

AN ARTIST IN OUR MIDST:

**Kentucky's
Artists in Residence
Programs
and What Makes Them
Work**

FY 2003-2004

**Kentucky Arts Council
Old Capitol Annex
300 West Broadway
Frankfort, Kentucky 40601-1942
(502) 564-3757 VOICE/TDD
(888) 833-ARTS (2787) Toll Free
(502) 564-2839 FAX**

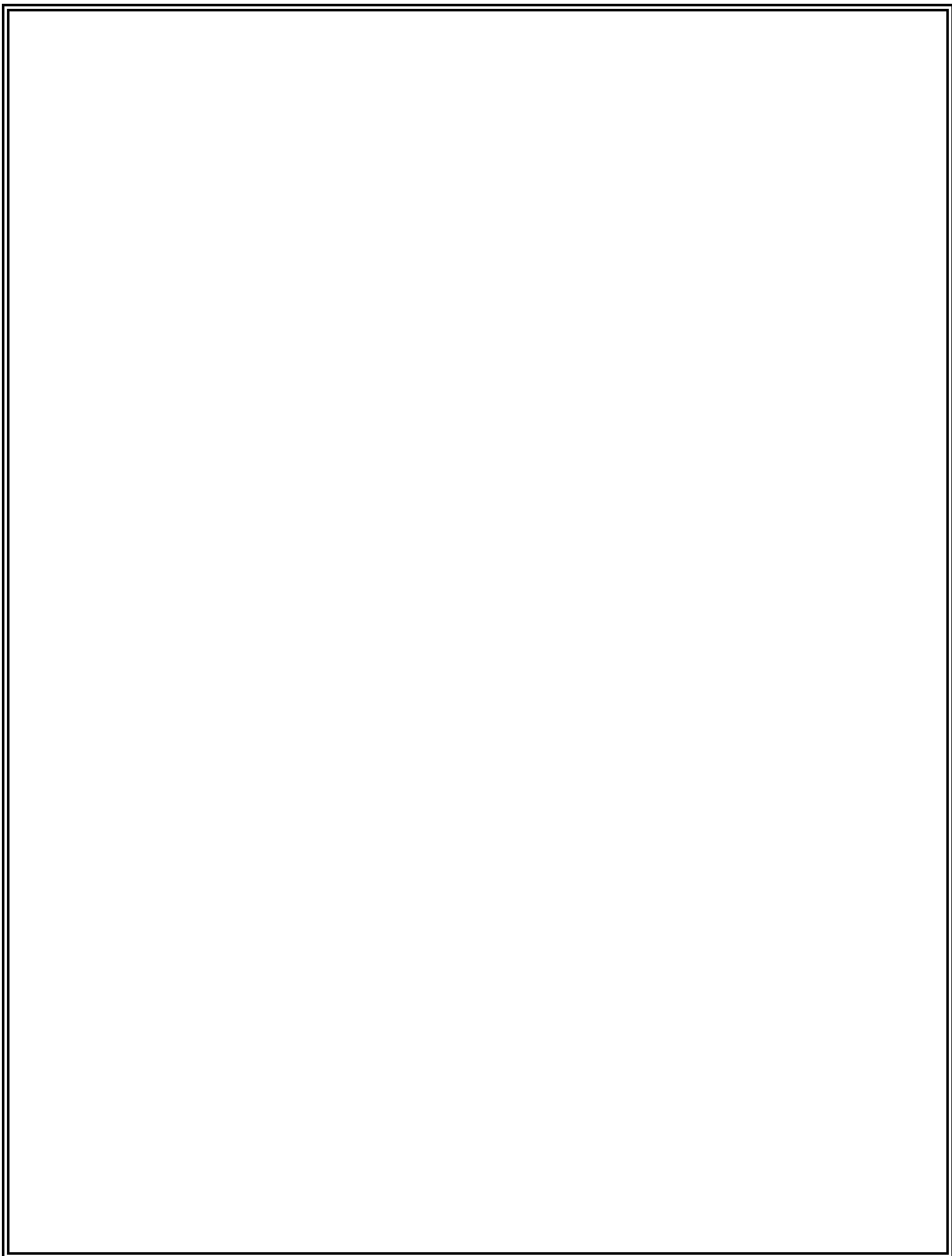


TABLE OF CONTENTS

INTRODUCTION	4
THE ARTS AND KENTUCKY'S EDUCATION REFORM EFFORT	5
KENTUCKY'S ARTISTS IN RESIDENCE PROGRAM	7
Air Goals	7
Funding	8
Residency Format	8
Site Selection	9
Artist Selection	10
ROLES OF THE ARTIST, SITE COORDINATOR, TEACHER AND KENTUCKY ARTS COUNCIL	11
The Artist	11
The Site Coordinator	12
Participating Teachers	13
The Kentucky Arts Council	14
MANDATORY ORIENTATION	14
PROFESSIONAL DEVELOPMENT	15
SCHEDULING	16
Short-term Residencies (AIR)	17
Short-term Residencies (TIP)	18
Long-term Residencies	23
COMMUNITY RESIDENCIES (CR)	27
LOOKING TO THE FUTURE (Tips on Follow-up, Funding sources, Advocacy, etc.)	31
DOCUMENTATION AND PUBLICITY	35
PROJECT EVALUATION	36
APPENDIX	37
Artists in Residence Components	37
The National Endowment for the Arts	39
The Kentucky Arts Council	39
Civil Rights Compliance	39

INTRODUCTION

Arts education in Kentucky has made great strides in the years since the advent of the Kentucky Education Reform Act. At no time in our nation's history have the arts enjoyed such prominence, with the number of people who feel that the arts are an integral part of a complete education growing steadily. Almost daily, our cause is strengthened by the publication of additional research that supports what we've know all along – that children learn better when the arts are an integral part of their educational environment. The Arts Education (AE) programs of the Kentucky Arts Council (KAC) have long been a leader in the movement to make the arts basic to education.

The KAC's residency programs are part of a nationwide effort to place professional artists into residencies in schools and communities to work and share their skills and insights with children and adults. Our residency program began in 1971 as Artists in the Schools with one poet and five sponsors. Now we have more than 50 carefully screened artists--working in a variety of arts disciplines--available for residencies throughout the state. These artists have many roles: advocates for the arts, role models of creativity for students, resources for teachers, and resources within the community. Still, we know that these artists are but one part of what is necessary to provide a quality arts education program for our children. All of those involved in a residency--teachers, administrators, parents, and others from throughout the community--play crucial parts in its success.

