..I guess i would have to say a Museum with a REAL studio to actually make work over an extended period of time. Which I have.
	Not traveling in rush hour. Working before lunch sugar kicks in.
151.	Class Teacher participation. Space. 10-15 minutes between classes.
152.	Creative, challenging, fun, opportunity to make a difference
153.	Idea working conditions involve partnership with those for and with whom you are working. A truly engaged audience who is there by choice and ready to try anything.
154.	1) One designated space in the school so all your classes can come to you. 2) Open space with minimal furnishings for freedom of movement. A 3) space that is acoustically conducive to the work (i.e., not a gymnasium). 4) A school where all the teachers are participating in the study unit. 5) A school where all the teachers are actively engaged in the study unit - in both the TA visits, and with work on their own outside of TA visits. 6) A school where the principal is engaged in and supportive of TA work.
155.	Talented, competent co-workers who care and are understanding, a good, consistent space to work in, availability of materials to help teach and learn how to teach better, pay good enough to keep me from having to worry so I can just enjoy life.
156.	Flexible scheduling, great schools that really want the arts.
157.	Not having to drive more than 30 minutes to a location, interested teachers and/or students, no more than 20 students to a class.
158.	Supportive faculty and staff at the school
159.	Ones in which my art form and its potential affect as an educational tool is respected and supported.
160.	There are no ideal working conditions - but if the teacher is committed, willing to plan with you and you have a site coordinator dedicated to the arts.
161.	A clean, safe, well equipped, well lighted space. on time payment of compensation.

162.	Working the whole year and support from the organization
163.	High pay. Good discipline in the classroom, with an active, engaged class.
164.	Everything organized and ready. Teachers, students and community
165.	Being in a school that values art and literature, and is supportive of my presence there.
166.	Teaching in a classroom with an enthusiastic teacher. Best of all would be an un-integrated Art class. To teach art as a sole subject.
167.	Safe, healthy, active, supportive school; true collaboration with the teacher in the classroom and resources provided from the school for real performance culmination. Realistic expectations discussed and met, with the help needed to achieve the expected result. Collaboration and partnership, as opposed to being dropped into the lion's den.
168.	Schools with adequate space for dance (large unobstructed classroom, auditorium, or gym) and where the teachers in staff are excited to work with the artists.
169.	Small class sizes with students who care about the subject matter. A teacher who doesn't look at a residency as a break time and cares about integrating the arts into their curriculum. A school that compensates you for your time, knowledge and expertise, and supports you in anyway to make sure your residency is a success.
170.	Support from teachers.
171.	A committed group, where young or old that is willing to be there for the duration. People in place to deal with "classroom management issues" so that I can focus totally on the ART discipline
172.	Pay that covers standard of living. Confirmed work residencies through out the year in advance and clear scheduling. Personable Coordinators. Some knowledge of the grants and the way things are going behind the scenes is welcome. T.A. shouldn't always be kept in the dark= if the company is going under and I am not going to have that same income coming in that I had the past two years, then I need to know as soon as the admin knows that that residency isn't going to happen.
173.	12 week or less commitments to residencies. Having what's expected of you laid out clearly. Smart, supportive people running the organization.
174.	Be able to keep working in the same school if its the kind of school where a strong arts program could be developed. Be paid not less than \$75 per hour, not less than 4 classes per visit. Have health insurance. Work with other educators that also see the arts a way of enriching the lives of the kids they serve.
175.	RESPECT and Support for the Teaching Artist, PROFESSIONALISM, Pay for both planning, prep, and classroom time
176.	Small class size, teacher support, two Teaching Artists
177.	Working at schools located as close as possible to my home (Hackensack, NJ). Commuting is a waste of time.

Working for organizations run by artist, teachers and/or TA.

-
178. An organized classroom with a teacher who is fully invested in the process.
-
179. Decent pay (no less than 45 or 50 per class), if you have a certain number of years of experience.
Health benefits for 2 days of work.
-
180.
 - A program with goals objectives that are clearly defined and articulated by the team members.
 - Adequate planning time for team members to develop appropriate teaching strategies to meet the program goals and the learning objectives.
 - A supportive structure for team-teaching with educational partners.
 - Built-in time for reflection and ongoing program evaluation.
 - Access to and input into the assessment and evaluation processes.
 - Permission to make mistakes and learn from them.
-
181. A supportive school and interested students.
-
182. Keeping kids at the center of the work.
A peer coach to organize, translate and keep essential questions at the center of the work between teachers and artists.
Reasonable hours and expectations. Paid planning time with teachers and peer coach.
Mid point and final reflections with teachers and peer coach.
-
183. Professionalism, respect, empowerment, salaries on time, materials available.
-
184. Working on a work of art/unit of study every month to two months, with opportunities for smaller or one time lessons offered sporadically
-
185. Adequate, non-trafficked space. Residency partners who are enthusiastic and can take the journey along with the students and be learners.
Organizations that recognize my time is valuable and that compensate fairly for meetings and time outside the classroom that may be a part of any arts residency.
-
186. Classrooms that are not too crowded, with teachers that have discipline under control and are willing to be actively involved in the creative process. Support and awareness of your presence and schedule, from both the school administrations and the arts orgs is also important.
-
187. Getting to focus on what my strengths are (creating curriculum, working with students) and not being bogged down by paperwork or a lack of organization on the school's part.
-
188. Clear instructions - Communication between teachers/organization/artist - space at school (gym, auditorium)
-
189. Productive communication BEFORE a teaching period begins so that the teaching artist may concentrate solely on the students once the teaching begins. All curriculum, supplies, collaborative discussions and issues should be effectively resolved beforehand. There should clearly be someone in the administration that the teaching artist can communicate with for support is there should be any issues with the participating school. There should be someone to check in with the progress of the program and the cooperation of the school.
-
190. Low teacher-to-student ration
-

191.	A wooden floor, a working sound system, lights and a coordinator from the school who will help take kids to the bathroom, tie their shoes and correct any disciplinary mishaps.
192.	I am not sure.
193.	LONGTERM relationships with schools, teachers and students.
194.	Support, communication, honesty from employers
195.	Clear schedule; colleagues I trust; paid time to work with my colleagues; variety in the work; a strong and flexible working pedagogy.
196.	Enough time in the classroom. A good collaboration with the school or facility. Adequate space. Intentional and productive communication. Shared success.
197.	Flexible hours, supportive community, environment of mutual respect among co-workers.
198.	A wonderful collaborating teacher makes for a great residency, regardless of the classroom size or student group. Too often, I work with teachers who have been forced by their administration to allow a teaching artist in the classroom. They don't know what to do with me or my talents, and the result is a program that I have developed in a vacuum, without any input.
199.	Supportive working environment, open to collaboration, creative, effective, good facilities, have ties into the community, and they respect for what we can bring.
200.	Approachable administration, opportunities for faculty sharing, free opportunities and supplies to help us in the schools.
201.	Ideally the project is well coordinated between the teachers, the artist and the organization so the artist can come right in and work with the students.
202.	Oh, too hard to answer...there are so many wonderful conditions under which we can work...
203.	Adequate space, Supportive staff,
204.	A balance of planning and teaching, time put aside to talk with other Teaching Artists, regular collaborative work, ability to view work of other Teaching Artists
205.	Safe from abuse of types from anyone that I'm working with including students. Classroom teacher partners who participate and value the work. Respectful interactions Easily accessible via public transportation Supplies and various technology available to me Space
206.	Teaching in a classroom where the K-5 teacher understands the value of the arts and is willing to collaborate to assure the best experience for the students.
207.	When the arts organization, the teachers, and the school administrators have a truly enlightened idea about what a good education should be.

208. A supportive environment where all school/community center staff is on board with arts education and understands that a TA is a professional and as such needs to be treated accordingly.
209. Have adequate supplies and space; SUPPORT from the organization in dealing with students (and caregivers if applicable); good rate of pay, teaching time that is not spread out over the day but is compacted so I'm not spending all day at one teaching job.
210. No more than 15 students per class, and being able to do the job without being cluttered with too much bureaucracy and paperwork.
211. Supportive classroom teachers and schools as well as an organization
212. An involved classroom teacher and a prepared class eager to work.
213. Nicely funded programs with community/school/parent/student interest and support in an appropriate facility.
214. A great teacher makes all the difference. If the teacher is motivated the kids will be too.
215. Safe environment with an engaged, supportive teacher, and students who are anxious to learn what I have to offer.
216. #12 plus wages that go up with experience rather than being paid close to what I was paid the day I began working with them and exactly what a new TA is offered from year to year, health insurance,
217. Minimal wasted time in meetings, streamlined process - put all emphasis on the children.
218. Big enough space, comfortable temperatures, adequate supplies, administrative support and committed students
219. Working with people who respect that I already know a lot and will acknowledge and reiterate my contribution often. This allows me to actually take in any further ideas someone else may have.
220. Good space (size, light, air, cool, warm, acoustics). Good colleagues & liaisons. Substantial compensation.
221. Administration with TA experience or expert/creative knowledge of the work their programs do. Admin to help develop strong partnership with schools. Intrinsically challenging/inspiring goals for TAs
222. Part time work with full benefits to live as a professional artist and also teach in schools and communities, plus lots of rich consulting work to supplement
223. Reasonable classroom sizes with the teacher involved in the session and helping with class control/discipline.
224. Communication
225. Organized schedules/invoices, provided curriculum, and supportive staff.
226. Unit and lesson plans are in place well in advance. Classroom and Teaching Artists have met in

planning sessions and agreed on such topic as classroom management. The cultural organization is available for support and feedback.

- 227. Health insurance, autonomy, networking and collaborating potential
- 228. Students who want to be there!
- 229. Opportunities to work with peers; compensation for travel and planning, respectful treatment.
- 230. Self-employment with access to health insurance and fair wages.
- 231. That the administration/students/teachers should know that we are coming!
- 232. Private space, clean/safe environment, competitive wage, good work hours, co-teaching opps, workshops, but also private teaching time. Standards without pressure and room for creativity!
- 233. 1. Good connection between agency, school, artist, and teacher and artist
2. Regular work 3. Method of communication that is clear
- 234. Great positive people with support such as access to photocopies, space, parking space close to door or help schlepping, assistance with A/V equipment, gratitude from sites, teachers, students, etc., good compensation
- 235. Fair pay, good collaboration with teachers.
- 236. Full time, benefits, job longevity.
- 237. Full-year teaching opportunities that are consistent from year to year so that I can build something significant with students and teachers (and hopefully have consistent compensation from year to year); an opportunity to get a raise (!) when my work is outstanding; school communities that are excited about collaborating with me in my work and provide meeting/professional development time for me with their teachers; consistent and thoughtful professional development opportunities with other Teaching Artists (the ESP Summer Seminar was the most meaningful experience I've had in this area, and from what I've heard, it's been cut); opportunities to dream/brainstorm with other educators, students, and their families about ways to make the work even more exciting artistically and more relevant to the communities we serve; BENEFITS of all kinds (how can we all combine to get a retirement plan?)...
- 238. Free of drama and office politics. Good pay, and strong organizational support so I can do my best possible job.
- 239. A school, organization or institution with adequate resources for fulfilling the criteria of an arts learning environment. (ie; a dedicated classroom with proper lighting, space, utilities, etc., technology if needed, support personnel)
- 240. Enough space to move around in the teaching area. A classroom teacher or point person for the organization who is communicative. Students who have been prepped for the lessons I bring in, and are already excited, attentive, and value the opportunity they are being given.
- 241. Large, clear, clean indoor area free of interruptions
- 242. A great group of kids ready to learn in a clean and safe environment

243. Functional and dedicated rehearsal/performance space; class scheduling that allows universal participation; strong support staff; a reasonable budget; livable wage and benefit package.
- 1) Good information. Knowing the right dates, times, contact names and addresses.
 - 2) Pre-planning and follow-ups to discuss what is desired, and what has been achieved.
 - 3) Long-term residency.
244. 4) Quick payment for work-- within two weeks.
5) Clear objectives-- especially if two or more artists are collaborating.
6) High pay is always great.
245. A teaching assistant is very helpful -- especially for groups over 8 people. I can teach almost anywhere - just not early in the morning! (seems silly, but really artists do not like 8 am and some people do not know this).
246. An organization in which all the employees are artists working in their own fields as well as in the schools, and in which each teaching artist can share knowledge and experience with the other Teaching Artists in other fields.
247. A community of teachers and students who exchange ideas.
248. Open space to work in the classroom. Cooperative teacher who will join in, help plan, bring a lot to the table. Willing students who want to engage. A place to sit in between periods. A bathroom key to borrow or a way to use the restroom.
- Fair and living wage.
 - Advanced notice when plans change.
 - Compensation for planning time.
249. Compensation for cancellation of sessions.
Compensation for extra-long travel time.
Health insurance.
Strong support and frequent contact with the organization.
250. Good partnerships with teachers and administration, autonomy while planning.
251. Lots of light, warmth, space, adequate time, preparation and attention
252. Open communications of needs present and for the future. No game playing.
253. See above
254. A supportive, collaborative, cooperative community. An openness to new ideas, a willingness to try new things. A dynamic, top-notch, highly productive development expert whose ability to raise money for special projects is proven. A place that celebrates it's TA's, regularly.
255. Paid prep/set-up & clean-up/reflection time, supportive environment, proper space & materials for the artform, manageable # of students, professional development opportunities, 20+ hrs/week with benefits,
256. Respectable hourly wage, health insurance, office space, books and other resources, short commute, class of interested and engaged kids, great classroom teacher partner, supportive principal and parents, great classroom space.

15. Have any arts and / or cultural organizations you have contracted with discussed snow days or school canceling at the last minute as part of your contract?

Total answered question 264
Total skipped question 34

CANCELLATIONS DISCUSSED	#	%
Yes	106	40
No	130	49
Occasionally	16	6
Not Applicable	7	3
Question not answered directly	5	2
Total	264	100%

16. What kind of support do you expect from an arts and / or cultural organization you are working for?

Total answered question 264
Total skipped question 34

1. \$
2. I would expect a contract, contact with the school or organization which I was to work for or with, press releases about the project.
3. Respect for the work and students, and some interest in what the program is and achieves.
4. Eager participation and collaboration.
5. I've answered this
6. See 12. Organizations that hear what you plan and approve it then let you do it. The ones I will not work with a second time are those who change their minds, come in with new rules and demands, or do not keep their written commitments.
7. I would like to have more administrators who have a better understanding of what actually goes on in our classrooms, and were more in touch with the population that we serve.
8. Professional development, TA summits, wages that are commensurate with experience and performance in the classroom, peer-review and professional development, Scheduling support from the arts organization
9. That they will honor verbal commitments as equal to written contracts.
10. Not much
11. Not much, cooperation, a little appreciation and a little respect
12. I wish that group health insurance were available for contracted Teaching Artists.

Professional development workshops are appreciated.
Meetings with other Teaching Artists within organization to discuss ideas, problems, strategies....

13.	Understanding, compassion
14.	Complete communication. No hidden agendas. Also, an understanding of what each art form needs in the way of space, supplies and TIME.
15.	Simply to work with the stated goals. To adhere to the agreed upon parameters of the residency.
16.	Clear lists of students & expectations; engaged support from staff; appropriate space and numbers.
17.	To have payment on time, and to adhere to the schedule and contract.
18.	Liaison and development
19.	Enthusiasm.
20.	Respect, information, communication
21.	Active Marketing, professional development, maintain professional pricing, communication with the artist.
22.	Prompt payment A sound system for performances
23.	It would be great if I were paid more...
24.	Support and contact from other adults - to handle logistics, attendance, and behavioral/discipline issues and to offer assistance in the art/craft project activity. Also prompt payment and/or assistance with collection.
25.	A clear understanding of what is expected from each party is always helpful. One teacher did not like me and my residency terminated without giving me an opportunity to find out why. The children had been doing really great work so it was a surprise to me. In all my years going to schools that was my only negative experience.
26.	Some contact person to speak to handle any problem that might come up.
27.	A knowledge of what is going on in the schools A support in my expertise in the art teaching experience
28.	I expect that they know that I represent them and respect me for the skills I have to offer and that I be compensated based on my performance, success with residencies and longevity. I should, if have been with the organization for a long time, be put on a top pay tier if I have earned that place and should not be paid one set fee that is given across the board with new Teaching Artists that have no experience. With experience comes the added benefit to the organization that they are dealing with a professional and those artist should be compensated for that.

29.	Financial support (in buying supplies and paying salary), flexibility with schedules, general help if needed (since I am working in their facility and don't know the ins and outs of the organization).
30.	The timing, space, and money.
31.	Negotiating on my behalf with the school, paychecks on time, Sufficient materials budget. Ideally: Health insurance, transportation covered, lesson-planning time paid.
32.	Staff support. Matters dealt with in a timely manner
33.	I expect for the space to be ready, the supplies that were agreed on to be there, and for there to be helpers to assist students. Sometimes, I have workshops with 30 or more students at one time. The more adult hands we have, the better the experience is for the students.
34.	Open flow of communication, pre-planning, positive reinforcement for students; participation and presence of certified teachers; clean, safe working space; prompt and complete payment.
35.	Good communication, presence in the classroom, respect and or appreciation that transfers from teacher to students,
36.	Understanding needs and work and paying them their worth
37.	Backup
38.	Stand behind Teachers on decisions made in the classroom concerning behavior with students support with materials, information and continuing education
39.	Teachers in the classroom, volunteers in the classroom collect some supplies, keep to the preset schedule
40.	Local logistics; Community Promotion of Residency; Interface between site and TA;
41.	Clear goals & expectations. Open communication. Discussion about long-term involvement with the organization.
42.	Someone who is there to answer questions, make referrals and recommendations. Pass information about professional development on to me.
43.	Support with resources for implementation of the programs developed.
44.	Class preparation time. In-class time. Transportation.
45.	Administrative support.
46.	A clearly stated contract and timely payment
47.	Trust, freedom flexibility
48.	Courtesy and preparedness, and following through with the agreed-upon.

