

RESIDENCY PLANNING GUIDE



Artists' and arts organizations' relationships with schools and communities take many forms and are most rewarding when they stretch the artists and the school/community to approach learning in the arts in new, rich and deep ways. Partnerships of classroom educators, arts specialists and community arts resources (artists and arts organizations) play an integral role in helping to design and deliver arts programs that serve the interests and needs of individual schools, museums, social service organizations and communities.

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STARTING A SUCCESSFUL RESIDENCY

First, congratulations on taking the time to plan and implement an Artist in Residence experience in your community!



Identify Partners and Stakeholders

Residencies often involve multiple activities and workshops at one or more sites, and involve diverse groups of people in planning and participation.

Involve as many stakeholders as possible in laying the plans for the residency project, and think creatively about who you might invite to the planning meetings. For example, invite students, principals, social service organization representatives, parents, local artists and community members.

This will ensure the project is well integrated into the community and mutual goals are addressed. In addition, this ensures that the project lives on after the artist has completed the residency.

Make sure that the artist is involved each step of the way and knows what is motivating your planning.



Brainstorm

Consider whether your project will focus on:

- Exposing participants to new ideas and art forms through participation.
- Exploring ideas, tools and processes from arts disciplines (using them to develop understanding of ideas from two or more disciplines providing authentic integration of the arts disciplines into the full curriculum).
- Developing understanding about ideas through reflection and engagement in art making.



Discover Ideas

There are many possibilities for integrating the arts in curriculum. The following list demonstrate just a few option in the wide range of possibilities for an Artist in Residence program.

- How might the students' understanding of **molecular structure** be enhanced by actually creating a **dance** piece based on the structure of an atom? A residency could explore authentic integration between elements of science and elements of dance.
- Develop a time line with students focusing on a particular time and place. How might their understanding of that region or period in **history** be developed through the inclusion of the **arts**? Create masks of characters from Greek mythology; learn a related folk dance; write new lyrics to a song from the time; make handmade paper illustrated with Egyptian images.
- A **theater** artist can guide students on important **journeys** such as developing an original play. The range of possibilities is vast, from the creation of a gritty, realistic work addressing difficult issues to fantasy from another time and place.
- Design a **community** quilting project with a quilter. Involve local historical societies, museums and festival organizations in exhibiting the quilts you create. Have students **interview** the artist(s) and write stories about the quilts and quilters.



Identify Funding

Determine how you will fund this project, will you:

- Seek grant funding
- Secure funding from you school PTA/PTO
- Use tax credit dollars
- Engage the support of local community businesses



Know your Audience

Clearly defining the **population** you will be working with helps to focus the project planning process.

1. What students will benefit from this project?
2. Do they have any special needs/learning objectives that need to be reached or addressed through this project?
3. When will the artist be able to engage them in arts based learning activities on a regular basis?



Ask your Artist Questions

The Arizona Commission on the Arts encourages educators to work closely with artists in planning a residency project. The following **questions** offer a starting point to **frame that conversation**.

1. Describe your ideas for the residency project.
2. What do you want the students you work with to understand through the residency experience? What do you want them to know and be able to do?
3. What are some of the specific activities you will use during the residency to achieve these learning objectives?
4. How will you know if the students understand?
5. Will you work with other artists during the residency? If so, please provide names and resumes.
6. Please talk about the ways you see your residency work tying into the curriculum at our site.
7. What standards will you address in your residency? (If necessary.)
8. How many students do you prefer to work with at one time?
9. Do you provide any workshops for educators as a component of the residency? If so, do the educator workshops include information on how to integrate the arts into the overall curriculum?
10. What kind of space requirements do you have for your residency? Please be as specific as possible and let us know where you can and cannot be flexible in your requirements.

11. What materials or supplies do you need for the residency?
Again, please be specific.
12. Describe in detail any specialized equipment you need for the residency?
13. What are the dates you will be available to come to our site for this residency? It is best to agree on specific dates rather than general time periods, such as "spring".
14. How many weeks will the residency last?
15. How many hours per week will you spend with our students?