An Artist in Our Midst is intended primarily to introduce new residency sponsors and artists to our residency programs. I hope this planning guide will also stimulate new ideas for experienced participants who are continuing to sponsor or conduct residencies. It includes tips on various aspects of residency planning, culled from the experiences of past participants--artists and sponsors. Keep in mind, however, that each residency is unique and its success depends upon joint planning between the artists and the sponsor as well as the creativity and hard work of all those involved.

We hope that students, teachers, administrators, parents and the entire community will benefit from partnership with an artist. Beyond that, we hope that those in your community who are not yet convinced of the importance of the arts in education will soon be part of the growing group who are. Toward that end, the information about various aspects of arts in education on the following pages may be useful. For artists in residence to be truly effective, it is imperative that they have at least a basic understanding of Kentucky's Arts and Humanities Core Content and Program of Studies and the integration of the arts across the curriculum. Sponsors and artists alike might use the information to clarify and advocate how the arts can strengthen and improve education in all areas of the curriculum.

Have a wonderful year and call on me whenever you need to.

John S. Benjamin, Director
Arts Education Programs
KENTUCKY ARTS COUNCIL
February 10, 2003

THE ARTS AND KENTUCKY'S EDUCATION REFORM EFFORT

"Each child, every child in this Commonwealth must be provided with an equal opportunity to have an adequate education."

Kentucky Supreme Court Opinion
Rose v. Council for Better Education, Inc.

In its landmark decision on the constitutionality of Kentucky's system of public education, the Kentucky Supreme Court noted seven capacities that must be provided for every child of the Commonwealth in order for children to receive an adequate education. Of these, my favorite is "sufficient grounding in the arts to enable each student to appreciate his or her cultural and historical heritage" (June 8, 1989). This ruling gave official recognition to the concept that the arts must be more than an enrichment activity. They must be an integral part of every child's basic education.

The decision to integrate arts into the curriculum was based on research literature from the past 30 years. This research points to the fact that the implementation of a comprehensive and intensive arts program in schools helps schools reach their broader educational goals (such as Kentucky's Academic Expectations and Core Content for Assessment). "High quality arts education programs, based on a curriculum, taught by qualified teachers, and supported by arts resources from cultural institutions and artists, have been proven to support other quality goals of schools..." (J. McLaughlin, *Building A Case for Arts Education: An Annotated Bibliography of Major Research*, KAAE/KAC, 1990).