49.	I'd like to know schedules ahead of time and work with art liaison to tweak the schedule if need be. Often a lesson is intense and the set up, hands-on, and clean up time is not adequate. I want the organization to go to bat for me if the schedule is too much or if the demand for new material comes up unexpectedly. Subject agreed on is the subject to be taught. That means that a contract is to be adhered to. Also, number of student with learning challenges to be identified (just the number not the kind of challenge) and assistance provided for them.
50.	Answering questions quickly. Following through when they say they will do something. Publicity. Artist fee/stipend, living travel stipend. Materials budget
51.	Supplies well developed relationship with school and arts organization.
52.	Better contract for compensation
53.	Complete follow through contract
54.	To step in and help if the schools fall down on the job
55.	Informational source. Recommendations to schools. Opportunities to present at conferences.
56.	To still be paid if school cancels at the last minute. Support when dealing with behavior issues. Also support from the other Academic teachers.
57.	Useful PD, information on what they need up front, pay for training and PD, support connecting with schools.
58.	See #12
59.	There should be a functioning office to do the workshop scheduling. TAs need to be able to use the office space to plan, print, copy and go to the bathroom.
60.	Professional Development opportunities, yearly get together with all the Teaching Artists, experience seeing me in the classroom so they understand my approach.
61.	The support to be expected, should be perfectly aligned with the magnitude and scope of the said program.
62.	The WVSO helps in our recruiting, gives free admission to classical concerts to any student who wants it, plus regular Young Peoples' performance of the whole orchestra in the hall, and string quartet in the schools.
63.	Training and supplies to teach with
64.	Communication!
65.	Not much. One has to be somewhat understanding when working for a shoestring operation, as most arts organizations are.
66.	It helps when the person is more knowledgeable than I am. If the coordinator and I have the same level of experience, it's likely that they might not have more skills than I do to solve a problem

67.	Liaison with school. Go the logistic. I want to go in teach and get out. I don't want to be filling out forms, transporting forms, etc.
68.	I like to do big community projects so it's great when there are interns or volunteers around. I like when events are advertised, it's great when there's open communication and everyone follows through. I expect to be paid for planning days and want mileage covered. I want to be treated like a professional. It's nice when they supply things like paper, pencils, name tags, etc. I expect to have fun.
69.	Administrative support.
70.	Professional representation
71.	Removal of students who continue to disrupt, classroom teacher present at all times, no substitute teachers
72.	See Question 12 above
73.	Contracts, marketing, liaisons between schools and artist
74.	Advocacy and financial support.
75.	I would like support for my views and appreciation of the work that I do.
76.	Having worked so many years for The Folger group, I have a very high level of expectation. I wish to be provided clear and concise lesson plans. I wish to be given access to all resources necessary to support that plan.
77.	The support is there if I need it. It's just enough really. I feel free to contact my advisor at anytime via email.
78.	Help in booking work.
79.	The development of guidelines for organizations and schools that I am working in. An understanding that the development of programming takes time and is part of the job.
80.	See question 10.
81.	Spokesperson for the artist, handle contractual issues, advocate for the mission of the program
82.	Accurate scheduling, professional development opportunities, timely payment, assessment and evaluation of my quality on a regular basis in order to improve quality
83.	Support with the school administration.
84.	See q14. Curriculum resources, current research and data.
85.	Mostly information and having a good network of contacts for on-site specific issues.

86.	A good schedule and good contact people at the schools so we can tailor our programs and workshops specifically for them.
87.	I expect clear pre arranged expectations of what the site expects.
88.	This is too complex a subject to discuss in a few words. This needs to be a forum!
89.	I need them to show me how to contact schools and make a grant application.
90.	See #14.
91.	A basic curriculum and professional development opportunities.
92.	Organizing
93.	Allow me to deal with one person instead of all these schools individually, and act as a national coordinator to match my national touring schedule. Reduce my efforts at arranging to teach to a minimum, so I can focus on my work, both performing and teaching, not have to spend hours talking and arranging, or dealing with communication when that is difficult on the road or I am busy performing. I often have a hectic schedule, then slack times.
94.	See number 10.
95.	Communication, prompt payment, collaboration on class plans
96.	Classroom management and help communicating with parents. Being a champion for the classroom process to parents and standing behind the teaching artist's choices (within reason).
97.	In all my years of teaching, I have thankfully not had to rely on the organization to do anything other than get me the job. The rest is, for the most part, up to me.
98.	Respect, interest in the program
99.	To have clear, fair guidelines for what is expected of me and of the participants, referrals for other business when they are pleased with my work, timely payment, specific/thorough communication in preparation for the event
100.	Access to good space for programs, adequate promotion of those activities, and troubleshooting. Grant funding.
101.	Adequate and safe storage space for supplies, ladders and tables and other permanent supplies to be left in place, or nearby whenever possible; community support, PR
102.	If the Organization takes you on, it should have some basic knowledge and acceptance of your work. Practically, they should be sure you get messages, set up the classroom as requested, provide you with an accurate roll sheet and let you know what may be going on near your classroom during your class times.
103.	On-site contact person, point person at the organization who can handle things that go wrong (miscommunication, pay roll error), curriculum if they have strong opinions about how the course should be run

104.	Schedueling, materials, work space,
105.	I just expect clear communication from then, in advance, about setting things up and any changes that might come up.
106.	Clear communication and feedback
107.	Back up -- if a problem arises, I expect them to check with me about it before making a promise that involves me (and they do). I expect clear communication. I expect courtesy and honesty.
108.	Great communication ahead of residency, prep teacher for the excitement of the arrival of the program Back up if discipline is a huge problem and the teacher is not dealing with the situation Willingness to work with scheduling Adequate pay Respect for the craft Always have my back
109.	I expect them to value the knowledge that I already have, offer me professional development opportunities, and connect me with teachers and schools
110.	Just to be supported as an artist who cares about enhancing the community through the art form.
111.	They go to the schools and market our services.
112.	Marketing support and contract facilitation.
113.	I expect that the coordinator be a clear communicator, having arranged space (without the need to rearrange myself), informing other onsite staff of my work (ex. public schools), materials provided if not included in compensation, and times scheduled respected.
114.	P.R., school liaison work, on time check,
115.	Promotion of services to public schools; funding; responsive to feedback.
116.	Artistic and creative support as well as constructive feedback
117.	Liaison between classroom teacher and myself.
118.	I generally work for schools, so I look to the arts org to act as a link for the school to find me on their roster of artists. In the end, communication is key for good support.
119.	Reliable representation and contact with schools. Outreach and increased public awareness and support for schools to implement programs and raise funds.
120.	All logistics i.e. community contacts, venue preparation, transportation and housing
121.	I would appreciate encouragement as teaching so many different styles and age groups can be challenging.

122.	A Good One
123.	A space that is appropriate for the activities, help with students, able supply budget and help with clean up.
124.	Clear channels of communication so that all parties have the same expectations about what will occur during the residencies.
125.	Clear communication of goals and expectations, both for the residency and for follow-up. Communication and liaison with the sites.
126.	Good compensation, professional development opportunities, clear communication and clear expectations and follow through.
127.	Clear objectives for the program or workshop- follow-up after work is completed, provide a safe consistent space for students to work whenever possible, provide TAs w/copies of video or photos if taken for the organization
128.	Mainly timely payment.
129.	To be allowed to be an artist (considerations for performances)
130.	Respect for Teaching Artists as artists and not failed artists forced to teach.
131.	Advertise and promote the artist and its work in order to educate the school for future work and to benefit the schools and students with the opportunities of reaching to the arts
132.	To assist me in finding work, to be available to problem solve if necessary, to give me respect and space to do my best.
133.	Answers to any and all questions. Constructive criticism devoid of any degree of disrespect.
134.	See answers to questions above.
135.	See above
136.	Tools, financial. Mentoring.
137.	Good communication is the most important requirement.
138.	Maintaining clear lines of communication among partners, backing me up if there are conflicts with schools, helping me to continue to have opportunities to work.
139.	I don't ask too much so I do expect the basics - logistics, organization, development, and some financial resources if needed.
140.	My work tends to focus on integration. I like to start with the academic content and pull the rats out of that
141.	Similar to #14

142.	Loyalty, honor, occasional recognition for your best work, kindness of tone, professional regard, referrals-- okay I might be dreaming here -- I don't expect this but it sure would be nice, supportive materials, a willingness to discuss issues and problems as they arise, a willingness to put forward your own art work in the community when possible
143.	Varies but more than anything, I want an active partner that knows their strengths and brings them to the table to advance the joint work
144.	Monetary and emotional support
145.	Besides financial? Timely response to questions and concerns. Reasonable responses and solutions considering the travel, extra efforts, and lack of 'home' the Teaching Artists put out. Marketing or community relations to consistently be increasing the demands for the Teaching Artists in the schools. Contract negotiations. Communications is key. Observation and fair evaluation of work.
146.	Encouragement
147.	Now I have the dream job except for the pay. Supportive boss, one who respects Teaching Artists as a profession (not some Education or Museum major) Accountable goals and all of the other BS that goes with NO Child Left Behind is a thing of the past as I am actually in a Museum.
148.	Clear Information. Access to the Work of Art. Quick Payment. Flexibility.
149.	All needed show information (including scripts, recordings, and photos), all necessary materials to accomplish task, history and dramaturgical information needed or wanted, other items as needed to teach workshops, professional development and support, website or other way to exchange ideas and thoughts with other program TAs
150.	Up to date information regarding participants and requirements. Any and all pertinent info regarding procedures. A discussion of their expectations for the work I am doing.
151.	Ongoing professional development opportunities. Consistent interaction with TA colleagues. Clearly delineating, when necessary, that the TA's role is first and foremost to open up the work of art. Curriculum connections and the like are the responsibility of the teacher, though we do seek to coordinate what TAs and teachers are doing.
152.	Support! Interest in what we are teaching. Class room visits and staff involvement with art projects! Paraprofessionals when need.
153.	I expect teachers to discuss the work of art in class before my arrival.
154.	Clear expectations and pay on time
155.	Administrative support is key. To do my job well, I need to be able to walk into the classroom and teach. Miss or non-communication amongst patterning organizations can detract from the goals of the programming.
156.	Proper assessment, professional development, planning meetings, paid well and on time.

157. A proper space, materials if not part of what I am to provide, depending on the age and number of children, a co teacher or arts coordinator, on time compensation.
158. If you have a problem with either a school lack of commitment or organization or lack of teacher assistance that the organization should look into the problem and let the school and teachers know what their expectations are to help the TA.
159. SKEA has been doing a great job.
160. Professional development, community, logistical support, and a passionate commitment to the value of what we do, both writing and teaching
161. I would appreciate a set schedule that holds for at least one semester.
162. Training and curriculum guidance/confirmation/discussion, being ready to intercede with a school if there are major problems or concerns, realistic financial compensation paid in a timely manner.
163. Mostly logistical support handling scheduling and the contract and insisting on adequate space. Also Pad's for working with "at-risk" populations and special needs students.
164. Funds, equipment and staff to ensure a successful program.
165. Placement in schools (classrooms, ages, teachers etc) that are appropriate for arts learning.
166. In regards to Infrastructure, I expect the administration to provide the facility not only for performance but also rehearsal time and space. I expect students will be allowed to work with me as the coordinator or director of the performance until it is completed; I expect publicity to be the responsibility of the organization that has contracted me out.
167. I like to know that I could call anyone at any time and they will listen to me. I expect the same admin as a normal office - email confirmations, everything in writing. I had one organization that I don't know if I will work with again because everything was in text message. That is too casual.
168. Professional development sessions. Networking opportunities. Dialogue with other artists to process and learn from experiences. The organization should step in and defend/support you if weird issues arise, like personality problems with insane principals/teachers etc.
169. Materials, training, People who get it, and know what it is like.
170. Acknowledgement, compensation, and credit for work put in, administrative support and intervention if needed, sound organization and liaison with partner schools
171. Complete
172. Support at a professional and personal level.
173. Written info on policy, supplies, materials, transparency (because we are free lancers)
174. Ongoing professional development options
175. • To step in to help resolve a partnership issue, e.g., a classroom teacher who does not participate or interferes with my lesson.

- To listen and respond to my needs for professional development, more planning time, follow-up work, etc.
 - To compensate me for meeting time, planning time, assessment time -- in addition to residency time.
176. Fair wage, all work hours paid for, prep time, clear expectations of both artist and schools. Supplies covered. Feedback.
177. I expect seriousness and to be treated professionally.
178. Supply of resource material, assistance with supplies, a clear, two way line of communication, a clear set of company objectives and goals
179. To provide administrative and artistic support and bring TAs together within their organization to discuss the work and share experiences. Don't expect your workforce to communicate only via cyberspace -- face time is important.
180. It's nice when they play an active role and stop by to see what's going on occasionally. If that's not possible I just expect them to have some professional development sessions and show support through phone and email contact so I don't feel all alone out there in the field.
181. For the most part, I like to function independently within a school, but if a problem arises it's good to be able to use the arts organization as a liaison.
182. Being an advocate for the artist, in case things are going wrong
183. See 14.
184. Open communication is key. Don't let me feel stranded. Check in with me to see how I am doing and follow up to see how the residency progresses.
185. At least 1 job a month.
Last year we were dry until April! Then we only got to work April, May and June.
186. Observing classes and offering feedback; helping to set up the logistics of a residency; providing supplies needed for a lesson. A rigorous periodic training.
187. We need more showcasing online of programs and Teaching Artists, who are doing SUCH amazing things, which only a few people know about.
188. Honesty
189. Strong organization and clear communication about everything from schedules to pay to expectations. Lots of support in the interface with schools.
190. Acting as a liaison with schools and sites, advocating for the needs of the TA, good pay, pro dev, networking resources, marketing of faculty and student projects, overall inclusion.
191. When partnering with a public school, the organization should provide advocacy for its Teaching Artists in the event that a conflict, or complicated issue arises.
192. See q 10.

193. A point person to communicate with about their expectations and our needs and how things are going.
194. Supplies for the schools, good wages, consideration to complaints and suggestions.
195. Some coordination of project. Grant writing to obtain funding for projects. Professional development. Advocacy.
196. Answered in #10 above
197. Presently, I am working independently.
198. Professional respect, knowledge of the work and its focus, financial, medical, emotional

Having standards, expectations, and boundaries for their school partners.
Being open and willing to hear my feedback.
Being open and willing to change what doesn't work.
199. Keeping the focus on the work not personalities.
Paying for any needed supplies.
Coordinating
Helping when things aren't going well with a school
200. We are paid through a different state agency, so I expect the arts organization to support me in getting paid in a timely manner. Also, I expect that the arts organization will support me if I encounter difficult or unsafe teaching conditions.
201. Respect, a fair wage. It would be great if the arts org gives the teaching artist the benefit of the doubt when problems come up, and problems do occasionally come up. One or two orgs I worked for in the past did not bother to obtain the facts but instead immediately sided with administrators rather than fully vetting the TAs. Some professional development would be nice too.
202. Help dealing with challenging administrators, continuing professional development opportunities and a positive, creative community to be a part of.

Organized administrative support - regularity in paychecks, delivery of supplies, good communication about news/events/expectations.
203. Support in dealing with students and/or caregivers - marketing and attracting students for classes, support in dealing with student discipline issues, support for informing students/caregivers about expectations for the class and any possible performances.
204. Professional Development/Retreats, workshops, day to day support.
205. Clerical
206. Communication is the key.
207. No
208. Aside from transportation fees when necessary, they should assist the TA when the teacher is unresponsive when scheduling classes or cannot control the class.
209. Swift resolutions of problems or misunderstandings, and their ability to intervene in case of any

miscommunications.

- 210. Organized, provides me with assignments in advance with all the information I need to do my job,
- 211. I don't expect anything. Health coverage would be great.
- 212. I expect them to welcome me happily, make sure I have basic supplies, make sure I have a big enough space and that its comfortable for everyone... and I expect them to have extraordinarily high expectations of my work and that of my colleagues
- 213. I've come to expect very little, I'm sorry to say. Pretty much, I expect the paycheck (which even then is not always forthcoming) and the practical details for the residency or workshop.
- 214. Reliable and professional liason.
- 215. Relevant PD, organization, quality observation/feedback, on-site problem solving at schools
- 216. Great p.d., systems of validation like awards, travel grants, etc.
- 217. Paid trainings, materials we can read, learn from, observations, etc.
- 218. Communication
- 219. Resources, training, and an "open door" policy on asking questions about challenges that come up.
- 220. Help in drafting lesson and plans when necessary, documentation, feedback
- 221. Yearly contract, health insurance
- 222. Office support (use of copy machine, not-for-profit status in purchasing supplies, and prompt reimbursement after). A stronger hand to step in when things aren't going right with the client.
- 223. Clear communication, back up in case of conflict
- 224. I've actually given up on expectations. At this point, I just want my money without having to wait 3 months after completion of the project.
- 225. Meetings, workshops, peer exchanges, prof development
- 226. 1. Support to resolve problems in the teaching (child is not working out for afterschool), door not being opened, etc.
- 227. Prof. dev., communication, fair compensation, advanced notice of jobs, personal attention
- 228. To take the side of the TA in misunderstandings.
- 229. Fullest cooperation and understanding of needs, i.e. space, time, materials
- 230. I hope that organization will find me as much consistent work as they can, and that they will provide as many administrative services as they can to support my given projects (so that I'm

working as few preparatory, "unpaid" hours as possible).

