

### Quick Reference

1. Define roles of all residency personnel.
2. Define residency goals and objectives.
3. Determine who will participate in each of the artist residency components and develop activities for core groups and non-core groups.
4. Develop a realistic schedule
5. Clarify financial expectations
6. Develop Media Coverage
7. Reserve necessary space(s)
8. Obtain necessary materials/supplies
9. Develop social plans for the artist
10. Evaluate and assess the artist residency

**T**o ensure a successful, smoothly run residency, all participants should participate and agree to the plan as it is developed. The following outlines the steps involved in conducting a successful artist residency:

#### 1. DEFINE ROLES OF ALL RESIDENCY PERSONNEL.

Personnel include, but are not limited to:

**Site Coordinator(s)** – educator responsible for coordinating an artist residency.

**Site Administrator** – The principal, department head, executive director.

**Classroom teacher** – the primary educator hosting the artist(s) in his/her classroom. The teacher should be actively involved in all activities.

**Artist** – individual artist or a company/ensemble who spends multiple days in the school or community site.

**PLEASE NOTE:** *The artist does not replace the teacher. The artist is a guest, not an employee, in your site. Teachers will remain with their students at all times and participate actively.*

#### 2. DEFINE RESIDENCY GOALS AND OBJECTIVES.

What do you want to accomplish during and as a result of the artist residency? What content areas would you like help with to enhance their meaningfulness to students? How can the residency enhance student learning in those areas? In other academic areas? How will the residency continue to be beneficial after the artist leaves?

- The teacher and artist should be satisfied that they both understand the goals of the residency:
- The host should clearly outlined what he/she expects to gain from the residency, i.e., a clear understanding of a curriculum area, an end-performance by students, an exhibit, etc.
- The artist should clearly outlined what he/she expects to gain from the residency.
- The host and artist should discussed how the artist's art form will fit into existing curricula.

- Artist and host should agree upon the focus of the residency, either process (the students learning an art form or subject area through use of the art) or product (what the students take away from the residency, i.e., a new song learned, an end performance, a piece of art work) or both.

### 3. DETERMINE WHO WILL PARTICIPATE IN EACH OF THE ARTIST RESIDENCY COMPONENTS AND DEVELOP ACTIVITIES FOR:

#### • Core Group(s)

1. Core groups can be comprised of students from the same grade level or from various grades but may not exceed 30 students per group.
2. The number of core groups (1-3) is contingent upon the size of the school, art form, and residency goals.
3. Students should be aware that they will be working during the core group meeting times and that sometimes there will be homework assigned by the artist(s). Homework assignments are meant to be a learning and/or rehearsing process and should be completed. The teacher's support in encouraging and reinforcing the completion of such assignments is important.

- **Non-core group classroom visits/workshops as appropriate or practical.**
- **Introductory performance/presentation activity**
- **Staff/parent/professional development session(s)**
- **Outreach activity/community involvement**
- **Culminating activity (optional).**

### 4. DEVELOP A REALISTIC SCHEDULE

Set a date for a planning meeting as early as possible in the school year.

- Allow 2-4 hours for the planning meeting. Include all involved teachers, the site coordinator, the principal, and a stARTSomething staff member.
- Bring calendars, faculty handbook, bell schedule, contact information, relevant curriculum materials to share with the artist in order to connect the residency to one or more areas of the curriculum. Bring a school and community history if available for the artist; it will help her/him build a better frame of reference
- Days/Dates: individual artists spend at least 10 days but no more than 180 days; longer residencies are encouraged. Ensembles or companies may spend as few as 5 days. Days do NOT have to be scheduled

consecutively. *The artist should meet daily with each core group.*

- Be sure to consider alternate times in case the original schedule needs to change due to inclement weather, illness, etc.
- Activities
  1. The artist and teacher should outline detailed activities for the core group(s).
  2. With other site representatives, the artist may also outline activities for non-core groups, faculty, parents, and/or the community. These can include workshops/visits/performance by artists other than the residency artist, field trips to performance venues, etc. For example, the artist may hold a mini-workshop for teachers, organize after-school sessions for other students or community members, schedule open time to be available for inquiries and information sharing. The school culture should be inspired and enhanced by the residency.
  3. Consider promotion ideas and strategies. (See Artist Residency: Promoting the Residency)
  4. *Be sure your legislators are invited/included in all activities.*
- Contact person: Exchange home/business phone numbers and email addresses between the artist(s) and the site coordinator(s) to facilitate communication.
- Expectations for artist(s)
 