Arts education has been shown to increase daily attendance because students enjoy the alternative and challenging learning activities provided by the arts. The arts increase a student's sense of self-worth and esteem and can assist in bridging cultural gaps in understanding. The arts have been shown to increase communications and literacy skills and provide an invaluable tool for working with students with special needs or limited English proficiency. There is some indication that the arts help in increasing test scores in other academic content areas as well (McLaughlin, 1990, pp. 17-35).

To provide educators with assistance on the implementation of the Kentucky Education Reform Act (KERA), the Kentucky Department of Education has published a series of documents designed to guide curriculum development and instruction in the classroom. *TRANSFORMATIONS: KENTUCKY'S CURRICULUM FRAMEWORK* (KDE, 1993) offers explanations of the Academic Expectations, ideas for teaching strategies and activities, and resources to assist teachers in developing curriculum and instructional units (*Framework*, p. I).

The arts appear in this document in two ways. First, they are addressed specifically as a separate curriculum area under Learner Goal 2: Application of Core Concepts and Principles (*Framework*, Volume I, Arts and Humanities, pp. 149-180). This section outlines the specific learning goals in the disciplines of visual arts, theater, dance, and music. The goals set forth in the *CURRICULUM FRAMEWORK* have been further refined and clarified in *THE PROGRAM OF STUDIES* (KDE, revised 1998), which identifies overall academic content to be included in the curriculum, and the *CORE CONTENT FOR ASSESSMENT* (KDE, V3.0, 1999), which represents content that has been identified as essential for all students and will be included in the state assessment.

Both documents explain how education in the arts implements the Supreme Court decision. “Through the study of the elements and skills of each art form (dance, music, theatre, visual art) students begin to understand and develop an appreciation of their own cultures, cultures of others, and how place and time has influenced artistic expression” (*Program of Studies*, p. 29).

In addition to appearing as a separate curriculum area, the arts are found throughout the CURRICULUM FRAMEWORK in all subject areas under the heading “Applications across the Curriculum.” These sections provide useful information on developing a challenging new approach to educating students *through* the arts. The arts enable students to achieve at high levels and provide educators with effective instructional strategies that ensure that learning is achieved in a fun, challenging and stimulating manner. The role of the arts as an innovative approach to teaching across the curriculum is also emphasized in the *Program of Studies* and *Core Content*.

“The Arts and Humanities have unique qualities that are distinctly different from any other curricular area. They also share many properties and connect with almost all other subjects in the curriculum” (*Core Content, Arts and Humanities*, p. 3). “Since all Kentucky students are assessed in the Arts and Humanities, it is important that specialists and generalists work together to provide arts instruction so that students can acquire the necessary knowledge and skills for participating in, responding to, and appreciating the arts” Art specialists and classroom generalists share the responsibility “for teaching ‘in,’ ‘about,’ and ‘through’ the arts: 1) teaching ‘in the arts’ addresses the *creating* and *performing* components of arts instruction; 2) teaching ‘about the arts’ places emphasis on responding to the arts in relation to a specific knowledge base; 3) teaching ‘through the arts’ is an integrated (humanities) approach to help students gain an *appreciation* for the arts through the historical and cultural influences the arts have had on societies throughout the world” (*Core Content, Arts and Humanities*, p. 6).

The arts also play a critical role in other aspects of assessment, such as portfolios. Students now create writing portfolios that showcase their best writing, including creative writing. Kentucky Early Learning Profiles (portfolios for primary students) include entries on communicating through the arts.

The Kentucky Arts Council, through its Artists in Residence program, supports the goals of education reform by placing professional artists in the schools to collaborate with teachers on implementing full integration of the arts into their curriculum. Artists are provided with professional development on the implementation of the Program of Studies and Core Content for Assessment. They bring to the classroom and to the professional development workshops they provide for teachers the unique perspective of the practicing, professional artist.

KENTUCKY'S ARTISTS IN RESIDENCE PROGRAM
(Postmark deadline for AIR applications is January 21, 2004)

The Artists in Residence (AIR) Program places outstanding professional artists into residences in Kentucky schools and communities to support the implementation of the Program of Studies by working, demonstrating their art forms and sharing their ideas, creativity and talents to integrate the arts across the curriculum. The program is based on the premise that when artists, students, teachers and community members work together, the educational experience of all groups is enriched.

AIR is one category of grant support available in the Kentucky Arts Council's Arts Education Program. This program's purpose is to demonstrate the important part the arts play in education and the value of artists in this process.