231. I want them to do their job so well they're invisible. The more I can focus on teaching and the less on logistics, the better.
232. Administrative support first of all. Then commitment to support the TA in their teaching and to the purpose of teaching the arts.
233. Professional development can make a big difference. Peer exchanges help me to connect with the great ideas that others are exploring in the field, and remind me of our common goals.
At the bare minimum, clear goals, clear time frames and scheduling, and pay that is respectful of the time that I put into the lessons.
234. Constant communication, compensated planning time, professional yet nurturing support, on-time paychecks, professional development opportunities, would love but have never been offered fairly-priced, good coverage health insurance
235. Understanding the needs of a teaching artist and how important giving us a schedule a head of time is.
236. Strong marketing, publicity, and administrative support.
237. 1) Pre-planning with the venues, with arts org in attendance.
2) Reflection with the venues, and arts orgs.
3) Attention to lesson designs and full understanding of what the artist is trying to accomplish by their approach.
4) Trusting and believing the artist first. Knowing that if something happens in a classroom (for instance, a child writes a story that the teacher finds unacceptable, yet the teacher does not speak up-- and then blames the artist)-- having the arts organization stand up and speak up for the artist is invaluable. This kind of support is something businesses don't generally offer-- and is vital to an artist's success.
238. I only want to deal with teaching - no admin responsibilities. I will write letters for prof. devel credits for participants, but not interested in much more. I like to have a projector when I teach - but it is not necessary.
239. Professional development, benefits, and flexibility in scheduling
240. None.
241. Scheduling, supplies, planning mechanisms, assistance in contacting school and teachers if there is push back, PD to learn to deal with situations you are put into and not trained for: ELL populations, learning disabilities, mixed ability classrooms.
242. Respond to my emails and phone calls!
Help me with the planning.
Visit me at the school.
Provide meaningful assessment and evaluation--not just a plethora of meaningless forms that are only for funders.
Reach out to me! Ask me how I am doing.
Provide me with an accessible library of supplies.
Provide me with a decent budget!

243. Logistical support. Some organizations automatically the "lowest person on the totem pole" if something goes wrong, which generally means the teaching artist. That is a terrible practice, but it happens too often.
244. Should feel like "home"
245. Same as #13, except I would like them to negotiate a fair salary or fight for an extended contract. I've taught at so many places for short periods b/c the org never sought out an extended contract or did follow-up
246. I expect responsiveness to my reasonable questions and needs. I expect, if admin is in charge of this, to deliver in a timely fashion the materials and resources I need to do the job. I expect to be compensated if I have to do all my own supplying - for time spent obtaining supplies as well as for the supplies themselves.
I expect timely payment for my services, and tax documentation also delivered in a timely fashion.
I expect collegial oversight, not micro-management.
I expect transparency around key issues concerning the project, and a sense of community created with all stakeholders.
I expect professionalism, to be treated as a professional.
I expect a collaborative environment and cooperation and collaboration in creating experiences that involve the stakeholders of the community.
I wish for referrals - the offering of opportunities that are in my realm of expertise.
247. Prep-time, reflection, professional development, adequate materials, listen/understanding, transportation stipend
248. Supervisor to answer questions, facilitate relationship between teacher/school and teaching artist, provide resources or make suggestions.

17. What are your ideas for making the Teaching Artist profession sustainable?

Total answered question 240
Total skipped question 58

- | | |
|----|--|
| 1. | To have work throughout the school year. |
| 2. | KEEP ADVERTISING AND GIVE FREE WORKSHOPS AT EDUCATIONAL CONFERENCES |
| 3. | Well, first of all the artist needs to have some ability to teach and this requires some background, experience, or course work that introduces the artist to teaching. |
| 4. | Consistent training and integrity, networking and communication between the industry and community.
Continuing to stay updated about the internet and groups seeking to find you.
Remaining aware of overhead so that the priority can remain viable cost to student's |
| 5. | Need appropriate spaces throughout the community for artist studios, lessons, performances, etc.
Need more help with press and marketing for public events and other cultural activities that support the specific art. |

6.	Make sure there is funding
7.	More money for artists, so more work is funded. Recognition of relationships artists build in schools, allow them to return and build on past work.
8.	Have a second job if necessary. Art has always been sustained by personal sacrifice. It cannot be about the money.
9.	I would love it if there were some sort of union, and a pay standard of some kind. Perhaps some kind of government lobbyists to show the people in government that Teaching Artists help students succeed in all areas of education.
10.	Encourage arts organizations and schools to have on-site TA's for arts integration across the curriculum, undergraduate acting/arts majors should receive arts-in-education instruction alongside other skills; education majors should receive arts-in-education instruction alongside their other learning.
11.	Greater publicity and greater involvement from Federal, State, Local Education Agencies.
12.	I don't do enough to have such ideas
13.	Break the stereo type that art is special, extra, unimportant
14.	Advocacy. Classroom teacher collaboration.
15.	Help change education...the what and how we learn
16.	Group health insurance plan to buy into, Also, encourage universities to place college students in apprentice program with experienced artists.
17.	Continue to work with groups such as AEMS (arts education in Maryland Schools Alliance) as they work to document/demonstrate the overall importance of the arts to the educational success of our children. Continue to look for ways to sustain funding, especially in the next few years. As we work our way out of recession, increase pay. Teaching artist do not get raises, or benefits. We are contractors. No sick days, vacation days, etc.
18.	More arts support in education and government.
19.	Contracts that deal with the shortcomings of administrations when they arise. I.e. penalties for non-payment and cancellations at the last minute.
20.	Experiences in the future will help me with that question.
21.	My answers are getting repetitive, so I'll sum up here. The main point I'd like to make is a simple one. Culturalurs are always bemoaning the difficulties of finding and keeping talented TAs, when the answer is simple: it's almost impossible to make a living this way. Groups in our area have been paying the same rate for over 20 years!!! Of course, in that time, their staffs and administrative salaries have gone up regularly. A young writer on her first day is paid the same as a veteran writer. There are no benefits, no staggered pay scales, is no "career" to develop. The reward for

being good at what you do is to be offered more work. I say yes to everything I have a day free to do, and struggle to make an annual salary in the low 30s. The only way for a good TA to improve on her salary is to start her own cultural, or to find a very flexible part-time job in another field. Those of us who only want to be in the classroom are stuck in the 30s forever, and I know many younger TAs consider us to be the lucky ones. And for years this problem was compounded by a competitive and jealous spirit among cultural, so that TAs were made to feel guilty for working for other organizations, when it should be obvious to the most obtuse that a TA can not live on the \$1000-10,000 they make from any one group. Eventually, TAs give up, become teachers, or cooks, or bus drivers in order to live and raise a family. As far as I know, I am the only full-time TA in the area with no other source of income.

22.	Put Teaching Artist on par with Performing Artist.
23.	Access to grants
24.	Good question! I can't make a living on it, even though I love it.
25.	Access to affordable health insurance. Recognized/respected accreditation. Better, accessible, affordable training in pedagogy
26.	TAs in CT seem to get jobs based on whom they know. Commission on the Arts gives Master Teaching titles to many people yet never provide residencies for them because they always use the same group. I think it is misleading for people who think that by becoming MTAs they will be able to have residencies in the schools.
27.	Had not thought of it before. Probably just making schools aware of the possibilities.
28.	Dependable income A funding in arts education Good schools to work in
29.	Exposure to the school system at all levels. Students in high school need help with writing and reading just as the student in elementary and middle. I work with students of all ages and see it for myself, even with my HS grads, their writing is not strong and they could have benefited by the arts integration exposure that the elementary and middle school students have experienced. Arts integration should be across the board at all levels and in all schools. With cut backs in funding for daily experiences in the arts, programs like ArtsTeach and others are necessary for the students to be well rounded individuals in school and in life.
30.	More understanding of teachers, so that we are supported when we come into the school. We are not there to take over or get in the way; we love art and most of us love kids! Also, more community awareness of what Teaching Artists do might help.
31.	Less paper work.
32.	Health Insurance. Taxes taken out.
33.	More work
34.	Teaching Artists need to understand the grant process to the point they can teach organizations how to write the grants. I have found that most organizations don't realize there are funds available.

35.	Good promotion of the availability and effectiveness of Teaching Artists. Demonstrations at Teacher and Arts Organization Conferences, such as a very short, high-quality student production. Artists have to have effective promotional/marketing tools and be actively pursuing residencies. Excellent networking among artists and educators/ administrators -- opportunities to network and interact
36.	In the current economic climate I don't have any answers or ideas. Just hope - eternal hope for more people who are smarter than I am to make our case.
37.	Educating the public for the need to have artist as educators
38.	Better funding
39.	All grade levels mandatory art once a week or more. PRE K & K should be eliminated if budget does not allow and these funds used for higher-grade levels. Currently our program is for K - 3 45 minutes per week. Need more time in the classroom twice a week for 45 minutes
40.	Education for Educators and Parents/Community; We must better document our successes and share documentation with State Arts Council to garner support for Arts Education at the legislative level; Develop plans, with schools, for ongoing projects, i.e. projects which allow TA to work with the same group(s) of Elementary students as they progress through Middle School.
41.	Personally, I am looking to become a resident Teaching Artist at one organization (i.e. stable, health insurance, consistent, family, support).
42.	Grants that cover a whole school year, like some NEA grants.
43.	On going training and developing additional skills. Adapting to a shrinking market.
44.	Have regional artist network organizations that host periodic events inviting local education, social service, organizational groups to meet artists and experience their work. These include workshop sessions for artists and participants to brainstorm ways to use the arts in the groups' work. We need to bridge these worlds together to get the arts into community more.
45.	Educate the public about its value and treat it like a business.
46.	Require TA in schools
47.	Grow the creative class, from artists to collectors & audiences. Use Duke University's Healing through the Arts data as evidence of the benefits of art experiences in the classrooms. Involve parents-- they need to see how arts integration works. Educate out-moded teachers. Pay Teaching Artists more. Recognize the for the TA, the artform comes first. Recognize that cultural changes, from demographics to technology, make the artist's creative process more valuable than ever, and that this process is sharable and teachable.
48.	Hours not to exceed 5-6 hands on per day. Health insurance. Travel paid. Some lodging provided. Liaison with host and organizer open enough to troubleshoot and note strengths and positive outcomes.

49.	Having and teaching artist agent whose job it is to pro-actively connect schools with Teaching Artists. There needs to be a descent guarantee of work. Adjust granting cycles so artists can plan ahead in regards to teaching, not so that they can only hope for grants for teaching work to come through. Making grants available on an on-going basis, and have quick turn around time, so it is easier for artists to plan their year. More funded regional conferences where artists can get together and share ideas and experiences.
50.	N/A
51.	Compensation.
52.	There would have to be a regular stream of money to schools for hiring outside artists, plus an easier access to those funds than a cumbersome application
53.	More opportunities for funding. Less focus from the state on standards to allow for more right brain thinking. Local studies from professional education to prove the long-term outcome of arts in the classroom.
54.	More pay and benefits
55.	Benefits based on hours worked, higher pay, certification based on work history.
56.	I'm not sure what this question means.
57.	We should push for certification and more legitimacy. We should form and join unions to negotiate a living wage.
58.	In Montana, after the grants were used up, the town of Glasgow went to local organizations and businesses that pay my fee each year to return. If the community of business around the school steps in to assist the funding, it guarantees a teaching artist in a school each year. In smaller town, this is often easier.
59.	All communities should host an artist commune, consisting of residential, theatre, studio, exhibit, and commercial. The complex should be lived in and run by artist. All programs in the commune would be tailored to meet the needs of the community it serves.
60.	In our case, a well-maintained endowment has done so, plus money provided from the county school system where I work.
61.	Become incorporated into an existing program of study, whether in a school/university, or through a heritage center or other cultural venue.
62.	Get the entire American culture to value it more highly so we can make more money at it.
63.	Get out of the profession. It isn't sustainable unless you move up in the ranks and become an administrator. Start your own organization.
64.	Organizations should be creative in marketing artist. Teaching is not only done at schools.
65.	I like doing the 1/2 and 1/2 things, teaching part time and making art part of the time but higher wages, insurance, more grants and more opportunities would help.

66.	Having successful residencies.
67.	Perhaps longer minimum contracts. Typically my Residency is one week maybe go to 2 week etc.
68.	I'm not sure artists should rely on it for their entire income. I see the teaching artist as a highlight to an arts integrated curriculum...not the art teacher.
	There needs to be a wider appreciation and value placed on arts in education. If it were something that was valued - it would be part of every school districts curriculum.
69.	Also, I think there needs to be some kind of standard for defining the different levels of proficiency of the teaching artist. I have seen some Teaching Artists who are brilliant artists in their discipline but sorely lacking as teaching artist and some who are fabulous teachers but I wouldn't define them as a teaching ARTIST.
70.	European model
71.	Group health insurance.
72.	A change in the current philosophy that regards the arts as superfluous or at best assisting in teaching other curriculum. When the arts become an essential part of learning then we will be financed and be able to make a living.
73.	I believe that sustainable support can be found in the many grants available to the organization, and they should be accessed.
74.	Come up with a variety of unique projects. Push them to the schools. Once you're out there in a school or two start advertising and promoting heavily. Be willing to travel and expand your regions.
75.	A residency in every school/library/community college as part of each organization's goals
76.	Not only nurturing the idea that the arts are aligned with core subjects, i.e. math and science, but that they are truly necessary in their own right for the development of all students.
77.	You're kidding, right? If I wanted to be a full time teacher, I'd have been one. Choosing to be a full time artist makes being a teaching artist strictly a part time gig, and only when the opportunity fits with my art.
78.	Better pay would help
79.	Collectives that operate like non-profits but are not non-profits. Teaching Artists and boards of directors do not get along well. However, collectives can work together to increase visibility and therefore increase bookings
80.	Have there be a union for health insurance and sliding pay scale.
81.	Weed out the Artists that are only there for a check and give Artists that are making an effort and care more Compensation and work.
82.	Each state having a system in which it's possible for Teaching Artists as a trans-state group to

	have health insurance (Equity, SDC could be models in terms of # of weeks/hours worked / amount of insurance...
83.	Convince our country of the necessary function of Art in the advancement of our culture.
84.	You stay on the phone making sales call and booking in those dates that are left open. It is the very rare artist that can rely on people calling them to sustain them professionally
85.	More one on one contact from administration types with the TA
86.	Arts in education must be a priority. This will not happen under the remnants of NCLB or any effort to try to get everyone on the same page on the same day. Educational reform must recognize that today's learners need to be taught differently, and the arts are a means to do that.
87.	Promote the arts in schools.
88.	Keep hiring us.
89.	Increased grants for public schools to use Teaching Artists.
90.	I think it should continue to be artist in the schools not teaching artist
91.	Use the internet. Reduce the need for artists to spend time on possibilities and focus on specific realities. Make a long-term relationship/structure so teaching can be integrated into the larger annual and national schedule of an artist, part of the tour. Help and support artists developing educational resources that can be available online, either static, or active student/artist interfaces, a virtual classroom, too allow an artists to maintain continuity with students beyond personal experiences, and efficiently mentor widely scattered students in specialized disciplines, where there might only be one in a specific school. Provide a continuity/interface with school systems that often want a bigger commitment than I as a professional artist have time for. I am not interested in a year-long contract in a school system when I am on tour nationally, but would be glad to do as many programs as I have time for when I am in an area, then do the same in the next place and the next. But I can't maintain connections and continuity with hundreds of school districts, or state school administrations, or fit their requirements within the bounds of my professional career.
92.	Standardized (yet scaled appropriately for service and venue) pay tables, flexible but thorough training/certification
93.	More funding for the Arts in our public institutions
94.	Giving Teaching Artists opportunities to meet and network. Educating college students about this career path, including teaching artist classes as college theater curriculum.
95.	We can't do it alone. The entire educational system must encourage and support the many inherent values that Teaching Artists bring to the overall education of our students. If not valued from the top down, our work will not have the impact that it should. And in terms of the arts. no one can teach them better than the artists themselves.
96.	Better pay, better support
97.	There will have to be systemic change as part of the "accountability" movement in education that

makes what we teach important in the same way as reading - math - etc.

-
98. Expanding the field to include professional development for staff people. For example, Creative Aging recently talked with an Assisted Living Center that will be going smoke-free this year. Many of the staff are having difficulty with quitting smoking. Therefore, Creative Aging and the facility are in discussions about how arts programming like Health RHYTHMS drumming could help staff during the transition.
-
99. Consistent high quality programming and outreach. Continuous word-of-mouth promotion, yak, yak, yak, no 'resting on laurels'!
-
100. I get my health insurance through my actor's union and balance teaching-artist gigs with performance gigs.
101. We need a strong union, an organization through which to get things like health insurance and advocate our needs.
102. I'm so new to this that I don't know but marketing seems to be key.
103. Building on-going relationships with schools and partners.
104. I have none -- fresh out of ideas at the moment. I do know that for some artists, having good health care would make all the difference in the world in their being able to provide Teaching Artist services.
105. A nonprofit umbrella organization that provides benefits and links to pro devo
Pro Devo for lesson plan writing, assessment strategies and program implementation
Recognition through the Department of Ed of mandatory arts education through experienced professionals in the field
Financial pro devo; how to do taxes, create a strategic plan, small business recognition
106. When a cultural organization makes their budget, I would love to seem them create contracts with their regular Teaching Artists for x many numbers of weeks, so the artist can plan ahead for the year!
107. I would like society to respect teaching more and constrict it less. I think my best workshops occur when the children are free to create and the teacher sees the value of using art to move the curriculum forward.
108. Arts-in-Education EDUCATION for district administration and parents/budget voters. There should be district budget inclusion that is specific to AIE programming, not merely a budget for consultant fees.
109. A key here would be creating new opportunities for partnerships, since often times Teaching Artists are assigned to work in short blocks of time in the middle of the day, often times making additional workshops, performances, or other employment difficult to arrange. It would be great to find expansion either with the existing partner or area partners.
110. On-going conversations about the value of arts in education, corporate sponsorships, workshops for prospective artists teachers
111. More opportunities for Artists-in-Residence. I would prefer to have a longer period of time working

with a single school than teaching 10 different classes at 7 different schools.