Understand Expectations

Determine Roles:

- Who will secure funding?
- Who will communicate to all partners and stakeholders?

DESIGNING A SUCCESSFUL RESIDENCY

Design your Program

In the delivery of your arts learning programs we suggest you consider a **three-part design**.

1. What fundamental **understandings** do you want participants (of all ages) to develop through their engagement with your programs?
2. How will you be able to tell if **they have understood** what you wanted them to? (...aspects of technical theatre; aspects of characterization; similarities and differences between brass, wind and string instruments; the significance of tradition within contemporary design techniques; etc.)
3. What **arts learning experiences** (e.g. performances, lecture - demonstrations, exhibits, docent led tours, pre or post performance talk backs, mentoring opportunities) will you present in order to help build understanding for participants (of all ages) related to your goal(s)?

Timing

Be sure to give yourself and your planning partners enough time to develop a thoughtful project. **Planning 6 to 12 months ahead** allows time to ensure project success.

Determine when in the year your project will occur, this could have an effect on grants you are writing, special events you are planning and artists you are hiring.

Curriculum Planning

Students are constructors of knowledge. They interpret information, integrate it with their previous understandings and construct new understandings of the world. Students as **"learning artists"** should be given problems to solve that share features with those that intrigue

professional artists. This enables students to engage in and identify with artistic processes central to creative thinking.

A. Creating Learning Objectives

To bring focus and intent to the residency, you need to define specific learning objectives for your students. Learning objectives help students piece together information in a meaningful way.

Learning objectives must be content specific, aligned, written and communicated in order to assess that students know and are able to do what you set out for them.

A useful process is called **Backward Mapping**. In this process you begin by defining your learning objectives and work backward to identify the activities and experiences that will help to build understanding.

Step One

What should students know and be able to do? What are your learning objectives for students? What is the content? What skills are needed? Materials, time?

Step Two

How will you assess that you have reached your learning objectives? What will serve as evidence of understanding (ongoing assessment)?

Step Three

Then, and only then, develop activities.

B. Assessment of Learning

How can we **accurately and fairly assess** what our students have learned? This is a question every educator and teaching artist wrestles with. When understanding is the purpose of instruction, the process of assessment is more than just one of program evaluation; it is a substantive contribution to learning.

Assessment needs to inform students, educators and teaching artists about **what students currently**

VISIT:
<http://www.azarts.gov/arts-learning/resources/>
for more assessment tools.

understand and about how to proceed with subsequent teaching and learning.

Teaching with and about the arts, you have the opportunity to design learning through experiences that:

- Engage students and motivate them to learn;
- Assure that students acquire knowledge and skills;
- Encourage students to extend and refine what they know and are able to do;
- Prompt students to reflect upon and synthesize what they have learned;
- Provide meaningful opportunities for students to use what they have learned.

Tools for Ongoing Assessment

1. Portfolio Assessment

Portfolio assessment is based on the idea that students can demonstrate what they are learning and what they understand through organized collections of their work. Learning can then be assessed through those collections.

When to use:

- Projects that engage students in sustained projects that call for original thinking.
- Projects that engage students in authentic form and process in a specific discipline or domain.

Key Ideas about Portfolio Assessment

Portfolios:

- Reveal a student's particular profile of strengths and "chosen challenges".
- Are inseparable from learning and thus occurs at several points in the project, rather than only at the end of the school term.
- Recognize student growth. Portfolio assessment provides a picture of development by comparing student work from at least two points in time.

(From Seidel & Walters, 1990)

2. Rubrics

Rubrics exist as a compliment to instruction. A rubric is a type of scoring guide that expresses more than one level of achievement for one or more criteria.

All rubrics have two features in common:

1. a list of criteria or what counts in a project
2. gradations of quality of student work

When to use:

- Often used with a relatively complex assignment to provide students with informative feedback about their works in progress and/or their final product.
- Projects that focus on subject-specific knowledge or skill.
- Projects that seek to specify or track levels of achievement.