AIR GOALS

In order to demonstrate the importance of the arts in education and the value of artists in this process, artists' residencies are designed with these goals in mind:

1. to develop an appreciation for, understanding of and support for the arts and for education in the arts;
2. to provide opportunities for students of all ages to be directly involved in an art form with practicing artists;
3. to support the professional development and artistic growth of outstanding professional artists;
4. to enhance professional development in the arts for teachers;
5. to assist in the local implementation of the Kentucky Education Reform Act, which includes the arts as an integral part of the Academic Expectations, Core Content, and Program of Studies;
6. to encourage artist/teacher collaborations on ways of integrating the arts across the curriculum and of strengthening arts instruction; and
7. to explore ways of capitalizing upon the presence of an artist in the creative life of a community.

FUNDING

The program is administered by the Kentucky Arts Council (KAC), an agency within the Education, Arts and Humanities Cabinet, in cooperation with the National Endowment for the Arts (NEA). Sponsors contribute a portion of the funds necessary for a residency and certain in-kind services (e.g., space, materials for students, administrative support) as a match for state and federal funds. Sponsors pay their cash match directly to the KAC; the KAC handles payment of the artists' stipend and, where applicable, any other funds that may be a part of an AIR grant, (e.g., fees for visiting artists).

RESIDENCY BUDGET TABLE

Residency Length	Years in Program	KAC Grant Award (Maximum)	Sponsor's Cash Match (Minimum)
48 days	Year 1	\$5760	\$2880
	Year 2	\$4320	\$4320
36 days	Year 1	\$4265	\$2135
	Year 2	\$3200	\$3200
20 days	Year 1	\$2325	\$1225
	Year 2	\$1775	\$1775

These figures include the amount paid as stipend to the resident artist and the amount allocated for visiting artists and their travel expenses (\$200.00 for the 20-day residency, \$ 640.00 for the 36-day residency and \$ 960 for the 48-day residency). They do not include the in-kind support required of sponsors nor do they include additional expenses absorbed by the KAC (e.g. artists' travel costs for interviews and specified planning/orientation meetings, stipend increases for experienced artists, and airfare for out-of-state artists).

RESIDENCY FORMAT

Residencies of 20 days (apx. 4 weeks), 36 days (apx. 12 weeks) and 48 days (apx. 16 weeks. See TIP and CAR guidelines for other options) are offered in the following:

Dance/Movement	Folklife	Folk/Traditional Arts
Literary Arts	Media Arts	Music
Storytelling	Theatre	Visual Arts

(For a description of these AIR disciplines, see the Appendix.)

Scheduling for these residencies is flexible. Sponsors must bear in mind that the artists are professional, working artists and, therefore, will have other professional commitments. Artists must bear in mind the demands of the school calendar. In general, a 20-day residency will be accomplished in four to six weeks, a 36-day residency in nine to twelve weeks, and a forty-eight day residency in twelve to sixteen weeks.

Each residency is special and designed to fit the unique needs of the sponsor and strengths of the artists, but all residencies share certain characteristics:

- the schedule must include required teacher professional development as described on page 15;
- the program's emphasis is on the artist as practitioner, rather than as a teacher in the usual sense;
- core groups work with the artist over an extended period of time;
- visiting artists complement the work of resident artists during longer residencies.

SITE SELECTION

Any elementary or secondary school or nonprofit community or arts organization may apply to sponsor an AIR residency (**January 21, 2004 postmark deadline for AIR applications**). Joint applications are encouraged. Community colleges, universities and colleges are eligible only as joint sponsors with elementary and secondary schools. Potential sponsors apply for a specific discipline, not a specific artist. Once a sponsor has been approved to host a residency, the sponsor will have the opportunity to interview artists in that particular discipline and make their selection.

Applications are evaluated by a panel of knowledgeable educators, artists and arts administrators using these criteria:

- compatibility of sponsor goals and residency plans with AIR Guidelines (e.g., a demonstrated sensitivity to the artist's needs and an understanding of his/her role; realistic expectations for the residency; a commitment to focusing on an in-depth program for core groups, a commitment to providing professional development sessions for teachers);
- evidence of a broad base of support for the residency;
- need for the program;
- plan for follow-through (e.g., for school-based residencies: the relationship of the residency to local plans for developing or strengthening ongoing arts education programs and for implementing the Program of Studies);
- active participation of teachers in residency activities through development of collaborative projects with the artist, scheduling of professional development workshops, and development of teacher materials and resources ;
- ability to provide strong local coordination and administrative support (e.g., demonstrated understanding of the demands which will be placed on the site coordinator; possibility of release time if the site coordinator is a teacher; formation of coordinating committee for long-term residencies);
- ability to provide the required match, both financial and in-kind

Additional factors taken into account by the panel when looking at the total program for the year are the range of disciplines represented, the distribution of sites across the state, residency length, evidence of cooperative planning, and each applicant's effective use of previous grants, including prompt and complete reporting practices.