112. Compensation for prep time please!
That is the only way I can make a living
113. Train the leaders of cultural councils.
114. Understanding of institutions and schools of the absolute importance and necessity of arts in the development of students/youth.
115. The value of the teaching artist's demonstrable skills cannot be overemphasized. An increased awareness may be in order.
116. Teach from experience
117. I don't think it really is at this time. In a tough economy it is one of the lowest priorities.

I am very fortunate that I was able to parlay my work as a Teaching Artist into a directorship position. As a Teaching Artist, I free lanced. I had no health insurance and my income was sporadic, based upon residencies lasting a week to several months. Organizations need to consider staff development strategies, including finding ways to create positions for Teaching Artists so they can be full time employees with benefits.
118. Same as for so many self-employed people: better health care options!
119. It seems a little hopeless out here.
120. Compensation commiserate with experience; re-working showcase as a better format for visual artists; perhaps coming up with an alternative for visual artists.
121. Allow opportunities for raises, conduct yearly performance reviews, find ways to help each other publish materials generated through work, find ways to lead seminars or motivational speaking (other options to share skills and make money that can subsidize other great work for students)
122. Perhaps a suggested salary schedule for organizations to follow; perhaps shared grant writing to broaden the teaching artist fund base.
123. Good organization, and fair pay to competent teachers and artists instead of getting less experienced teachers with no passion for teaching for lower pay to save money
124. Established pay scales and job descriptions (as the New Hampshire Council has done), advocacy for hiring trained community artists who have access to professional development and consistent work to at least 20 hours a week with benefits.
125. Respect in the community by supporting the artists both by good compensation and benefits and promote the work in the schools
126. Long term relationships with specific schools or institutions so that value becomes evident.
127. Funding for benefits. Recognition that we are workers who contribute to the economy as well as the well being of the culture
128. Better pay-- ensuring higher quality TA's. Support from schools/universities/social organizations.

129. It's a new idea to me. I'm an independent contractor. I haven't ever thought about hiring on as a Teaching Artist.
130. A society that values the arts as integral to the growth and education of their youth and provides plenty of \$\$\$\$\$\$ instead of putting the \$\$\$\$ into the military and war-making industries
131. Better compensation and better funding. Fresh programming.
132. More degree plans that address the unique skills a teaching artist must possess.
133. Engage universities in the training of artists- get them to require some pedagogical training for BFA and MFA students as many are likely to go on to teach in some way
134. Getting more schools on board to bring arts back into the school systems for those that do not have it, which should be all schools.
135. Use a contacted arts professional to teach in school rather than the English teacher who was in the school drama in 7th grade
136. Very similar response to #14 plus adding some sort of health care and compensation or coverage during holidays/sick days would be so greatly appreciated
137. I am still learning how to do this, it takes a lot of networking, leg work, and public visibility re: website development
138. Various revenue models for the produced work
139. Talking with our legislators to provide better funding for artist in residencies programs in public schools for all students who are interested
140. I need to think about this.
141. Health Insurance is key, I believe. It would also be nice if there were a larger umbrella organization that might address matters of licensing, etc.
142. Well a union is a good idea. I really do NOT want to see a bunch of education majors taking over the profession- or even the latest with the Museum majors.
143. Have other work.
Get more schools interested in arts education.
144. Better introduction of the TA program into mainstream consciousness. Most people have no clue what a Teaching Artist is. Make conferences (like Face-to-Face) more affordable
145. Working on a very big idea right now and am not currently at liberty to share - but hope to be able to in the near future and I think this can turn into the most highly paid, coveted and respected opportunity possible and for many years to come.... stay tuned!!
146. 1) Find a way to offer health benefits for TAs. We were able to offer discounted flu shots this year, but that's a drop in the bucket.
2) Have a high enough level of school participation that every TA who has enough availability can be contracted for \$5,000 to \$10,000 per year. This year my TAs are earning \$1000 to \$8000, or

an average of about \$3000 per year.

147. Consistent work.
148. Getting the word out to teachers and principals so that more schools are aware of what we do, therefore increasing interest in the program.
149. Convincing entire school districts that TA are integral to education and should be a permanent fixture in the districts
150. A state organization that promotes the work Teaching Artists do to the decision-making entities of the education world is key. Once schools buy into and support our programming, we will have more opportunity to deliver its powerful methods to the students. And systems will be put in place that will aide in easy entry to more classrooms.
151. That's too long of an answer for this platform.
152. Art makes you smart!!!! Teach the teachers, administrators, for high school and below, teach a healthy attitude of problem solving.
153. Offer reasonable health Insurance and a longer term during the year for a TA in schools, instead of just 1 month or 2 throughout the year-maybe offer full time positions.
154. Continue on with our work.
155. Convincing schools of the importance of what we do.
156. Keep teaching, be exceptional, work hard so that the job gains credibility.
157. Health insurance, organized fee structures.
158. It would be nice if there were a fair for Teaching Artists and cultural institutions like their is for schools and cultural partners, that way we could make a personal connection with as many potential employers as possible.
159. I'm not interested in it being sustainable. The reason I enjoy this work is because it allows me the time to work on my own projects.
160. More arts funding.
161. This profession to me should be used as a support system. Our main focus is to empower both teachers and students so that when the artist is gone the art form is still functioning. And the artist is utilized as a source of support.
162. Figure out how to spread the work through out the year and figure out some way of paying for summer. Proper salaries make it a great job. I feel in NYC there is growing respect for the field and we have worked so hard to have that, and now everyone wants you but there is no money in the schools. I wish that my experience as a T.A. equaled a Teaching Certificate, because after ten years with the most amazing company, I feel that it should.
163. Being a Teaching Artist is part of my artist lifestyle, I make some money from being published and performing and I fill that out with teaching adjunct at the universities and I take teaching artist

positions.

164. Making a better job everyday. I think documenting is a very important step to getting recognition and funding from the government. I think could really lead the education reform and the government should know of the success we are having as a profession in the schools.
165. Don't hire so many TAs so there is more work to go around
166. Continued professional development
167. Health care, higher pay, work during summer
168. We depend on budgets and grants. The more money destined for arts education, the better the profession is sustained.
169. Higher pay and common language and terminology spoken from organization to organization.
170. Benefits, an understanding that many artists don't make enough doing their art and enjoy TA work but also need it to live. A true respect for that and how it can be difficult to depend on financially.
171. To gain recognition of our work (by educators, legislators, community leaders, etc.) as a legitimate and valued profession.
To promote an attitude of professionalism among TAs to show that we deserve this respect.
To encourage school districts and state education departments to invest adequate dollars into the work that we do.
172. I believe there needs to be a certification to make this an honored profession. Otherwise it stays a grass roots movement, where artists are underpaid, undervalued, and the silent partner. Additionally, there needs to be an understanding that they do not take the art educators jobs away. They must value the art educator as important partner in the schools.
173. It will involve good working conditions, health care and vacation paid.
174. Regular work would be great, but not always possible.
175. Have some kind of union or professional association. Organizations that employ TAs regularly should have a system where TAs can earn sick leave and vacation time relative to the hours worked. And please, when a TA teaches 20-24 classes in a week, please don't refer to that as "part-time" work.
176. More awareness of the importance of arts for literacy from the local government and public in general. I feel there is too much elitism and not enough empathy for the deprivation in the schools in the most challenged neighborhoods. We, the artists need more work to support ourselves and the students need more arts education throughout the metropolitan area I live in especially the poorest neighborhoods.
177. Health insurance would be huge. And some sort of network so that teachers with the right amount of experience, talent, and desire, could always have the option to teach 5 days a week.
178. Secure long term relationships with schools

179. Seeking more support, establishing a community with other Teaching Artists.
180. Seek other sponsorship from grants, corporations and the parents. The government in NY has cut school budgets for arts and other activities.
181. Funding for the arts in the schools and encouraging schools to partner with cultural organizations and clear articulation about the difference between the expertise a teaching artist brings to the classroom as opposed to a licensed arts teacher.
182. Insurance is a big problem for all but those who can be covered by a spouse's plan.
183. I'm not sure it is. Arts should be a part of the 'real' curriculum, valued as an ongoing COMMUNITY within schools, and funded as a matter of course. Coming in as outsiders / adjuncts doesn't support artists or the arts. arts should not be funded or treated as 'enrichment' / extra / after school.
184. Arts advocacy as to our value in the classroom
185. At The Clown Conservatory, we are starting a Social Circus track of our Advanced Program. As part of this track, young clowns will work with teachers in a public school to learn the basics of being TAs. They will also work in hospitals and other facilities.
186. I think the coolest thing would be for arts ed organizations to be able to be an umbrella for healthcare, (even if most faculty are contractors). This would be a great step.
187. Portable Healthcare
Portable Retirement Plan
Greater Monetary Compensation
188. Not sure it can be a sustainable career outside Manhattan! Grant research and preparation takes time that I am not compensated for--especially when one considers that I might not win the grant! Grant awards to individual artists are too low--here in Maryland, \$3000 max per grant award. I cannot sell enough time at that rate to cover my expenses for healthcare, grant work, research and preparation for residencies.
189. Better pay, getting grants for specific art residencies
190. I have yet to work for an organization that offers salary wages including benefits. I think this is the next step to lending this profession sustainability, and it shouts to the world, and other organizations, that TAs are an essential part of that organization, and here to stay.
191. Need to get more arts into the schools...if the arts are valued and funded then there will be more demand for Teaching Artists.
192. See #18 below...
193. Value--When the arts community values the purpose of the professional, then our voices can work together to make a stronger case for sustaining the profession
194. Providing paid sick leave -with our schedules, and constant exposure we are highly susceptible Living wages, and benefits. Assisting in creating affordable housing for TA's/artists who live in/serve particular communities. It would probably mean creating partnerships with developers

and other community organizations, but it would be a win win. Getting what we do out there in a bigger way. Getting professional artists who have "made it" to get involved as board members, funders, advocates etc. Helping parents understand the impact we facilitate in the children's lives.

Professional pay for a professional job.

195. Advocacy for the importance of the arts to assure the positive growth, development and education of our children.
Advocacy for the arts, in general, as an essential part of our culture.
196. Most of what I do involves self-employment and receiving 1099s from arts orgs. There's nothing sustainable about that arrangement so, I would say TAs (ones like me anyway) need actual employers. And of course, health insurance would be amazing.
197. Make the TA's position salary based, as opposed to hourly or per session based (which is something DreamYard does and has been doing for a few years now)
198. A union or some other larger support organization, particularly one that would provide healthcare and/or benefits, would be wonderful.
General support for the arts that helps our society understand the value of arts in education - it helps to feel that a teaching artist is a respected profession, and more importantly a profession that does valuable things for our society.
199. Create more jobs (consultant/contracted) in the DOE/urban planning/community development for veteran TAs, to have input on creative decision making in the public sector
200. More government funding directed to the Arts.
201. I think longer residencies would help. Also it helps the T.A. when the classroom teacher includes the residency as a part of the students' grades. Rather than treat the visit like it was an extra curricular activity or an elective.
202. Figure out a way to provide health insurance, pay scale commensurate with experience and/or education, and recognition that we are a viable alternative to other forms of education.
203. Better pay. More opportunities to work.
204. I am not interested in making the Teaching Artist profession sustainable. I am interested in artists being artists and teaching as well. They go hand in hand, and if you're not doing one, you're probably not doing the other to maximum potential.
205. Health Insurance?! Also - there are places where I'd love to be an actual employee. If TAs could be employed as opposed to sourced out, I think that would make a huge difference.
206. National wage standards. Retention of intellectual property rights for materials created.
207. Raise professionalism = higher quality TAs, not just anyone makes a good TA.
Conservatories/cultural organizations need to provide training before people look to get hired.
208. Stop calling myself a teaching artist and start calling myself a consultant, and then take on more consulting work doing the same thing I would have done as a teaching artist
209. More chances to teach.

210. Communication
211. Can't emphasize enough about organization and support...
212. I hope to see increased networking of Teaching Artists and classroom teachers, with an aim toward bringing the latter to an awareness of the teaching artist field. This could increase the demand for Teaching Artists in schools.
213. Health insurance would be great. It's hard to get a full schedule through just one organization and working with many makes insurance difficult. Also as a theater artist, committing to a class over a long period makes auditioning perilous. Not sure what to do about that.
214. Availability of further benefits.
215. Work in multiple states and multiple genres. Continue to expand skills and be creative in our connections to other art forms and to curriculum.
216. More community connections, localization and adapting to each environment - no rigid teaching models (though time/emphasis put on positive & successful teaching models)
217. Perhaps school communities could also come together to set up more regular work. I often feel I am drifting when I don't know if I am working the next month or not.
218. More community, prof dev. and discussion, Nat'l recognition of it as a career/field
219. Fair pay, health insurance options and longer term, multi-year commitments from schools and agencies.
220. Society has to see the arts as more important than they do presently
221. I don't know if creating a union would cause the Board of Education here in New York City to completely balk and blackball us, but there are definite labor issues. The teachers I collaborate with are paid a starting salary now of \$53,000 with an extensive benefits package and a healthy raise schedule. I am often observed/provide internships for people studying for their master's degrees in theater education, and yet, I'm not able to get a license (that might provide me with some of the benefits of full-time teachers?) without entering something like the Fellows program or going and getting another Master's degree in education (after 10+ years of teaching experience). There's something wrong with this scenario...some sort of organizing/advocacy needs to occur, and I don't know if that's through the teaching unions of the given localities or what.
222. The government, cultural organizations, and the public need to see the work we do as valuable. Right now, TAs are largely invisible and misunderstood.
223. A TA is an artist dependent on teaching for a significant part of their income. A TA is an independent contractor. When there is no work, the TA must go elsewhere, and that means to another field where there is available employment. And that means that there must be a paradigm shift in how our society views arts education, so that if an artist wants to teach, there is work for them. So that an artist can train to teach before they enter the work force. It must be considered an essential part of a standard educational curriculum. It is simply a matter of creating an educational policy in this country that contains this sentence, "the visual, performing and literary arts are part of the core curriculum for all public education." And what is the rationale for this earth-shaking shift? The Arts make people better at other subjects, smarter problem-solvers, and more conscious citizens.

- I'm getting a little caught on the word sustainable. I'm worried that what it means is: "A Day Job." I'm not sure that it should ever be a profession that is on its own. To me, the strengths of a teaching artist are in the connection that students get to make with a working artist. The creativity, too that Teaching Artists can bring into the classrooms/teaching areas are fueled by experiences outside that area - they come from performance, from artistic collaboration, and from teaching in a traditional way (in my case, that would be one-on-one violin instruction).
224. Back to sustainability of teaching artistry. I think that the best way for it to be sustainable is for it to work, for artists to excite students, create measurable changes, and make bonds with teachers, and network with other Teaching Artists. These are the thing that would seem to make a profession sustainable.
- "Un" marginalize it
225. Public health care would help this and many professions that consist largely of independent professionals
226. Health and life insurance and retirement benefits just like any other profession!
227. I'm not sure-for me, a relatively new teaching artist, its just about getting work when I can.
228. A commitment to value the performing arts as highly as reading' writing' and 'arithmetic. Students do not live on the basics and football alone.
- 1) Consistent professional development.
2) National and regional conferences where Teaching Artists have the opportunity to connect with others in the same field and share fieldwork with each other!
229. 3) Educating educators and administrators to the value of the arts.
4) Arts advocacy and legislation that values the arts.
5) Community awareness of Teaching Artists work within the schools.
6) a resistance to making the teaching artist profession a "standardized" profession.
230. It would be great if organizations would use outside funding to subsidize this. LONG sessions, or 2 sessions back to back, are best. I want full days. Two are sessions are too tense -
231. As I've said, better compensation, benefits, and more hours of work.
232. Money should not be the #1 goal. Art is not always a business, it is an education.
233. Creative collectives/advocacy organizations.
234. We need health insurance and salary options. If the TA profession is to become sustainable, it cannot be a secondary profession. Organizations need to include more TAs in leadership positions within--having both management and TA responsibilities. Perhaps TA collectives or something similar might work. The TA profession must provide opportunities for growth.
235. People and organizations should continue to work to develop the field.
236. Benefit packages; Federal &/or Local certification
237. See above- extended contract beyond one year, fair pay based on unionized teaching wages & some benefits package for anyone over 30 hours a week.
238. Compensation needs to double. The cache of a being a teaching artist needs to overshadow that of an adjunct faculty member. The profession needs to grow vertically. Right now it is completely

lateral.

239. Optional certification/training, partnerships with community schools, more visibility, contracts

240. We should be employed by school districts and sent to the various schools within the district. Even if its part time. We should also be a resource for classroom teachers who want to use art as a teaching tool.

18. What has your experience as a Teaching Artist taught you that would make a difference in recruiting and keeping quality Teaching Artists.

Total answered question 232

Total skipped question 66

1.	To have teachers, administrators, and principals invest in long-term Arts In Education programs and not look for quick projects.
2.	?
3.	No comment
4.	"If I don't do it, who will?" Before starting my company I spoke to business professionals and PR people about how I wanted to create and run my company, I was told 'it's just not done that way'. Nine years later we are continuing to grow, our students are growing personally and professionally, and they consistently tell me that attending our workshops is one of the most important parts of their life. If you have Integrity and are consistent people will find you and step up to the experience, no matter what age, they are inspired by seeing their teacher truly honor their passion and that it is possible to conduct your life that way. I have never forgotten the individual.
5.	Each individual has his/her own needs in learning some aspect of the art form, in a way, which generates a disproportionate level of enthusiasm and enjoyment. To find that key, the teacher needs to "know" each student and to learn to appreciate their outlook on the art, and then help them to unlock the secrets by providing new perspectives or skills, which may be tailored, for that individual.
6.	Make sure artists are no-nonsense.
7.	Respect for experience and feedback. Offer workshops for artists and pay them to attend.
8.	I am not a manager or administrator. You have a steady job with retirement. So You are the one to cope with that. I did not choose that life. Artists do not have to be recruited. We are born this way.
9.	My personal experience has taught me that no other profession has every brought me the satisfaction that I get from bringing joy to the students in underserved areas of New York City. That is the only thing that keeps me in this job, since I'm really barely able to earn a living.
10.	Be versatile, know classroom management skills, encourage professional development within arts

organizations, grow awareness of the role and necessity of TAs in society, FUNDING for TAs!!!!