Key Ideas about Rubrics

Rubrics:

- Are written in a language that students can understand.
- Refer to common weaknesses in students' work and indicate how such weakness can be avoided.
- Can be used as a self assessment tool by students.

(Brophy, 2000, Andrade 1999)

Criteria	Quality		
	3	2	1
Originality	Unique, individual originality	Minimum originality, copy of sample work	No original ideas

3. The Role of Question Techniques

Questions help guide students' reflective thinking about the work they made and the work they've observed. For example, "What's going on here?" (understanding) and "What do you see that makes you think so?" (evidence/assessment). Good questions help students to be energetic thinkers.

The role of questioning also helps deepen learning experiences and helps your students build 21st Century Learning Skills, such as reflection.

Below you can find National Organizations that have developed a framework and a series of questions that help students reflect upon an experience with any given art work.

- **Harvard Project Zero**
Project MUSE (Museums Uniting with Schools in Education) and *QUESTs* (Questions for Understanding, Exploring Seeing and Thinking about the arts)
<http://www.pz.harvard.edu/Research/MUSE.htm>
- **The Perpich Center for Arts Education**
The Artful Teaching & Learning Handbook
<http://www.pcae.k12.mn.us/pdr/artfulteach.html>
- **The Kennedy Center**
"Quick Write" - 1. In my arts learning project, one main thing I am trying to accomplish is... 2. I will know I have accomplished this when I see...; Deborah Brzoska, Consultant

C. Program Evaluation

Develop ongoing evaluation methods to **generate feedback throughout** your project. Check in with staff, teaching artists and participants at the residency mid-point to ensure goals are being met and again at the conclusion of the residency.

Items to consider

- Background and purpose of the evaluation
- Evaluation plan – timeline of when specific tasks will occur
- Data collection strategy – how you will collect the data
- Data collection plan – who, what, when and where
- Data analysis plan – how data will be analyzed and share



D. Learning Experiences

Now that you know what you want your students to know and be able to do, you will need to design learning experiences around those goals. Consider **how these experiences build understanding** about the topic, skills, ideas or discipline you have selected.

- What amount of time will you need to present these learning experiences? What setting/space will you need? What preparations will need to be made in advance?
- What materials do you need?
- How do these experiences relate to your learning objectives?
- Why do you think these learning experiences are of value for your students?
- Provide professional development opportunities where appropriate, for staff, educators and administrators.

E. Arts Standards

The Arizona Arts Standards set the goals that all students will achieve at the **essential level** in the four arts disciplines (music, visual arts, theatre and dance) and at the proficiency level in at least one art form on or before graduation. Use them to help aid in your design of learning objectives. <http://www.ade.az.gov/standards/arts/revised/>



Scheduling

When designing the project, **be sure to take into consideration how many activities can be accomplished each day.** For instance, you may not want to schedule artists for more than four activities per day in order to maintain a high-quality residency.

Check with the artists if they are willing to do performances on a day when they have had to travel a long distance. Check if they are able to do a performance on the same day as they have a rehearsal, or on a day when they have had a full load of community activities.

Allow enough time for an artist to set up and break down in between activities. Allow the artist to be your guide in determining how much time is needed.

Ensure that there are volunteers or staff available to assist artists in moving equipment, and ensure that the volunteers and staff **assist the artist** in finding their way around in your community and being present to make introductions to participants.



Project Costs

Based on a **mutually agreeable** residency project design, you will want to discuss how much the project will cost. The artist will have a set fee for workshops, residencies, performances, speaking engagements, etc. which may or may not be negotiable, and will have additional expenses such as travel, lodging and per diem. You should negotiate all costs directly with the artist. There may be other costs involved including materials, publicity, rental fees, etc.



Contracts

Once you have **negotiated** and agreed upon the services and fees, a contract must be drawn up (by either party) and signed (by both parties) to become legally binding. Neither party should alter the agreement once the contract has been signed, unless mutually agreed upon.

VISIT:
[http://www.azarts.gov/
grants/resources/#Arts
Learning Resources](http://www.azarts.gov/grants/resources/#Arts_Learning_Resources) to
view a Sample Artist
Contract.