ARTIST SELECTION

Artists apply directly to the KAC (January 15, 2002 postmark deadline) and their work is juried by a panel of professionals for each discipline. If their work is judged to be "of the highest professional quality", they are interviewed by a second panel to determine their ability to communicate their art form in a residency situation. With the KAC board's approval of this panel's recommendation, the artist is placed on the KAC's roster of artists approved for residency work. AIR sponsors who have been approved to host a residency have an opportunity to interview each of the roster artists from their particular discipline on April 17, 2002 at the Kentucky Center for the Arts. Sponsors are encouraged to select the person they feel will work most effectively in their situation. (Our goal is to ensure that the artists chosen are producing work of high quality and are well suited to working in Kentucky schools and communities.)

ROLES OF THE ARTIST, SITE COORDINATOR, TEACHER AND KENTUCKY ARTS COUNCIL

THE ARTIST

The role of the artist is, essentially, to implement the residency in the spirit of the AIR goals and guidelines, keeping in mind the needs and ideas of the school and community. He or she is a resource to the school and community. Among the activities an artist might be expected to organize are hands-on classroom activities, teacher professional development sessions, lecture/demonstrations, parent workshops, individual or community classes, talks to community groups, performances, readings, and exhibits. A folklife residency might also include a survey of the community's traditions and traditional artists. In all cases, the artist (or folklorist) is there as a practicing professional and exemplar, not as a substitute teacher.

The artist is responsible both to the KAC and to the sponsor and communicates regularly with both. He or she assists the coordinator in planning, schedule development, follow-through and evaluation and completes required reports for the KAC.

Artists are expected, among other things, to:

- understand the Kentucky Arts Council's Artists in Residence Program and develop effective activities which carry out the program's goals. The artist also functions as a link between the KAC and the school/community;
- understand the appropriate Academic Expectations and relevant sections of the Core Content and Program of Studies and provide professional development for teachers in these areas;
- get to know the residency site as well as possible, given the residency length;
- work closely with teachers on the design, implementation and evaluation of arts projects. Every artist and teacher needs to figure out how they will work together in the classroom. The artist should explore the possibility of collaborative projects and teacher workshops, help teachers plan follow-up activities, and show how his/her activities tie into the curriculum;
- conduct the residency in a professional manner and serve as a role model. Where possible, the artist should provide students, teachers and the community with opportunities to see him/her at work as an artist. Consider these activities: open studio visits or open rehearsals; an exhibition and gallery talk; a slide presentation; a reading; a performance, a film or video showing. Artists might also inform teachers about field trip opportunities where the students could see him/her in a professional setting, such as a performance or at a show or festival.

THE SITE COORDINATOR

The site coordinator is the person who works most closely with the resident artist, helping with scheduling, orientation, publicity, documentation and evaluation, among other things. In some school systems, the instructional supervisor, federal programs coordinator, interested administrator, or family resource/youth service center coordinator shares the coordinating role with a teacher in the school. A community liaison person can also help coordinate a residency. Some sponsors employ a planning committee. A committee makes good sense for long-term residencies and for residencies involving more than one school. Such a committee might include a representative from the central office, a representative from each school (principal, teacher, and/or family resource/youth service center coordinator) and a community liaison. In cases where more than one person is involved in coordinating a residency, a decision should be made about the division of responsibilities, particularly who will be the KAC's direct contact person.