11.	Community recognition of the industry.
12.	Cooperation, a little appreciation and a little respect
13.	After 20+ years I still love my work! There is variety everyday...every lesson...every classroom. The field is constantly evolving.
14.	Spontaneity, creativity, share when working on self & student(s)
15.	Better and more consistent pay
16.	I was a certified art teacher prior to becoming a teaching artist, so I had a base of knowledge that was very helpful. I have been very impressed with recent efforts by state arts councils to provide training in the 'nuts and bolts' of education to artists who have no experience in the classroom. Money is always helpful.
17.	Teaching Artists need to be valued and supported -- making a living should be a possible option.
18.	SHOWCASES AND OTHER FORMS OF ADVERTISEMENTS FOR THE ARTISTS
19.	You need to be flexible and you need to be willing to do more than contracted for.
20.	NA
	See Above.
21.	And I'd like to add that there is a rumor that our regional ESP group is talking about standardizing and LOWERING the TA rate of pay, at which point I, too, will look for some other way of making a living.
22.	Respect for the artist's past work and the ability to apply performance skills to teaching skills.
23.	Right now I am part of a mentorship program the Ct Commission on Culture and Tourism is administrating. I am one of the mentors and think it's an invaluable training for new artists to participate in.
24.	In a perfect world, I like to think that I balance my teaching artist time with my writing time, and that because I love them both, I can do them both. This is partly true...it's just that it's hard to support yourself on either income.
25.	I find the symbiotic relationship between TA and students to be very rewarding, refreshing, rejuvenating, inspiring. First, I must be an enthusiastic, knowledgeable, articulate, reasonable successful, authentic artist. To show this possible lifestyle/career choice to kids and to share in their enthusiasm, awe, creativity is a privilege.
26.	There should be an evaluation during classroom presentations by the sponsoring agencies to make sure that the TA is qualified and presenting the material in a way the students can learn and comprehend it.

27.	The flexibility of my schedule
28.	I've learned that an artist must love what they do in their efforts to integrate arts in education, they must be confident in themselves, their craft and in their ability to relate, compare and contrast their art form with curriculum goals and standards, they must be able to work with others and be willing to share their ideas and skills with teachers that want to embrace the artform and not fear that they can be replaced.
29.	The kids are excited to have a new face in their presence; they are excited to learn something that they've never experience before; they are open to new ideas and concepts. Don't be afraid to challenge them!
30.	The interviews. the artist interview and teachers panel.
31.	If it was easier to work full time with out having to piece together a living from 5 different companies, I think many more people would do TA work full time rather than on the side. TA companies getting more Grants so schools don't have to pay for the programs.
32.	More work & health insurance
33.	I am so new at this, I don't really have stories and experiences to share.
34.	A school or an organization with an actively supportive attitude, teachers/administrators who sincerely welcome the artist and respect the participants and their progress. Good pay.
35.	It changed my life. It deepened my commitment as a teacher and taught me more about what is important in the long run.
36.	Make sure your artist are using one specific art and define that art as to what purpose it sustains. Make sure the artist knows you are supporting them through the organization and financially...work with them and know them as a person.
37.	Having enough work, therefore, income to survive
38.	I am one of the oldest artists in our program with years of experience. I find that the younger artist do not always want to be bothered with working as a team, cleaning up after themselves, keeping records, communicating. I would suggest that the program continue the mentoring stage longer, have new artist or those considering the program be more responsible. I look for artist that would work in the program and enjoy the experience of the classroom and the students - not just a job.
39.	Have many strands of work going at once. Love children
40.	Ongoing Professional Development opportunities are necessary for novice and seasoned TA's.
41.	If you want the best Teaching Artists you have to pay the most. It is truly a competitive market out there and loyalty does not put food on the table.
42.	It's really up to the individual artist. Keep one's passion going. My work takes a lot of energy, and I need to observe other Teaching Artists from time to time to stay fired up.

43.	To keep the integrity and love for my art. The inspiration it gives the students and audience gives me the greatest joy. Look for the excitement in the teacher when recruiting.
44.	Strong management (positive, good communication, regular meetings, feedback, training, supportive, passionate, take time) to support artists as they move into nontraditional arenas. They need to be prepared, organized, documenting their work. Trained for classroom discipline/focus issues, social/emotional awareness, group dynamics, etc.
45.	Make it more lucrative.
46.	Realistic dialog about actual teaching situations
47.	Guarantee min amt of work.
48.	Cut down on the bureaucratic baloney-- the excessive hoops and paperwork and unrealistic expectations. My time is my most valuable asset, and if a TA project isn't working out, I have twenty other things I could be working on. As a teaching artist, it's my job to convey the skills and process of my artform. Kennedy Center professional development in Tableau for Classroom Management does nothing for me-- a TA should also be working on her artform.
49.	My experience has taught me that public schools can be daunting if the artist doesn't like to "go by the rules". So, T Artists need to know that the rules are to be talked about --- HOW will those parameters be used as a container for the learning situation instead of a damper on the opportunity. Always see the possibility in the situation, even if there are limitations.
50.	Seems really difficult. I am generally healthy and having no debt or children or parents to support or extravagant living expenses. Right now I still have no way to know if I will having work in the coming months, you can only to plan to and hope for the best. If anything changes with this, I anticipate moving away from this career even though I feel like I am good at what I do and it could be sustainable. It seems as though there is money out there and interest, but I don't have the time to follow many false leads for the 1/30 chance a school will be able to apply for and receive a State funded grant. I also realize that teaching artist and artist in schools program are being made a very low priority for schools, teachers and principals given all the standards based curriculum. Art is allegedly being written into reading and math curriculum and these must be taught a minimum time each day. These curriculums interfere with arts education because there is no flexibility for longer artistic residency. It is easier for schools to have artists to replace PE or music or art , rather than work the schedule around. Teaching Artists and associates need to fight against standardized curriculum and recognize they role it plays in year planning.
51.	N/A
52.	Workshops, director.
53.	Having an umbrella organization whose only job is to set standards for classroom teaching hours, contracts, and payment. Then some help in professional development
54.	It takes a lot of time working with the students to gain the knowledge and understanding of how a classroom works. I feel a teaching artist should be trained such as an apprentice.
55.	Respecting them as Artists Professional, collaborating with Academics teachers and Teaching

Artists, supporting the Teaching Artists with adequate attendance from students, having enough art supplies that will allow the Teaching Artists to have a productive semester/ year, and supporting the teaching artist with a pay that fair for the time, talent, and experience given.

56. You must support Teaching Artists and look out for their interests, not just the organization's interests.
57. As a teaching artist it is extremely important to be flexible. Flexibility
58. Transparency.
59. They need some kind of health insurance program; we often catch the flu in schools and we are out of work and there is no income when you are an artist and you are sick.
60. Create opportunities that will offer artist sustenance, dignity, and purpose in exchange for their talent and expertise.
61. Keeping pay on a par with the school system would go a long way.
62. Training - There is to little training for artist to know how to work with children of different ages and backgrounds. They need Art Education backgrounds.
63. Don't assume that Teaching Artists will consistently volunteer their time - it is their profession.
64. Pay more. Keep employed for more than one season a year.
65. I've been a teacher for 20 years. I have a lot of institutions compliment me on my teaching skills. I think we more TA conferences and workshops to help artists become and stay better teachers. Offer artists workshops in teaching, then recruit them!
66. Continued support and residency opportunities.
67. Affordability
68. I love my career and the freedom I have because of teaching artist opportunities in tandem with other things I do to earn income.
69. I think a clear idea of what the career involves, the struggles of the career, and the need to build your career. I think the main problem in this field is unclear expectations by sponsoring organizations and artist. Planning is essential. Most projects fall apart because of inadequate planning before the project began. This leads to all kinds of problems and misunderstandings. The frustrations that come from these problems are many times what make this career "not worth it".
70. Better monetary compensation is needed
71. The 2 things that would help the most:
 1. Assistance in booking residencies
 2. Group health insurance
72. After many years of successful residencies I was blacklisted because I would not tow the line in terms of the propaganda of No Child Left Behind. In order to keep Teaching Artists organizations need to honor their senior members. In my organization, new members are promoted while

people who have worked for many years find themselves without work.

73. The quality of the work/lesson plans; The mission of the organization.
74. It's opened me up to a world of creative possibilities. Children of all ages need inspiration, and it my just come from you. If I've inspired just one child in a class, I feel accomplished.
75. Not sure
76. Longer contracts where the artist is employed by arts organizations and then scheduled into schools and community settings. This requires funding for both arts organizations and schools.
77. Most full time artists are fairly articulate and want to share their art with young people. The trick to being a quality Teaching Artist is to be at ease with yourself as an artist. Teaching will always bring out the insecurities otherwise.
78. Not sure
79. respect for talents enough to want to make them better in both teaching and artistry
80. The audition process needs to happen during the summer when work is not beginning for most of us.
81. Yes
82. Pre-service PD so that new artists understand not only content areas but also the whole landscape.
83. Having the most first-hand evaluation of the TA's work possible to ensure a standard of quality.
84. The teaching artist has to always keep up with the standards that schools expect and follow the directions in #17 above.
85. Sustainable requirements of TAs
TAs being apart of the contract/grant process
TAs up front being part of the contract/grant process not just a hired employee status
86. People would say to me "Why don't you get a REAL job?" because stability and security (pension, benefits, insurance, a place to grow) are valued by most working people. Maybe it's time to see this as a REAL job too, and start making inroads into the ironclad educational union.
87. I feel that they should have followed up with me and showed me how to make a grant and follow up with the schools.
88. See #14.
89. Teaching Artists need more opportunities to work. I imagine quality Teaching Artists are forced into other fields when they cannot create an income off of teaching artist work alone.
90. Artists are by nature are effective teachers. They communicate, that is what they do. To keep quality artists, the only qualification should be based on their status of an artist not certifications.

91. Integrate teaching within the larger professional artist career. Offering a long-term relationship like a booking agent for schools. I am an professional artist, a teaching artist, not an art teacher, and don't need a career as a teacher, but want to teach, use my talent and experience, as a serious educational tool.
92. That I would have to be flexible, acknowledge the transitory nature of the work, and compensate artists for their prep time, travel time and teaching time.
93. Stay flexible when scheduling.
94. Teaching Artists need to follow strict curriculum goals and take professional development classes teaching how to develop effective lesson plans.
95. To have our work as teaching the arts be valued as an important part of secondary education, and be recognized at least somewhat, for what we contribute.
96. Same as #17
97. You really have to be mission-driven to be a teaching artist. Frankly, we don't need people who are in it for the money - not all artists are good teachers. But an accreditation program with continuing professional development requirement wouldn't be a bad idea.
98. My experience so far has taught me to not expect to make my entire living from being a teaching artist. Many folks I know who do this well, also make a large part of their income from doing the arts, administrating the arts, producing the arts, and promoting the arts.
99. Artists need to be committed to this process, and not just teaching because they need to make money. There are other ways to do that which don't take this type of commitment
100. Clear expectations, help with set up and cleanup, and, yum, potlucks.
101. Clear communication and expectations
102. Support one another!
103. Take your time hiring. see them in action in the field.
104. Payment that is truly a living wage. Most of the artists I know who have given up on Teaching Artist work have done so because they cannot make a living doing the work. The ones I know who succeed in keeping on with the Teaching Artist work have "Teaching Artist" as only one small part of their artistic life. Their "Teaching Artist" work provides some income, but is far from their major income source. The ones I've seen try to make it solely from their Teaching Artist income have burned out (or have taken a couple of years off to generate income with another better paying job; and then have come back to the Teaching Artist work). In all of this I'm talking about freelance Teaching Artists, not Arts Education people on the full time staff of cultural or arts organizations.
105. Dollars and benefits
Recognition in the school system as a viable need
106. Classroom management is key. New artists need explicit training experiences in this, including co-teaching with a veteran teaching artist.

107. Let them know that children are a deep mine of inspiration.
108. Sustainability is the main issue. School's budgets don't allow them to book a year ahead. I have schools that want me year to year that cannot offer a contract until August or later.
109. There is no reward as great as watching a student realize his/her potential to create and empower others.
110. Adequate compensation, compensation for prep time.
111. Someone who is professional and able to take care of all aspects of "Teaching Artists" roles.
112. Teaching Artists can improve education.
113. Teaching from Experience
114. Respite for what Artist's add. Probably training from new artist's teachers.

As a director who also still teaches, I see both sides. I actively work to secure as many funding sources as possible. This helps ensure that the artists who work for me have ongoing opportunities throughout the school year, rather than intermittent, or, one time only opportunities. Unfortunately, though, all of my artists still work from contract to contract. I think it is critical that organizations strive to find ways to create more permanent positions for their Teaching Artists.

The most valuable thing in keeping my energy and effectiveness is site coordinators who are welcoming and who are effective at working out schedules and communicating where I need to be and what I need to do, as well as useful background information about individual classes. That kind of attitude always makes me want to come back!

- 116.
117. More networking would help. ICA
118. Be sure to communicate clearly with all involved. Clarify expectations.

Advice: keep the students first, create your own personal, artistic, and professional goals as you transcend the goals of the institution, be on time, organized, archive your work, embrace professional development, bring your gifts to the table and try to solve your own problems positively and creatively before complaining to your director, support your boss and organization in the way you would like to be supported and treated

- 119.
120. Unsure.
121. Kids change when they know an adult is not against them. If you are not a push over, but respect the kids, they will learn about True respect. especially for themselves
122. Respect, pay & benefits.
123. Training in seminars, and from watching fellow artists in there work. Attending professional days
124. Consistent work with good pay is essential. Relationships need to be established and tended.
125. Need to have a "positive energy" about them. Upbeat, humorous, flexible. Works well with children-- not just domineering/controlling them.

126. Timely response to questions and problems is CRUCIAL.
127. Less of the "way out there" touchy feeling stuff.
128. Flexibility and adaptability. Also, I think it is very important that Teaching Artists are paid fairly for the work they perform.
129. Someone who is confident in their abilities and able to convey the mission and lessons to students in a fun and effective manner.
130. Use a pool of Teaching Artists around. Create forum where the artist can learn from one another.
131. I've found that when we are asked to do outside work, like meet-and-greet parents' letters, phone calls home, and unpaid meetings, we as Teaching Artists feel a bit stretched, and when I've worked for programs that handle all of those actions, leaving us up to simply being prepared for our courses and doing a great job as teachers, we are more energized and involved as teachers!
132. That the work is rewarding if you can really teach, that it always inspires, that it keeps you curious about the world around you, that it makes you feel that you are making a difference
133. No experience. I work alone.
134. That training for teachers who work with Teaching Artists is important (provided by the arts org) and communication is key.
135. Recruiting should not be a concern. There are more than enough of us needing work. Keeping - fair and honest communication, TIMELY AND DECENT COMPENSATION, Realistic guidelines for reimbursement for supplies, etc. BETTER EFFORTS TO SUSTAIN CONTRACTS WITH SCHOOLS FROM YEAR TO YEAR! MORE WORK!
136. I think flexibility is key, both on the part of the teaching artist, the organization and the school.
137. Against all odds I am getting old in this profession!
138. Team Preparation.
Team Teaching.
Smaller Classes.
Class teachers who know and love the arts.
Space to function outside the classroom.
139. The most experienced teacher is not always the best; More important to have people who are willing to collaborate than to have people who will control; it's an art form, just like to rest of what we do; It is like any other profession, in that we have to work through the ranks to be able to create a comfortable living within the profession. However, it is like any contracting job in that we're responsible for finding much of the work
140. Flexibility, fair pay and ample opportunities to work. Limited paperwork.
141. 1) Being able to provide enough work that the TA is able to schedule their work as an artist to allow the most time possible for TA work.
2) Giving annual pay increases.
3) Possibly a graduated payment scale based on years of experience.

- 4) Providing a variety of assignments to challenge that TA, for exp: leading teacher or TA professional development, writing guidebooks and the like.
 - 5) Actively engaging experienced TAs in program evolution.
-
142. Good personalities and good pay will help bring in good people.
 143. Not sure, it is always hard to just scheduling enough work to make enough money.
 144. Making sure there is enough work for the Teaching Artists and compensation reflects our educational background and experience.
 145. How to make a living at it/market yourself
 146. Pay well and provide quarterly professional development/community building opportunities. Train partnering classroom teachers so they understand and can support the teaching artist.
 147. That's' too long of an answer for this platform.
 148. Compensation and respect.
 149. That you have to be able to adapt your lessons to fit the school and students abilities.
 150. It is an honor to teach the next generation of leaders. :) Learning their expressions through art is awesome.
 151. Steady work, fair pay
 152. Professional Management that has concrete goals and values that inspire the Teaching Artist to continue in their work place. Also a decent supply budget is necessary to implement a program.
 153. Support plus training and/or mission guidance are key. Being left on one's own is too variable, so the TA needs to know they have support. Fair compensation, including for prep and travel time.
 154. The more work you can give artists the more likely they are to stay, as long as you are paying them fairly.
 155. Making sure that the space and the participants are available at the appropriate time and make sure that all the paperwork is in place so that the contracted artist can be compensated in a timely fashion.
 156. I think either people are born to do this or not. You gain skill through out the years, and you get to learn from so many other people being in different schools all over the place. But I have a friend who does this for a very large company, perhaps one day a week, and for her it is extra income. For me, one project makes me want more work and I feel very rewarded by it. It's hard to make it work this year. I almost got certified to teach full time, but ultimately I believe in the importance of the consultant in schools and value the flexibility of the profession. I also seek out P.D. and keep up on child psych. I had invaluable mentors teaching autism and then had autism P.D. through application that really ignited something. Great Teaching Artists are great people. Gifted people that love children and other people and have a huge well of hope that, for whatever reason, they feel compelled in a relaxed and gentle and excited and dynamic way, to share with the rest of the world.