The host site should be clear about their expectations for the artist regarding dress, lunches, breaks, etc. Since the teacher is expected to participate in the residency, discipline is the teacher's responsibility.
- **5. CLARIFY FINANCIAL EXPECTATIONS**
  - Remember: funding is shared. stARTSomething funds up to 50% of the artist fee, the host site funds the balance, depending on the agreement.
  - Host sites may also apply for matching funds for travel expenses if the artist lives more than 50 miles from the residency site. Mileage is currently reimbursed at .445¢ mile and begins at Mile One for travel more than 50 miles one way.
  - Lodging and meals are reimbursable only if the artist is staying in the host community; expenses (with receipts) will not exceed \$80 per day.
  - How, when will the artist be paid? (Typically,

stARTSomething invoices the site for their share. stARTSomething then pays the artist).

- The host site provides the materials or reimburses the artist for materials. *Funding from stARTSomething/PCA may not be used to purchase materials and supplies.*
- If your school/organization has budget constraints, recruit a local business that may provide financial or in-kind support (like art supplies) for this residency or future residencies. If needed, contact the stARTSomething about working with you to find a funding partner.

### 6. DEVELOP MEDIA COVERAGE

Consider how you will promote the artist residency throughout your school/organization and your community. Is there a “department” in the organization who will take responsibility/assist in this area?

- Is there a camera at the site that the artist and teacher can use? Is there any local media who might like to do a story or photo-essay on the project? How can you let parents know about the residency? Via a newsletter? Website?
- *Send information about the residency to your legislators.* . . . always a good idea. Their continued support is how these programs exist.
- Have your students and staff send thank you cards to the artist, legislators, and the PCA. Thoughtful follow-up helps secure future funding.
- Please, use the following statement on all publicity materials regarding the Artist Residency:  
*This project was made possible through the AIE Partnership of the Pennsylvania Council on the Arts, a state agency. It is funded by the citizens of Pennsylvania through annual legislative appropriation and administered locally by the Cultural Alliance of York County. The Pennsylvania Council on the Arts is supported by the National Endowment for the Arts.*

### 7. RESERVE NECESSARY SPACE(S), INCLUDING STUDIO SPACE\* FOR THE ARTIST TO WORK INDEPENDENTLY.

- Discuss space needs with the artist during planning. Is there space where the artist can work independently on his/her own project and still entertain

students/teachers/community members who visit? School facilities and artist preferences/needs will vary.

- Consider where the artist can store supplies.
- Will a phone be available for the artist’s use?
- Can someone make copies of materials for the artist, etc.?

\*While the studio space component of a residency is encouraged, there is flexibility in the amount of time and space each artist will need.

### 8. OBTAIN NECESSARY MATERIALS/SUPPLIES

The artist and site coordinator should determine what materials will be needed. The site should take responsibility to order and to pay for all needed materials/supplies.

### 9. DEVELOP SOCIAL PLANS FOR THE ARTIST

Consider any social activities that may be appropriate to extend the residency beyond the school population and to make the artist feel welcome.

### 10. EVALUATE AND ASSESS THE ARTIST RESIDENCY

- Design an evaluation plan that will tell you whether your goals and objectives were accomplished. Some ideas include using student journals, surveys, performances, exhibits. *Expect to tell stARTSomething how you will use the results of your evaluations.*
- Confer with the artist throughout the residency about the status, progress, success and concerns. Other than the initial planning day, a good time to meet is after the first few days, at mid-point, and certainly, at the conclusion of the residency.
- **Strategize how you will document the residency: journals, photos, video, etc. The artist is expected to submit documentation with his/her evaluation of the residency.**
- Submit the Host Evaluation, Administrator Evaluation, and the Student Evaluation of the residency within 30 days of the completion of the residency to: stARTSomething, 14 W. Market St., York, PA 17401.