Site coordinators from across the state have helped us list the major responsibilities of a coordinator. The site coordinator:

- attends the KAC's mandatory summer orientation;
- understands the overall goals of the KAC's AIR program as well as the goals and expectations of the residency sponsor;
- prepares the school and community for the artist's arrival and activities, making sure they understand the AIR program and the artist's role;
- introduces the artist to the school and community (e.g., by arranging a way for the artist to meet the faculty before the residency begins; by publicizing the program; by arranging contacts with key community people/groups--the librarian, agricultural extension agent, etc.) This is particularly important if the residency is to be a success;
- gives support and guidance to the artist, particularly during the first few weeks or so. Your artist will need time to become acquainted with the school and community as well as help finding inexpensive but nice accommodations (for which the artist is financially responsible). He or she will want to know the traditions and customs of the area, and will appreciate school handbooks, maps and other helpful information;
- helps plan the artist's schedule--with the artist, administrators, teachers and others involved in the program;
- looks for creative ways of utilizing the artist (e.g., by arranging special projects, incorporating the artist into curricular areas, inviting her/him to participate in local career education programs, encouraging projects, which involve persons with disabilities);
- explores possible follow-up activities;
- keeps a record of the artist's visit, helps the school evaluate the program and submits a final report to the KAC

A word about the artist's accommodations: Imagine driving to a community where you've never visited before, conducting five days of intensive workshops for people you've never met, spending each night in an expensive hotel room with few amenities and no kitchen facilities, and using your weekend driving to another community. Obviously, coordinators must help artists find accommodations. Put yourself in the artist's place and think of places in your community where you would feel comfortable. Perhaps someone in your organization can find rental property that could be rented on a short-term basis—or provided free as a community service! Some artists may commute from their own homes, some may feel comfortable staying in a private home that you can identify, but some need the privacy of separate lodgings in your community. Artists and coordinators should feel free to be honest when discussing accommodations. **Remember, finding the artist suitable, inexpensive accommodations is the sponsor's obligation.**

From experience, we have found that a good coordinator:

- is creative, well organized and flexible;
- gets along well with teachers and administrators, and has their respect;
- knows the school and community;
- has the time to give to the program;
- is willing and able to attend the mandatory summer orientation;
- is willing to compile the required reports;
- and, most important, is genuinely interested in the program and wants to work with an artist.

PARTICIPATING TEACHERS

Developing creative partnerships among teachers and artists is one of the major goals of the KAC's AIR Program. Obviously, then, the teacher plays a very important part in a residency. The site coordinator has the responsibility of identifying teachers who most want to participate in a residency and of preparing them for their participation.

Teachers can contribute to the success of the residency by:

- attending professional development sessions presented by the artist;
- providing the artist with information about his/her class and curriculum plans; and with her/his ideas about how the artist might fit into the curriculum or help in a specific area;
- remaining in the classroom as an active and positive participant. Artists are not trained teachers and must rely on the teacher's expertise in classroom management. **Under no circumstances are artists to be left alone in a class;**
- being flexible and adaptable;
- preparing his/her class for the artist and the artist's activities prior to the residency and developing follow-up activities for use after the artist's departure or for integration into future lesson plans;
- taking time to discuss with the artist her/his ideas for class or to plan collaborative projects as well as to evaluate activities and offer advice, encouragement and assistance;
- helping the site coordinator evaluate the residency and plan for the future.

THE KENTUCKY ARTS COUNCIL

Artists and coordinators can expect the assistance of Kentucky Arts Council staff in, for example, the following areas:

- liaison with the Kentucky Arts Council, the National Endowment for the Arts, and other agencies, groups and individuals associated with the program;
- site and artist selection, preparation and follow-up;
- assistance with scheduling, resources, program development, budget, etc.;
- trouble-shooting, if necessary;
- support;
- providing information regarding community arts resources.

We welcome the opportunity to talk with site personnel by phone or in person and visit sites from time to time during the year. KAC Circuit Riders (regional representatives) are always glad to help sponsors and artists explore ways to maximize the impact of the residency and to connect the residency with other regional arts programs and events.

A number of resources dealing with the AIR program and with arts in education in general are available on loan from the KAC.

MANDATORY ORIENTATION

Mandatory AIR Orientation is scheduled in late July for artists, coordinators and other site representatives. The first day and a half are set aside for orientation and training of artists. For the following two and a half days, artists and site representatives join together for a variety of activities, including an introduction to the program, the KAC and arts education; small group discussions on topics such as community involvement, planning for follow-through or planning for inclusion of students with special needs; an artists' showcase; and hands-on workshops in each AIR component.

The orientation also provides an opportunity for artists and coordinators to begin planning for their own residencies. One item that can be discussed at this time is site preparation. One way to avoid potential misunderstanding about the program and the artist's role and responsibilities is to plan ways of preparing the site for the artist's visit and introducing the artist to key people (the teaching staff, for instance) when she or he arrives.

PROFESSIONAL DEVELOPMENT

Professional development for teachers is a required component of each residency, with the exception of the Teacher Incentive Project and the Community Artist Residency (discussed later).