157. Each residency is totally different and you need to be flexible and really serve the institution and honor their goals, only sneak in your subversive messages gracefully. Be truly open-minded and patient and have a sense of humor.
158. You have to love teaching to be part of it. I think also that as a teaching artist you should be also actively involve in your art form. You have to be an artist.....
159. Don't hire teachers who are to green.
160. Training and professional development
161. More rewarding than anything else. You are working in your art by teaching your art and thus always improving
162. That the students are the most important thing. I think we (TA) work for them, being the schools and organizations only the middlemen.
163. Positive support and understanding of what a teachers' purpose is by classroom teachers. Benefits from organizations-sick days etc
164.
 - Finding ways to make teaching into a creative process that can feed my personal artistic needs.
 - Keeping it fresh -- even if I do the same kind of activities, I look for new ways to engage both the students and myself in the learning process.
 - Always discovering analogies between the teaching/learning process and the creative process.
165. Not burning them out, overworked, asked to do too much for too little. Health insurance. A supportive network or critical friends group of Teaching Artists who brainstorm together that allows for differences in philosophies.
166. They should be considered professionals in which they are paid according to experience and training.
167. Communication of ideas and opportunities. creating a network where it's not just a job with the company, but potentially jobs with every teaching artist in their own personal projects.
168. Actually, no one I talk to wants to do my job -- they think it is too hard and under paid. At first they think -- how great, you don't work all year and you teach dance to children! They see a fantasy. When I explain how many classes in a day I might teach, or conditions that exist in the public school setting where there might be 30 or more students in a class with varying needs, or that a school can cancel classes as late as 5pm the day before and I don't get paid for it until there is a make-up day, people don't want to do my job.
169. We need health insurance! We need more opportunities... It's not easy being a freelance artist and although I think the arts organizations I work for understand this I'm not convinced the local governments and people who control the flow of funds really do understand it.
170. Everyone needs to be organized - the school, the organization, and the Teaching Artist. It's a group effort, and if one part fails they all fail. Make sure to get the TA all the information available in regards to each particular residency.
171. Classroom management!!!! How to involve teachers more

172. More professional development, troubleshooting dialog, supporting one another to improve on teaching methods, good compensation and higher organizational support from teaching artist organizations.
173. Disciplinary problems make most teachers leave. We definitely need coordinators in the classrooms at all times.
174. It helps if the TA has the ability to look at the larger picture and a collaborative approach when developing lesson plans. Also, flexibility and adaptability is an asset. Also, an understanding of the school system (state standards, administrative procedures, etc.)
175. Community. Continuity. More money.
176. Respect the senior Teaching Artists and compensate them for their expertise. Use them to train younger artists, but guarantee them their job. Unfortunately some of my experience has been that I am used to train younger artists, then they are given my work.
177. Mentoring programs
178. Performing ensembles are wonderful - to work in a good ensemble is to be in a bit of art heaven. An ensemble of TA's can be as wonderful with the added attraction of all those energized, creative kids and those brilliant classroom teachers.
179. Pay them a good hourly rate that rewards experience level. spread the word far and wide when recruiting to ensure a diverse pool of candidates...(not all artists who teach consider themselves Teaching Artists...that language is still new to many cultural arts practitioners).
180. Respect our time
Acknowledge good work
Compensate us as best you can
181. A teaching artist really has to be able to teach. Arts/cultural organizations need to be willing to evaluate and train artists to become reasonable, if not wonderful, teachers. Artists must realize that they may not be suited to teaching, although they might be accomplished artists.
182. Working for TEAK Fellowship, I was permitted to design my own curriculum as long as it fit in with their mission. I designed a Human Rights Through Art course that fit their cause well and allowed me freedom to teach what I want.
183. Personality, in particular openness and flexibility, makes an incredible difference.
184. More work needs to be available. It is very hard to make a decent living on one residency a year. On going professional development and mentoring will help also.
185. Advocacy at the school, district, state, legislative levels to secure adequate funding...decent pay...consistent work loads...meaningful professional development opportunities
186. Respect. Base-line Qualifications. Educational and artistic training combined. Financial and medical packages that mirror other artists.
187. TAs needs to be supported, heard, and valued.

188. There is a correlation between the quality of my teaching and the amount of pay I have received. Being a teaching artist gives me the flexibility and time to continue my work as a creative artist.
189. Respect for TAs. I think if the arts org management team has real experience in the schools they will have more understanding and empathy for what it's like in the classroom.
190. It's a bit of a gamble working as a Teaching Artist and it requires a great deal of flexibility and open-mindedness. Must be able to deal with a wide variety of personalities without taking lack of understand about the job personally.
191. Once you know that you have a quality teaching artist, giving them the respect they deserve is important - pay rate, support for them to use their creativity within the guidelines of the class/organization, creating a community with the other Teaching Artists at the organization, ensuring that the class/organizational environment is enriching for both the students and the teaching artist.
192. Offer a competitive salary and health insurance plan. Support the TA and listen
193. I've seen brilliant moments. Confidence and clarity and complete understanding. When these moments happen I feel my gift as an artist.
194. Feedback is essential! Knowing that you have made a difference in even one student's life/education is invaluable! I loved getting cards from students and teachers I worked with as well as know they have started new programs/lessons in their classroom because of my teaching.
195. Job availability and support from the school administration.
196. Real support from an arts organization that believes in and backs up the Teaching Artist.
197. As artists develop professionally and gain experience in the classroom that they should see pay checks that reflect this (like "normal" professions do). I feel that we also need to have time away from the classroom to grow and achieve in our chosen art form.
198. Treating all Teaching Artists with respect.
199. Positive feedback. Really. It's stunning how rare it is. It's keeping me at an organization that is paying sub-par fees. Health Insurance would be a tremendous lure. Involvement in the organizations artistic life makes a difference too - if, in my work as a TA I also have access to the theatre's productions or programs that makes me feel more a part of the overall team.
200. Bright, altruistic artists who have deep abilities of communication and can be flexible when situations change. Ability to think on their feet. A willing familiarity with other disciplines and learning styles. Ability to partner with teachers.
201. Partner schools have to be well chosen and developed. Too many great TAs have burned out being put in horrible situations that are doomed to fail on an admin/school culture level - very little a TA can do to combat this
-
202. That this work is almost 90% who you are -- this field is built -- not "entered"
-
203. That we are visitors in a school not invaders
-

204.	The teaching artist needs to document his/her activities. Documents like those ESP is gathering will prove to funders that we have something unique, exciting for students, and capable of engendering some powerful learning.
205.	That the need is so great in the schools, which makes the work feel very rewarding.
206.	Establishing a presence in arts and educational training programs, so that those entering the artistic disciplines have a sense of the possibility and legitimacy of the field of Teaching Artistry
207.	Fairness in wages offered and assignment of students to teachers.
208.	Professional development Career explorations
209.	Good pay, health insurance would be fantastic! Recognition for time & efforts - teachers are hard working on so many levels!
210.	1. Regular consistent work. 2. A stronger connection with the artist through professional seminars and discussions and brain storming events to seek out more work
211.	Keep it positive, fun, based on the standards and skills of the art form, communicate with parents, site coord's, and students frequently, make it fresh every time
212.	We need pay over long breaks, like the summer. Fair pay, health insurance options and longer term, multi-year commitments from schools and agencies.
213.	Children I have taught, years later see me in the street and tell me how important the experience was for them.
214.	We need to be paid consistently and well; we need benefits; we need adequate physical resources for our work; we need administrators who fully understand our work; we need a lot of fundraising and /or the school communities that we serve to step up and pay more for our services. If our "profession" looks more professional, the recruitment for Teaching Artists will become more competitive, and quality T.A.'s will stay in the "profession" because they're actually being treated like professionals. As far as professional development within organizations, I would strongly advocate for allowing T.A.'s to play an active role in shaping the content of those sessions.
215.	So often, we talk about "scaffolding" for student learning- The idea that we give students the necessary support and knowledge to make them successful. More often than not, I think TAs struggle because there is little to no community. Finding community is very important for the newborns. Teaching Artists need a better PR campaign. Tonight, a classroom teacher I met at a coffee shop looked down on me because she assumed I'm a musician that doesn't know about education, and musicians often see TAs as people who teach because they can't pay the bills playing their instruments.
216.	There are so few jobs for artists who want to teach, and the criteria for who is hired is often murky. I see a degree of elitism creeping into the description of what a teaching artist is and should be. A degree from Harvard is nice, but it does not mean the recipient of that degree is a better teacher than another. The world is full of intelligent, talented and passionate artists who want to teach the arts, who have spent years and \$ honing their skills, who have emerged from art schools with a degree to show for it, only to end up working in a bank. Instead of supporting

the notion that every teaching artist has to be a star, schools and organizations should be hiring artists who have the passion to teach, who want to be sharing their knowledge, and who as artists understand the essential importance of the arts in the forming a well-developed human being. If it is understood that the artist, the teaching artist and the artist who teaches are all the same thing; because an artist is by definition and training a lifelong learner, a researcher, a creative professional and a passionate advocate for the arts, then artists would be more likely to choose teaching artist as a profession and more likely to be committed to the field. A teaching artist must be seen as a professional, just as an MBA or an architect would be.

-
217. Communicate.
Budget time for meetings.
Respect all around.
-
218. The joy of teaching/sharing your art form must be ever present in a teaching artist and unfortunately you must have another source of income to survive.
-
219. The artist side sometimes falls by the wayside. In order to be a great teaching artist I believe one must always be a working artist-an example for their students.
-
220. Look for results when hiring and recruiting: what do the performances and classes look like? Would you want to be sitting in them learning stuff? What do former students/performers think of the teacher/director's work? When you get a quality teacher, do whatever is necessary to retain them!
-
221. 1) Professional development specifically for Teaching Artists. Lincoln Institute does magnificent teaching-- this should be more broadly available!
2) An arts organization that takes the time to read through and understand a teaching artist's lesson plan.
3) An arts organization that attends and watches teaching artist's workshops.
4) Avoiding at all costs the thinking that a teaching artist is a classroom teacher. Letting the artist BE the artist. This takes a lot of support and work from the arts organization!
5) Being careful not to "dummy down" or lose the artist's craft by merging it with government educational standards (NY standards, for instance). Using them as tools to craft better lesson designs, yes. Using them as restrictions to teaching the art, bad.
-
222. Look at the artwork, not just the technical skills. Not just the resume either. Is this someone who is thoughtful, and can really bring conceptual excitement to a workshop, as well as technical skills? I teach digital art - I do not teach "Photoshop". Would a painter be hired to teach "How to Mix Paint"?
-
223. Compensate better. Teaching Artists cannot get paid so little for so few hours, with so much prep involved.
-
224. You can recruit people who are passionate or older and want to give back. If they want to make money, forget it.
-
225. Disorganization will destroy a program every time and create a situation where a TA will look for a better, more organized program in which to work. We hate to fail. We hate to fail the children and ourselves.
-
226. I am now beginning as a special education teacher within a NYC public school. I am 25 and did not feel as though I could support myself, plan for my future, and create a "real" career as a teaching artist. I don't want to be going from gig to gig, not feeling like a professional, not having

health insurance, not having the propensity to save, not having raises or being rewarded for my effort. I don't think that in-school teaching is perfect by any means, but provides an opportunity for me to integrate my work in an environment where I can have more stable employment. I am not the biggest risk taker, and I need to plan for my future. The TA profession doesn't provide me with an image of where I will be in 5 or 10 years, or even one. Right now, it doesn't feel right to me.

227.	I've been involved with the Chicago Teaching Artists Collective and other organizations to support the teaching artist field, and I've worked with Teaching Artists in other capacities too.
228.	Knowing the language and needs of the day-to-day schoolteachers and principals.
229.	Most important: follow-up throughout the year- check in on the artist- but also- the following year! Why go through all the trouble to build a relationship with a school & artist only to have it last one year??? Basically, I've taught at too many great schools for too short a period- one year, then the budget is cut or the org never follows up to set up a second year- they drop the ball. It's wasted work. see #13- It's helpful in the school treating the contractual teaching staff like they are staff- make them part of the school(s) they are teaching in. Introduce & foster a relationship between them and the school's staff and the staff will do things like respect room and equipment reservations as one would any other teacher, offer collaboration ideas and support, offer advice & suggestions for dealing with students, etc.- many of the tools Teaching Artists miss out on or have complaints about!
230.	When management changes at a cultural institution, a plan must be in place to pass along the deep relationships that have grown among the TA' and the departing manager. Cultural Orgs need to have files that document the quality of their TA roster work. Cultural Orgs need to build loyalty in whatever creative ways they can envision because the truth is that none of us are "expendable".
231.	Proper pay, respectful environment, flexible curriculum, adequate materials & classroom space,
232.	Clarity in everything. Offer professional development/networking/friend-building time.

19. What would you like to have be part of and discussed in a national conference for Teaching Artists?

Total answered question 214
Total skipped question 84

1.	To address, discuss and find solutions for the training, the lack of work, and how hard it is to earn a living as a Teaching Artist.
2.	BUSINESS IDEAS, KEEPING BOOKS, TAXES, INCORPORATING (WHICH I HAVE NOT DONE), COPYRIGHTS, ARTISTS WHO LIVE IN RURAL AREAS - COPING WITH TRAVEL
3.	The key point - teaching!
4.	How important the arts must continue to be. In this technological age we must not forget how to

communicate our feelings and know they will be understood, neglecting that part of the psyche will have long-term negative effects.

5.	More opportunities for subsidized collaboration between different groups and types of artists, and shared studio space to encourage growth and collaboration.
6.	How to get artists money, how to separate good from mediocre artists.
7.	Lots of things, but I'm out of time.
8.	Health Insurance.
9.	Finding more ways to fund this profession so it can grow, and Teaching Artists can survive. Building public awareness about the role of Teaching Artists in education.
10.	Theatre for Conflict Resolution and Social Change (in which I am currently getting my Master's Degree) in schools; Arts for Social Issues, Arts Integration, Community-Engaged Arts Devising
11.	Non-traditional scoring metrics.
12.	Space to work, materials, support from staff, parent, supervisor
13.	Benefits for Teaching Artists. Curriculum connections.
14.	Healing Arts Inter-Disciplinary Workshops
15.	How do we educate the country on the need for creative thinking and problem solving as a necessary curriculum for our school children.
16.	<p>I would like to see more sharing between states, and organizations of standards, resources for training.</p> <p>As a visual artist I am looking for ways to broaden my audience, such as residencies in other states.</p> <p>In addition, as we continue to try to improve the professionalism of the teaching artist, we need to keep in mind that we are CONTRACTORS. We are NOT salaried teachers, who are compensated for continuing training. We do not get step increases. We do not get benefits. As states demand more professional development, we need to keep some balance. Especially in the current financial situation where it is highly unlikely that we will see any increase in compensation for some time to come.</p> <p>A national conference is a wonderful idea. We need to be more connected, share more ideas, resources.</p>
17.	Contracts. Communication. Marketing.
18.	Art that is a viable job, and long-term ideas, so that art is a full-time moneymaking process
19.	More collaboration opportunities with other artists.

20.	How to network and market myself.
21.	Yes
22.	-Documentation -Grants -Different Arts in Education programs other artists are presenting
23.	Explaining "what I do" is complicated. Can't we come up with a simple way to explain the role of a TA? Better yet, how can we promote the idea of TA's so that teachers, educators, and parents know what we do?
24.	The importance of personal creativity to the self-esteem, psyche, soul of everyone. To encourage each individual to find his/her muse, talent, inspiration, fun - not for the talented few to become pro artists, but for everyone to find an enjoyable path.
25.	No. but I would like the conference to discuss how TAs are "selected" how they are trained, how many opportunities are available and look into rotating artists if there are more TAs than schools.
26.	A sharing of ideas of what has worked in their art classrooms in a variety of age groups
27.	Group healthcare coverage, continued opportunities to travel, share ideas and work with other Teaching Artists, and training in arts integration skills into more obscure curriculum subject matter that will address the needs of higher levels of learning (High School)
28.	Ideas for managing teenagers' behavior and inappropriate language. How to give them a relaxed atmosphere without letting them say and do whatever they want. Ideas for keeping teenagers interested in art. They just want to show up and hang out.
29.	Yes, I have been teaching for 28 years. Artists' relationship with teachers, and teacher relationship with student. How art will help some students relate to math, English, and space better.
30.	Streamlining TA companies paperwork, so that you don't have to have 12 different methods of writing lesson plans, and filling pay sheets.
31.	More money
32.	How to teach non-profits to write grants. How to construct a good contract.
33.	Ways to build residency availability; a network that helps connect artists and administrators, organizations; Smart ways to travel and save money; effective contracting
34.	Not sure
35.	A need for artist to define their art, not have a group of art processes that they do. Too many artists who work for our art councils are Jack of all Arts and scholar of none! Art councils tend to hire them because they do not want to pay a nationally known artist or highly recognized artist their fees or work with them to reduce fees for special educational projects. I realize that money is a huge issue in the arts but so is quality and we need to put more quality in our community efforts. More funding should be sought after for certain artist who is known for their art skills.