EXECUTING A SUCCESSFUL RESIDENCY



During the Residency

During the project schedule pre, mid-point, and post project check-ins with the artist/staff/administration to ensure success of the project.



Invite/Promote/Share

Spread the word about the power of arts learning and how this experience has played an important role in your community.

Invite school board members, students, arts educators, civic leaders, administrators and/or elected officials.

Arrange for an article in your local newspaper or community newsletter. Invite student journalists to photograph and cover your event.

Host a community event to showcase student work to neighbors and parents. Be sure to honor stakeholders and other supporters.

VISIT:
<http://www.azarts.gov/news-resources/agency-publications/> and download “Building Public Value for the Arts” for more ideas.



Document the Residency

If you have secured grant funds as a part of your project, documentation will play an important role in your final reporting. Be sure to capture the residency from start to finish in film, video, artistic work samples and anecdotes. See the Program Evaluation section to help you in structuring this collection.

Use free web-based tools like Shutterfly, Glogster, or YouTube to create digital photo albums, posters, or videos to promote your project and events.



Send thank you notes to partners and stakeholders thanking them for their time and contribution to your project.

Be sure to **congratulate yourself and your planning team** on a well developed program and plan that ensures student access to quality learning in, through and about the arts. Together we can ensure that all students receive access to a quality education in the arts.



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ADDENDUM: SUCCESSFULLY FUNDING A RESIDENCY



Types of Grant Funding

- **Private Foundations** – A nongovernmental, nonprofit organization with funds (usually from a single source, such as an individual, family, or corporation) and program managed by its own trustees or directors. Private Foundations are established to maintain or aid social, educational, religious, or other charitable activities serving the common welfare, primarily through the making of grants.
- **Corporations** – Grant making programs established and administered within a for-profit corporation. Because corporate giving programs do not have separate endowments, their annual grant totals are generally related directly to company profits.
- **The Government** – The U.S. government offers funding for a wide variety of causes. Each year the federal government publishes the Catalog of Federal Domestic Assistance, which contains information on available programs as well as guidelines and procedures for applying.
 - ❖ **Arizona Commission on the Arts** – a State Arts Agency. The Arts Commission may be one of many resources available to you. Funds for residency support are available through the Commission's Arts Learning Project Grants. Awarded on an annual basis, these grants provide funds to support guest artist(s) fees, supply and travel-related costs.

SEE:
TEN TIPS FOR
GRANT WRITING

See the Commission's *Guide to Grants: Organizations and Schools* for more details and application information, available through the website or call (602) 771-6501 for more information.

Applications are due March each year for projects which take place July 1 through June 30. You are welcome to discuss your project plans with an appropriate Arts Commission staff member.

<http://www.azarts.gov/grants/organizations-and-schools/guides/>

For information on other funding opportunities visit
<http://www.azarts.gov/arts-learning/grants-and-funding/>.

TEN TIPS FOR GRANT WRITING

1. **Do your research.** A) Research the funding agency; B) Research information on grant writing and attend any workshops they may hold; C) Ask for sample successful grant applications to model your application after.
2. Carefully **read all of the guidelines** for funding. Follow instructions and submit all required material; incomplete applications are most often turned away.
3. **Start early.** Good planning takes 6-12 months; good applications take a month or more to research, write, review, revise, assemble, and submit.
4. Be realistic. **Create goals that are realistic** to the size of your organization.
5. **Plain speak.** Arts speak, educator speak, or the latest buzz words like "21st Century Learning", don't usually tell a reviewer much about your project, unless you have the research and programming to support your language.
6. Have several colleagues, and at least one reader not involved in your project, provide **review** of your narrative.
7. Budget accordingly. Prepare a **detailed budget** that includes all project costs. If the application has not asked for a budget narrative, take time to address key points throughout your narrative.
8. Include a program **evaluation plan** that describes how you will measure the success and challenges of your project.
9. Include a student **assessment plan** that outlines how you will measure students understanding of set learning objectives.
10. **Proofread!** Spelling and grammar errors do not convey a positive image.