Required Professional Development Table

Residency Length	Minimum Clock Hours Required
48 day	6
36 day	6
20 day	3

While all participating teachers must attend at least one professional development session with the artist, it is not required that every teacher participate in every session. In a 48-day residency, for example, the artist might present two 3-hour sessions for two different groups of teachers. Teachers whose classes are not participating in the residency may be invited to attend the professional development workshops, as long as the sessions are not overcrowded. Twenty-five teachers is the recommended maximum number for a workshop.

Professional development does not have to occur in consecutive blocks of time or days. It may be spread out over the course of the residency and may include, for example, such time as an artist/teacher orientation (at the start of the residency) and a planning session for follow-up activities at the end of the residency. Professional development workshops may occur during the summer preceding the residency, even before the mandatory orientation, with approval from the KAC.

The professional development workshops will be provided by the artist in residence (and, in some cases, visiting artists) and will focus on enabling teachers to increase their personal and professional comfort level with the art form and with integrating the arts into the daily curriculum. If presented prior to or at the outset of the residency, they also allow time for artists and teachers to collaborate on the development of residency projects. PD workshops help to ensure long term benefits from the residency. The KAC encourages districts to provide PD credit to teachers that attend the residency PD workshops, but other arrangements are possible. Professional development can be presented during common planning time or as part of regularly scheduled staff development sessions, or teachers could receive a stipend for attending after school sessions or release time to attend sessions during the day.

SCHEDULING

Scheduling often seems like the thorniest problem facing coordinators and artists. Probably the best way to confront scheduling is to be flexible, communicate openly and think creatively. Variables to be considered at the outset include stipulations in the AIR Guidelines, the school's and the artist's goals, the timing of professional development workshops, residency length, and the number and kinds of special activities participants would like to see occur during the residency.

In general, an artist's working day consists of the equivalent of either four classes or three hours of professional development for teachers. Classes may vary in length from thirty minutes to sixty minutes. Special events may be substituted for classroom activities as agreed upon by the sponsor and the artist.

Inevitably artists and coordinators face a common scheduling problem: how to make everyone feel involved and still provide an in-depth experience in the arts. When you begin devising solutions to this problem, remember this: "A one-time encounter with the artist can stimulate interest and create awareness of the art form, but cannot allow the student the opportunity to exercise his /her own creative potential--a basic element of the program." (Nebraska AS/C Guidelines).

The short-term residency may seem to demand more from the site coordinator since so many details must be attended to before the residency even begins and since she/he must be on top of the residency throughout the duration. On the other hand, the site coordinator of a long-term residency must realize that his/her commitment goes beyond the initial planning and introductory phases. Artist/coordinator contact is maintained throughout a successful residency; this ensures that progress can be determined, problems can be nipped in the bud and planning can be ongoing.

In both kinds of residencies, coordinators need to figure out how they can best alert the school/community to the artist's arrival and role and how they can introduce the artist once he/she arrives. Artists should be prepared to provide information and materials about themselves, their work and their ideas on how they can be a resource (with possible activities). Together, artists and coordinators need to schedule an event which focuses on the artist as an artist, e.g. an open studio, an exhibit or showing of the artist's own work, a reading, a performance.

Through the years we have experimented with a number of scheduling arrangements. Here are some tips to help you as you develop a schedule for your site. Bear in mind that the final schedule must be in keeping with the AIR Guidelines and agreed to by both the artist and the site. The KAC Arts Education director can help site people devise this schedule.

SHORT-TERM RESIDENCIES

AIR 20 DAY AND TEACHER INCENTIVE PROGRAM (TIP) RESIDENCIES

20-DAY RESIDENCIES

The artist conducts four classes per day or three hours of professional development per day during the 20 days, which can be spread over a four to six-week period. A minimum of three hours of professional development must be presented. All core classes must meet with the artist at least ten times during the course of the residency. Non-core classes should meet with the artist at least five times. Special care should be taken to ensure that children from the various racial/ethnic groups represented in your community and that children with disabilities are included in these groups. A special event may substitute for one or more classes. A fund of \$200 is available for visiting artists. Visiting artists may collaborate with the resident artist on an activity or present an independent activity coordinated by the resident artist. The resident artist may bring in the visiting artist to work with classes and/or the PD sessions.