Communities understand education and will support more venues if the organization can prove what value will come from this endeavor. But that is just my personal view.

36.	That art should be as large a part of a curriculum as core subjects
37.	Teachers as partners with Teaching Artist - collaborating on subject matters and sharing the load. A project could be worked on during the time the Teaching artist is out of the classroom if there is limited classroom time.
38.	Use of documenting work success with a view to establishing the efficacy of the Arts in real learning environments and the necessity of their funding by the legislative bodies.
39.	Race, Class & Sexuality: How TAs are and are not trained.
40.	How to market your services. Practical templates for contracts, invoices, agreements, etc.
41.	Yes. I would enjoy the experience.
42.	All of this!
43.	How to make it more lucrative
44.	Nuts and bolts about scheduling, pricing and contracts.
45.	Schools and Communities need to be educated as to the value of Teaching Artists. TAs do not need a conference.
46.	How to get people to trust art. How to convince school administrators that Teaching Artists aren't here to justify the admins' jobs, because documenting learning through the arts is elusive, no matter how many pictures you take.
47.	Classroom/corporate standards and the way the brain works. E.g.- learning styles, multiple intelligences, personal awareness of brain wave function (relaxed and open focus or hyper focus). How emotional intelligence is part of the arts.... non-violent teaching language, compassionate and reflective components of making art.
48.	Yep
49.	Finding ways to financial support Teaching Artists, getting schools to become more active in arts programs
50.	Unknown
51.	Current state of funding, current state of schools' ability to use Teaching Artists, increasing understanding among schools of what outside artists can bring to a classroom experience
52.	Brain research, why the hands on activities we do work
53.	Pay, benefits- i.e.-health plans, vacation pay,

- Health Insurance
54. A Living Wage
Pension Plans
- Older Teaching Artists paid to mentor with younger Teaching Artists, older Teaching Artists working with classroom teachers on maintaining and assisting their use of art in the classroom.
55. Teaching Artists with 20 years of experience should work as consultants in University Classroom Teacher Education programs to help the average classroom teacher incorporate the arts into their curriculums. I have observed very poor education in the arts for the ordinary classroom teacher who does not focus on the arts.
1. The creation of opportunities that will offer artist sustenance, dignity, and purpose in exchange for their talent and expertise.
56. 2. The creation of many communities that host artist communes, consisting of residential, theatre, rehearsal space, catering halls, daycare centers, studio, exhibit, commercial, etc.... The complex should be lived in and run by artist. All programs in the commune would be tailored to meet the needs of the community it serves.
57. Not sure
- Qualifications of the teaching artist. Just because you can paint, sign, etc. does not give you the skills to teach. I have seen to many artist who give experiences and no knowledge base. The experience then is no different from any other play or recess activity.
- 58.
- Networks of artist groups to exchange ideas. Many of us are partnering with the same organizations and it would be great to have a forum to discuss what's working within a particular organization so that we all may benefit.
- 59.
60. Yes! I'd love some community! Tell me more.
61. Artists getting more opportunities to go to rural and smaller schools.
62. Accessibility to the work place, more exposure on National level
63. How do teaching artist achieve the respect they deserve in the educational world.
64. Maybe
65. How to handle bookings and fees (a cooperative effort??)
66. Promoting the philosophy that art is important and integral to learning and developing creative, happy and innovative students and that Teaching Artists are best equipped to do this job.
- The model that has been created and employed by The Folger group would be a very good example of how to create effective and educational lesson plans and how to treat the Teaching Artists that share them with the children.
- 67.
- Working with children with disabilities. Understanding their needs. How to get proposals out to schools.
- 68.
69. Funding options

70. It can become demeaning to always have to align your art with a "more important" subject. It can be overwhelming to constantly have to pair with a subject that you may not have a lot of knowledge in simply to be thought of as vital.
71. Have it be part of the national conference on Arts education. Artists are a community resource nationwide--but most communities are reluctant to use them in the educational curricula.
72. Not sure
73. Quality, needs of classroom teachers, in-school vs. after-school, marketing
74. Making a TA union for health insurance
75. Compensation, Health Care, and dependable work.
76. The balance between teaching the art form(s) and integrating arts across the curriculum
Ongoing professional development for artists
77. The main point that needs to be discussed is how Teaching Artists can augment what teachers are already doing and how they can orient the teacher to use some of our skills.
78. How to give artists more incentive to find Teaching Artist jobs.
The Do's and Don'ts for TA's
Funniest Teacher Responses to TA's
How to find funding for TA's
79. Discuss Qs 16 & 17
80. The concept that art teaches children and adults to be better thinkers and problem solvers.
81. See #14.
82. Ways to keep student attention, Innovative lesson planning strategies, Ways to work with special needs children
83. No
84. The use of the internet and virtual classrooms as detailed in #17. Integrating professional artists as teachers. Integrating specialty disciplines (possibly through virtual classrooms) that are only important to a small group of students, but could provide indispensable mentoring/teaching/training to those specific young artists pursuing that specialty. In the larger issue, balancing general art education, including exposure to specialized art forms/disciplines, with the truth that many arts are specialized disciplines and as artists, each student is on probably on a individual and specialized path, requiring specialized education, especially from other experienced artists in their specialization.
85. Best practices-- relaying what structures/relationships work best. Also master classes-- who out there is teaching art and through art in a masterful way? How can I see them do their thing?
86. More federal funding for arts in the schools
87. Classroom management. Engaging and creating curriculum for ESL students.

88. As above (#18)...and how to integrate into the overall curriculum as an important component to education rather than an adjunct.
89. Goals, expectations for artist's programs
90. The state of teaching artist as a career path in the down economy. (I know you've probably done it, but I'd like to know how other folks are diversifying.)
91. Strategies for working with different age groups. How to "easy down" your method or process to work effectively with younger or with disabled students and keep it valuable.
92. Health insurance, curriculum ideas, how to make it work.
93. Survival. Marketing. Classroom philosophy. How to help others see value in process over product (or how to turn the process into the product when the organization/school/group really wants the students to "share their work" in some sort of culminating event.
- Benefits
94. Adequate pay scale per state for cost of living differentials
Legislation of Arts Education in the nation
95. How to manage multiple contracts in order to sustain a regular salary throughout the year.
96. Grant writing techniques or organizations that can write the grants for you.
97. Life values that art brings to the classroom. When I teach poetry and coax it out of children, the work is not just poetry, it is writing, using the senses, observing the world that is seen and unseen, and express yourself well. Any human that learns how to observe and to express has a leg up in civilization.
98. I believe there are many independent Teaching Artists like myself who get lost in the sea of arts/cultural organizations. I would like to see information disseminated that supports the independent TA, especially when seeking funding.
99. They need to raise public awareness, especially in public education, of the essential need for the arts in schools. There are so many different styled learning processes out there, each unique in many ways to the individual learner. The arts contain languages that are not always written, but understand through our common humanity. If we wish to advance in math, science, language arts and history, school boards and elected officials must recognize that all knowledge is one through the arts. To leave out these modes of communication is to exclude a great population of our students who do not process information through traditional methods.
100. Adequate compensation
101. It is my experience that many leaders of cultural councils find AIE programs wearisome because they require ongoing outreach. It is also my experience that they view art as something adults do, without realizing that it begins with children. They are our future artists, audiences, and supporters of the arts. It is disappointing that they fail to appreciate this.
-
102. Understanding of the importance of Teaching Artist. The understanding that it takes "Real Artist" to teach students certain disciplines. Compensate artist better. Organizations like the Alaska State Council on the Arts is great of giving the opportunity to students around the State an opportunity
-

they would otherwise never receive. The problem is they DO NOT compensate their artist nearly enough of what they deserve as Teaching Artists. I have been in this business for many years and the fact of the matter is we need to be compensated fairly and not taken advantage of.

103.	Since research states that music enhances learning, it should stand to reason that Teaching Artists be considered.
104.	Where is inspiration coming from ?
105.	Well, let's see if there was away to credential or see the artist as important as a professional in education with funding for positions in schools. That would be great for future generations.
106.	Strategies for developing full time positions for Teaching Artists
107.	Health care cooperatives?
108.	How to present yourself better as a visual artist in showcase formats. How to raise the level of expectations for Teaching Artists in the broader community.
109.	Network opportunities beyond work that is already done (speaking at seminars around the country, motivational speaking), professional development that includes individual grant writing, feature TAs when possible (especially when it's almost free -listing name in a program and on website)
110.	National networking.
111.	Maybe
112.	Combating the attitude that artists should "volunteer" and do not have to be reimbursed like other professionals. Convincing state arts agencies to be more proactive in recruiting potential work sites other than public schools and in facilitating the hiring of Teaching Artists without a lot of bureaucracy. A juried teaching artist roster in the form of a Job Bank that potential employers could search which would also advocate and educate people about our field (describing the difference between a workshop and a residency for instance)
113.	How to corral parental support and continued participation in their child's creative/artistic development.
114.	Again ... it's a concept I've never considered.
115.	Future teaching models.
116.	Professional development opportunities and fellowships that already exist.
117.	Human development theory Successful models of TA-school partnerships
118.	Not sure as of now.
119.	Teaching strategies/how to pull your art from out of a academic content area/ classroom

	management/ final presentations/ parent involvement
120.	Refer to #18
121.	How to develop a web site
122.	I wouldn't be a part of a conference. I would be a part of a dinner conversation.
123.	How to sustain contracts with schools. How Teaching Artists work should be connected with the regular classroom work, and accounted for (to prove our worth as an integral part of the learning experience in the schools).
124.	Licensing, Training, and a larger course of action for addressing the differences between certified music teachers and Teaching Artists (and how the two professions can co-exist for the benefit of music education, not be rivals in a game that has no happy ending)
125.	I once was told (while attending a professional development seminar for Teaching Artists at a major Museum) that curators did not consider us as REAL artists that we were "B" list. Well I like my little B list life very much thank you! I have a radical model of teaching, where I can use art objects as a means of empowering children AND teaching them valuable cultural awareness. They also can discover themselves while making art- we are not just having a discussion. Maybe some day they can grow up and not be part of a nation that bombs Baghdad, but instead knows the beauty of Ancient Iraq! meanwhile, the art world can continue its silliness, I how my work in Europe where everything is not devoted to the market model.
126.	Arts as the basis of education. The Waldorf Education model. The necessity of play in early childhood. Doing less ~ going deeper. The perfect Lesson Plan Small Group Work (not rushed)
127.	Finding work; Appropriate pay scales; working with special needs; exploring different and effective teaching styles and techniques
128.	Ways in which TA work can become part of the commercial for profit art world. It's time for this honorable work to garner real wages.
129.	1) How can arts organizations create a climate in which TAs can learn from one another? 2) How do performing arts venues program TA-worthy, rich works of art for young children? 3) How can arts organizations encourage development of more artistically sophisticated productions for young audiences in America? (The best stuff we are finding is from Europe and Australia).
130.	Compensation. Appropriate scheduling for age groups.
131.	How to make life as a TA sustainable
132.	Measurable ways to prove the worth of Teaching Artists work. How can we convince principles that the work we do will aide in accomplishing the goals they have?

133.	That's' too long of an answer for this platform.
134.	How art strengthens the problem solving techniques of young and old minds.
135.	How TA's could get more work during the year (maybe offer full or part time positions) and not do it in so many weeks. Health Insurance for TA's. Also, maybe that schools don't choose the study or discipline maybe they are assigned so many a year, this would maybe give Ta's more work instead of doing just one unit for a year, but maybe 5 or so?!
136.	Healing art. :)
137.	How to sustain our work in the current educational environment.
138.	Brainstorming and sharing of ideas.
139.	PDs and actual education for both education administrators and grant providers to learn more fully what TA's do and can do.
140.	Artists are often used to not being paid appropriately. Many arts organizations know this. this marginalizes the arts by undercutting their value. Often those in the office doing administration make more money than the TA!!
141.	Appropriate avenues for finding good artists, training them for the classroom, for both teachers and students. Also creating opportunities for artists to network, share and support each other's artform.
142.	Yes.
143.	Ideas for making more money- raise my awareness of grants and opportunities- hearing others experiences of a seemingly horrible situation or residency turning great, what factors can cause positive change in a residency, strategies for transforming negative experiences.
144.	Each year there should be a way of knowing about the most successful residencies of the year. That's the kind of information we need to define WHAT IS SUCCESSFUL.
145.	Health insurance. How to balance the slow times with the fast.
146.	Successful programs and practices from around the world
147.	Principal support and government support
148.	The DEO's obsession with benchmarks, blueprints and standards as a way of limiting our work.
149.	How to assess how a teaching artist should be compensated for prep time.
150.	Ways to move up as a teaching artist-what is the progression for a teaching artist-how can you grow in the field?
151.	• Who we are and how we can make careers out of this work.

- What does it mean to be a professional Teaching Artist?
 What does it mean to be a professional artist? What does a professional artist look like?
 How do we usher young people into this career?
152. How do we value and train teaching artist from a variety of cultures and traditions and keep the arts at the center?
 How can Teaching Artists and Arts Educators support one another?
153. How can Teaching Artists be treated in a professional way?
154. Connection of work of art/unit of study subject material to class curriculum. creation of TA networking
155. Treating Teaching Artists as career professionals instead of a transient workforce. Especially since so many schools outsource to vendors for arts programming.
156. Affordable health insurance for Teaching Artists, more steady employment. More employment is needed by most T.A.'s I know, so it could come in whatever form that may work around the schools seasonal shifts and testing schedules. We could have more respect from society in general for what the life of an artist and teaching artist entails.
157. How to get schools on board with the philosophy of Teaching Artistry.
158. Sustainability, troubleshooting.
159. Government budgets and cuts in spending.
160. How do we bypass arts organizations to work directly with schools as our own free agent?
161. Sustainable employment
162. The state of public education in our country.
 The interface between schools and TA's.
 Creating 'circles' of support in communities - artists, schools, businesses, families, audiences, TA's.
163. Space and time to discuss all the diverse reasons we do what we do. A way to share common language and advocacy for the power of the work. Tell the stories/documentation of amazing projects...so we (and the public) can learn from them.
164. Portable Healthcare
 Portable Retirement Plan
165. How to connect with local teachers to explain what a teaching artist can offer their students. Does one go through the principal, staff development teacher, PTA, or individually teacher by teacher to explain what a teaching artist does?
166. Ways to incorporate human rights issues and community collaboration into art residencies.
167. Salary wages and benefits. Organization support.
168. What's for lunch? How do I become a high paying consultant? Where are the cocktails?
 OK...seriously...how about opportunities for Teaching Artists to network and share instructional strategies? How about some more discussion about the role of the Teaching Artists in schools --

does it weaken us as professionals and our profession as a whole if we water down the artistry of what we do in the schools to "fit" into what the schools are doing?

169. The range of possibilities for working with students--to diversify the conversation beyond merely training others in the arts, but truly defining the range of possibilities for how the arts benefits participants in arts experiences
170. Health insurance, if the public option isn't approved god forbid how might we be able to pull our resources together in order to obtain it as a community. What about a credit union that supports what we do? What about discounts at national retailers etc...
171. Opportunities for "Group" health care and other benefits. Various ways to meet and connect with other Teaching Artists. Opportunities for Teaching Artists to exhibit and perform our art forms.
172. The lack of health insurance for artists and Teaching Artists in general. The lack of unemployment insurance for self-employed Teaching Artists and artists. Also, we must find new ways to prove to school administrators, parents, and politicians that the arts not only improve academic scores, but more importantly, give people the tools to grow into human beings.
173. How to encourage the profession to be taken seriously by school communities and others in education.
- Health care and benefits!
Different areas of the teaching artist job - private studios, public school systems, non-profit organizations, etc. I think it would be extremely helpful to have an overview of the differences of the variety of positions (differences in pay rate, teaching goals, day-to-day structure, student demographic, etc), as well as an understanding of the common threads that run through them all. Networks and networking opportunities! For Teaching Artists, but also for organizations searching for Teaching Artists.
- 174.
175. Where will the TA be 10 years from now? What is the job of the TA in 2020?
176. Presentations. I'd like to trade places and be taught by other Teaching Artists.
177. How do you go after and sustain opportunities?
What is the best way to start, fund and market your own arts education organization?
178. Arts education is extremely vital. The various boards and departments of education need to understand that what we do is not entertainment but an outlet for students who need one. Arts offer students a way to express themselves in ways their able to with conventional teaching.
179. Health insurance!!
180. Wages, keeping up with current trends & studies,
181. Health care.
182. Standards for master Teaching Artists. I suspect there are far, far less than you imagine...
183. Wages. Health insurance. Pensions. In short, a union. Thematic sessions that feed the soul of the artist. For example, I recently taught "On Beauty" to our faculty of 20. Very well received. I would be happy to teach at a national conference.

184. Better administrations. Way too many admins who are weak educators/artists/TAs or, even worse, have little/no knowledge/experience of the work their org. produces. I view this as a pyramid = better admin, better TAs, better experiences for students. Admin PDs?
185. Health insurance, national common threads across disciplines, international implications, links to arts and literacy and arts & whole school change
186. How important drama is to build self-esteem.
187. For the teaching artist, classroom management because this is not a conventional part of our training. For the discipline, documentation for research and outreach to schools.
188. Discussion about being a private instructor vs. classroom instructor.
189. Options for work, for health insurance, TA insurance, how to transfer our classroom work to professional development for teachers
190. Teachers need to be more recognized in general. Honoring the career of a teaching artist. All around support for that.
191. Literacy linked with the arts
192. 1) Pay 2) How to get residencies to be more consistent 3) how to market our ideas to agencies
193. Communication, culminations, lesson planning, compensation, career path
194. Long term opportunities, insurance, pension, union membership - certification programs.
195. Making an organization or union for teaching artist specifically
196. Organization/unionizing or other strategies for increasing the professionalism of our profession, opportunities to take sample classes from other T.A.'s, opportunities to brainstorm about exciting new curriculum
- Come on guys, proofread your questions! What are you asking here?
197. I'd like to know how to advance my career as a TA. How I can make more \$. I'm curious about getting the right kind of education to do my job better.
198. What is essential professional development for a teaching artist? What is not?
What is a teaching artist worth?
Should Training to be a Teaching Artist be taught in art schools?
199. Perhaps. I don't think I understand the question.
200. How to obtain consistent, ongoing work with benefits.
201. The best way to build our own teaching artist business.
202. Yes.

- 1) Advocacy
 - 2) Professional development opportunities
 203. 3) A teaching artist's union
 - 4) Similar to the "passenger's bill of rights" have an established "bill of rights" for Teaching Artists
- I would love to see artist residencies be a part of teaching. Not in all situations, but my best funding experiences (as a grantee) have been artist residencies -- all of them in Europe (mostly France). There, instead of getting money which tends to go into a my general funds, I have had a residency where everything I need is provided - studio, equipment, scheduled lectures, and best of all - publicity.
- 204.
 205. Compensation. Health insurance. More professional development.
 206. Passion for teaching and sustainability.
 207. Financial planning/retirement planning. Keeping your own books as a freelancer. Opening up community workspaces/workshops/office spaces as TAs. Carving out space to keep doing your art. Teaching Artistry as artistry. Creating creative education models that reflect our creative work.
 208. Wages & Health Insurance
Collectives where all staff are TAs and work in teaching and administration
How do we open up dialogue about these issues?
 209. These and other topics.
 210. Benefits; Team Teachers (disciplines); partnerships with the schools, artists and organizations.
 211. #13 & 18-
 212. Credentialing issues MUST be tied to compensation. If not, credentialing must cease to be an issue.
Quality and depth of the TA's work should be tied to compensation.
 213. Multiple facets of the arts in education, arts education & cultural crisis, benefits/downside to TA certification, formative evaluation & assessment, documenting student learning, classroom management, differentiating instruction, curriculum informed by multiple intelligences theory
 214. I'd love to attend, if possible (distance, money, family commitments, etc)

20. Additional Comments

Total answered question	119
Total skipped question	179

1. Thanks.
2. We have continued to provide training not only for the individual seeking a career but to gain personal growth.
To gain confidence, overcome shyness, connect with their creative side or seek a career, all in a safe environment to allow the individual to express himself or herself.

3.	I think all considerations in question 11 are important. I don't know how one could rate them.
4.	Do not confuse creative artists with managers or administrators. Two different kinds of brains.
5.	I'm fairly new to the teaching artist profession, and I think we play such a valuable role in the lives of students that I truly hope this area of education will continue to grow and expand.
6.	Thank you! www.marktheartist.com
7.	We are able to listen to others who are researching and searching for other methods for teaching others. Much of our textbooks need rewriting with the truth(s) like beginning with analysis. instead of Columbus discovering America, more collaboration between disciplines that involves play and methods such as silence or meditation to serve as reflective practice.
8.	It is also good to address how to balance teaching life with continuing to practice one's artform. Thanks for the opportunity to fill out this survey.
9.	I am a new teaching artist and haven't had the chance to work yet.
10.	We need to find a balance between pedagogy and "fringe" artistry. Some of us artists are a little too weird for the classroom, some are stifled by the obsessive need for "curricular tie-ins".
11.	I think Connecticut needs to look into how people are selected and who is sent to what school particularly for HOT Schools programs.
12.	I am proud to be an Arts Educator and to provide professional development programs to educators. I wish that every city and state had some sort of arts education career track. When my mother took ill and I considered moving home to care for her, I was discouraged to find that I could not move to Massachusetts to continue my career because there were no organization there that I could transfer to, which is why I stay here in NC. I have not wanted for work since I moved here in 1995 and have continued to improve my skills in such a way that I have to turn down work as there are not enough hours in a day to accept the job opportunities I have been offered. That is a blessing given the economy and I know I have earned my place as a Master Teaching Artist and I LOVE MY JOB. It is satisfying, exciting, inspiring, meaningful and I am fortunate to have the career that I have. Thanks for this opportunity to share my beliefs and for working to validate us in the mainstream business world!!!
13.	Not much on writing. I like to talk and move better. I feel that the way I teach reaches the person. Giving the student a chance to see the better side of one self, and helping them to move forward in whatever their dreams are.
14.	NA
15.	Even with survey none of the question are geared toward zero how many organization called None how much have you mad Zero how much time have you invested three full days. It seems to me the teachers already know who they are going to I did not receive one phone call about teaching. I am a certified teacher in the state of Oklahoma in art and special education you would think that would be something of value but the schools that I contacted basically said they used local artist that they know. I was very disappointed. Did I try I did two full day workshop for The state alternative conference the person in charge said it was the best workshop she has seen and yet not one call??? Thanks for your time. I get e-mail that is all the help we got in Oklahoma you

are on your own.

16.	Best year: \$18,000. Worst year: \$900.
17.	I wish I had something to actually "show" that says I have been an active participant in this field, working and attending professional development for 18 years - I know it sounds shallow, but I would love a little certificate or something that shows others what I know I have gained.
18.	Thank you for the opportunity to sound off
19.	Art in the curriculum Art studio in the schools, we have PE rooms, Tutoring Rooms, Science Labs way not ART ROOMS?
20.	Thank you. We need your work. We support your/our work. thank you.
21.	Thank you!
22.	Thanks for asking!
23.	Keep up the good and important work.
24.	Thank you so much for doing this survey and supporting the emergence of a field that is in its birth stage! Very exciting.
25.	Thanks for the work you're doing for the field
26.	Thank You
27.	Why haven't I heard of you before? I missed the symposium last summer. I'm not working as a teaching artist since moving to WA --- hardly at all --- since docents (mom volunteers) do the work.
28.	I would like if the directors had a better know age of the arts. I would like the directors know more about the Artist teachers.
29.	I have mostly moved out of teaching in K-12 settings into higher ed. Teaching writing residencies was wonderful for many many years, but it became too demanding a model as I got older.
30.	N/A
31.	I believe the older teaching artist should not be shelved but kept in action to mentor, administrate, or work in College/University education programs.
32.	No
33.	I would like to see a higher work ethic and level of professionalism displayed in my colleagues.
34.	I appreciate the opportunity that I have had in teaching and I am blessed by that. I found that sometimes the rural schools appreciate artists more because they don't get the opportunity that the urban schools.

35.	A National Directory would be helpful
36.	For me, being a teaching artist is a meaningful profession with very high personal gratification. I am never happier than when working with a group of students with my art form. Unfortunately, this profession is not especially appreciated in the United States and given the current economic climate I don't see a promising future for Teaching Artists. Pay is low and benefits non-existent.
37.	I think there are lots of excellent potential Teaching Artists. The realities of being self-employed (business and benefits) prevent their taking this on.
38.	This is a very nice survey.
39.	I feel very fortunate that I am a teaching artist contracted with a vital arts organization. I realize that my situation is special and differs greatly from contracted teaching artist.
40.	You really need to proofread your surveys before you send them out. Who wrote Question 16 anyway?
41.	None
42.	Thanks for doing this
43.	Appreciate the value of we provide to children every day.
44.	Good luck
45.	Thank you for your support!
46.	There are a couple errors on this survey. You need to define the grid for question 11. You need to make question 19 grammatically correct. It would help if you included some background information on this survey. I have no idea why this organization is conducting this survey.
47.	I am a successful artist who has participated in the Alaska Council on the Arts Artist in the Schools program for almost 30 years. I always felt the important part of the program was the artist in the schools, not the art teacher in the school. I am not happy with the new teaching artist label and the push for certification courses for artists participating in the program.
48.	I love to teach, have done it my entire career. Unfortunately, it is so much trouble that I have often gone years without appearing in schools. I'll make a big effort, do a lot of schools, then head to another state, get busy and lose the time to make all the arrangements, lose continuity, momentum, or as simple as not having transportation when I fly in, or being in an area so short a time. I have a good program, didn't even care about being paid, but in the end, I have been seriously under-utilized in my life, though I was ready and willing. I had to focus at the music first, my professional career, and basic survival.. teaching was a personal pleasure I did when I could find the time. Often I'd have been happy to do programs if someone else had arranged it for me. I just couldn't do it myself and maintain a career that had me touring a national circuit each year.
49.	As with any discipline. the best teachers will usually be those who ARE what they teach. hopefully able to breathe life into what they are teaching because that is what they do and know from the inside out. how to awaken creativity in students will best be served by those who practice that as opposed to the regular classroom teacher who is not a poet or a painter or a musician.

50. Our artists-in-schools program in Alaska is gone downhill in the past ten years. It is terrible now and after over 25 years in the program I will not participate unless changes are made.
51. I think it might be time to start an organization for Teaching Artists in my state. Some of the Arts in Education Roster Artists are already discussing this option.
- Most of my work has been with the Kentucky Arts Council. Overall, I am pleased - except to note that it is only in grant programs that involved the Teaching Artists that the artists do not set their own fees - instead fees are set for those programs by KAC. Somehow this seems opposite of the line that children and arts education are highly valued. I haven't done complete research with other Teaching Artists who work with other state arts agencies, but from the conversations I have had, I understand it is the same. Ex: presenters apply for grant assistance to bring in performers but expect to pay the performers their typical fees (sometimes the grant funds cover it all; sometimes the presenter must find other funds to make up the difference). When an organization/school/other group applies for a grant to work with a Teaching Artist, the payment schedule for the artist is set (including guidelines on whether or not the artist can charge additional for travel, lodging, food, etc.) In a culture that touts children and the value of arts education, this fee-setting practice seems to undermine that statement of value. Please note: Kentucky Arts Council is far, far from the only arts organization who establishes set fees for Teaching Artists, but not for Performing Artists or for the Art Work of Visual Artists. I suspect this is a standard practice. I think it is a problem and stems from that idea I mentioned earlier that "Teaching Artists" are somehow comprised of those artists who are good, but just didn't "make it" in the real art world.
- 52.
- Bravo for being so thorough with this survey. I have been doing this for 24 years, and I fight the same battle in every state: keeping arts education, arts in education, mandatory arts assessments, and national awareness for the need for the arts to reach all intelligences, all ways of learning, in the public's eye and mind. Thanks for keeping the face of arts ed out there!
- 53.
- I had a sabbatical from work some years ago and worked for six months with second and fifth grade children on poetry. I tailored my lessons as best I could to Virginia's Standards of Learning for the 5th graders. I think respecting what the teacher has to teach and bringing a fresh perspective to it helps make what you bring to the class be seen as worthwhile and valuable.
- 54.
- Thank you for your continued exploration and organization of our growing industry.
- 55.
- Artist Residencies are much more valuable to a classroom/school than one single visit by a writer each year. Students may take a few sessions to warm up to writing. Coming in for one single session only helps students who are open to writing in the first place. If a student happens to be sick the one day of a visiting writer, they miss out for a whole year until the chance that a writer might visit the next year.
- 56.
- Independent artist need data banks or ways to connect to potential clients.
- 57.
- Keep up the support, and thank you for giving me a venue to speak my mind of the issues, and importance of Teaching Artists.
- 58.
- None
- 59.
- I feel like I scramble out a not quite living at many things. I know I am a good teacher, and have much to offer. But it's a good thing I am married and share expenses. Or I wouldn't still be doing this either!
- 60.

61. Thank you for the opportunity to share some ideas- I hope they are useful. Thanks also for the work you are doing for Teaching Artists!
62. Your educational question is lacking the category "some college". Although I've spent most of my life as a studio artist I have taken the equivalent of 60 credits in specialized areas like curriculum development and community art. I've also worked for two and a half years as an art specialist and with children I camps and after school programs. You need to broaden this experience category or add an additional question if you want it to be informative at all.
63. Thank you your interest!
64. The world needs the Arts! We've got to change the mentality of the population/ change values. Art education should matter more than sports and business education.
65. Thanks.
66. I have not had extensive experience in schools as a TA- more so in a community arts center. However, my experience with an in-school residency inspired me to go after my M.ED as I recognized my own need for better teaching skills if I'm to continue and be successful as a teaching artist. I think there is too large a divide between Teaching Artists and art teachers/specialists.
67. Thanks for asking! So few do!
68. Thank you
69. Thanks for asking!
70. Thanks! Remember Teaching Artists teach art.. that means making art.
71. I would like to have an ID to carry with me.
72. I love being a Teaching Artist, but am frustrated that there is no real sustainable program that I am aware of outside of NYC
73. Thanks for the opportunity to respond.
74. I would like to have the next national TA gathering to be in the Southeast.
75. I think that some schools or organization do not understand their needs and wants. When they ask for services they do not have a realistic view of what the students need or want, and think to big. I also think that there should be more community involvement with the creation of art. Parents, Teachers, Administration, Facilities Management, and STUDENTS! All should be creating together and not thinking of Teaching Artist as a pain in the ass!
76. I love ATA and think it is a crucial network. Keep up the good work and 'How can you expand to help TAs in other states?'
77. I started this work as an activist, over the past 25 years this has become part of my work. I consider myself a Popular Community/Neighborhood Arts Educator.
- My question is who is the ATA and what do you bring to the table? Are you newbie's or seasoned

veterans? Do you know who I am - do you care? Is this is just another association that wants money and to steal curriculum, or an authentic and compassionate group with resources that will help us construct a safety net?

Hmmmmm

78. Art makes you smart!!!!!!

79. Mahalo Thank you!

80. I love teaching art in the classroom. I work in inner-city schools in Los Angeles County. Art builds wonderful bridges between students and their self-identity, their imagination and artistic expression. It is a wonderful thing to behold a creative, thinking, young artist blooming.

81. I'm excited about learning more about the organization.

82. A Teaching Artist convention would have to be really fun and like a big party :) Teaching Artists are all about the individuality of their craft, it would be a fabulously interesting bunch of passionate people who would have a lot to offer each other so there should be a lot of space for them to make their own connections and discoveries.

83. Documentation is very important but can't be done effectively by the TA alone.
To be as effective as it needs to be it has to be lead by artist who deal with documenting.

84. Art is freedom. Freedom to create and think without limitations. This is what I give my students (benchmarks, blueprints and standards permitting).

85. • I would like to see a "print" option on this survey so that I can save my remarks or share them with my cultural organization.

86. A lot of people stop being Teaching Artists because they are not recognized as serious professionals. The jobs do not offer job security. They think that Teaching Artists are young surviving artists. That attitude pushes people to feel less important, low self-esteem.

87. Best of luck

88. I am a lifelong teacher, now working independently for the first time. On the one hand very experience, on the other a rookie working with arts organizations.

89. Question 6 - the answer would be somewhat. I received pay increases up to a point and then the pay is frozen. Meanwhile management (salaried employees) receives cost of living increases as the value of TA pay decreases.

90. Thanks.

91. Less paper work please!!!!!! Being an artist means we do things from a different mind angle. Paperwork seems sometimes silly to us...

92. I cannot stress enough the importance of the administrative support team in assisting the efforts of Teaching Artists. More support there is and a secure base from which the Teaching Artists works, the more the teaching artist is able to concentrate on the work inside the classroom, and less outside.

93.	I'm really interested in how creative programs can combine with technology to spread the word and teach students skills they'll need all their lives.
94.	Thank you
95.	Thank you for continuing this conversation among us...it is more important than ever for us to keep fighting for the existence of the arts in schools...
96.	Bravo
97.	In response to #11, none of the arts organizations I contract with offer health insurance.
98.	Art is essential to being human. It is the way life expresses its notion of beauty, its perception of reality, and its dream of possibility.
99.	I think a national conference and the creation of national organizations to support Teaching Artists is a wonderful idea, one that could help create greater appreciation for the arts in general in our society.
100.	Thanks!
101.	Thanks for your thoughtful questions. I enjoyed answering them.
102.	Thank you for the opportunity to have my opinions and my voice heard. That is empowering.
103.	Teaching Artists are invaluable.
104.	Thanks for doing this and let's remember to feed artists in all kinds of ways.
105.	I really appreciate this/these surveys. Thank you!
106.	This is the 5th survey I've taken on Teaching Artists -- and then there's the national teaching artist research project too --- I'm afraid we are fragmenting instead of unifying and spending the little money we have in the wrong places...I hope we will take meaningful action as a result of these endless surveys, and that information culled will directly benefit TEACHING ARTISTS and not just arts administrators.
107.	Sorry for any spelling or grammar errors that's not my strong point.
108.	The discipline should continue to explore certification. I am still undecided about whether this will benefit us, but I'd like to see more on the topic in journals and listserves.
109.	I've never really been a classroom teacher and I find there are not enough resources about being a private teacher.
110.	Thanks and best wishes.
111.	This is an excellent career that is just beginning to be recognized nationally. I work as a teaching artist for others and I also run my own company and work as an administrator for other Teaching Artists so I see it on both sides, I've been a classroom teacher and am a parent as well. would be happy to talk/email more and will forward this on to my artists!

112.	The ATA is great. I get so much interesting info and resources from you. Dale Davis is wonderful!
113.	Thank you for supporting our work!
114.	I'm really thankful that people are out there doing this kind of work for people like me. However, I feel this survey is sloppy and not well thought out. This survey was my first impression of the ATA, and it lowered my confidence in the organization.
115.	A systemic change is needed in order for our educational system to accept the importance of arts education for all. That might take the form of the artist being a more respected member of society through increased recognition of the artist. Recognition that the artist, the arts audience, and arts institutions are a significant cultural and economic and possibly future political force.
116.	Teaching Artists work in isolation most of the time. Community building among Teaching Artists themselves is very important.
117.	Thanks Dale!!!! Lizzie
118.	Thanks!
119.	Thank you for asking!