To take advantage of the short period of time, consider the following:

- A basic goal of the program is to give students an in-depth experience with an artist. For this reason, the artist must meet with the same groups of students over an extended period of time (at least five class periods or sessions).
- The smaller the class the better. Classes should not be combined into large groups for workshop sessions.
- Select a core group (or groups) to work with the artist during the residency. There are several ways to do this: let the class of a teacher who especially wants to work with an artist be the core group--this is particularly effective since teachers are required to remain with their classes; select a particular subject area, grade level or special program; allow interested students to volunteer for the group.
- **You may have to face the fact that everyone cannot be involved.** Schedule special one-time activities for others who are not in the core group(s), e.g., an open studio (artist demonstrates, discusses his/her work, answers questions); older students who have worked with the artist may tutor younger ones; a lecture/demonstration or a performance, etc., as an assembly program. Sometimes participating students perform, exhibit or read poems for students who did not get to work with the artist.
- If possible, have a room available where students can come to work with the artist. For a visual arts residency, it is ideal if the artist can be provided with a room that will be his/her studio throughout the residency. Children can work with the artist either in the studio or in the regular classroom but try to avoid the “art cart” approach.
- Most artists prefer to have at least one break scheduled into their day. Some will need set-up time between classes. Consult with the artist about their needs.
- While short-term, school-based residencies may limit the artist's ability to reach into the community, think of one or two activities that can be accomplished. Perhaps a presentation for the PTA or PTO, an exhibit within the community, an adult workshop for one evening, a visit by students to a nursing home.

TEACHER INCENTIVE PROGRAM (TIP)

PURPOSE/GOAL OF THE TIP

1. To enable teachers to collaborate with practicing professional artists on the design and implementation of innovative projects using artists' residencies of five or ten days to integrate the arts into the classroom or to strengthen their teaching in the arts.
2. To involve students and teachers directly in the creative process during an artist's residency.
3. To focus on the needs and ideas of a single teacher or group of teachers working together.

TIP PROJECT DESCRIPTION

In the Teacher Incentive Program, (unlike the AIR program) the artist is involved in the application process. A teacher (or group of teachers) works directly with an artist to design a project, complete with evaluation and follow-through ideas. The project must involve the students and teachers directly in the creative process during an artist's residency of five or ten days. The artist is available for the equivalent of four class periods daily (30-60 minutes each), with each student group meeting with the artist a minimum of five times during the residency. Special events or professional development workshops can be substituted if mutually agreeable to the artist and teachers. Projects may focus on any artistic discipline or combination of disciplines, except Folklife.

ELIGIBLE APPLICANTS

Any teacher or group of teachers currently teaching in an elementary or secondary, public or non-public school may apply. (Postmark deadline for applications is October 15, 2003 for projects to take place from January, 2004 through June, 2004 and March 1, 2004 for projects to take place between July 2004 and December 2004.)

AMOUNT OF ASSISTANCE

Grants of up to \$1,050 are available to pay artist's fees and expenses. Generally, an artist is paid \$800.00 per week for four classes per day. This amount includes the artist's stipend and expenses. Teachers (Sponsors) may apply for up to \$525.00 per week, matching the grant with \$275.00 per week from local funds. A check made to The Kentucky State Treasurer in the amount of the sponsor's match must be sent to the KAC office one month prior to the start of the residency. In the case of residencies occurring in January, your check must be sent within one month of receiving notice of the approval of your application. In addition, local funds are required for the cost of student materials and any other project expenses. If the artist does not reside in the community, the sponsor must assist the artist in finding suitable and reasonable accommodations, for which the artist will be financially responsible.

TIP BUDGET TABLE

Residency length	KAC Grant Award (Maximum)	Sponsor's Cash Match (Minimum)
10 days	\$ 1,050	\$ 550
5 days	\$525	\$ 275

ARTIST SELECTION

Artists may be selected from the KAC's roster. These artists have been juried by a panel of arts professionals which ensures that their work is of high quality. A second panel has interviewed each artist to ensure that he/she has the ability to communicate well in a classroom situation. Most roster artists have experience working in Kentucky schools.

High quality professional artists **not** on the roster may also be eligible for TIPs. They must meet the same general guidelines as those in the AIR program with regard to skills and ability to work in the classroom. Documentation of those skills (resume, slides, tapes, etc.) must accompany those TIP applications requesting **non-roster** artists.

Whether the artist is a KAC roster artist or not, she/he must be directly involved in the application process.

SCHEDULING

TIP projects last five or ten days. Typically, the artist works with four classes per day for one or two weeks, but many modifications of this basic schedule are possible.

Sample Schedules: Short-term Residencies

First, remember that no ideal model schedule exists. Each residency is unique and no one model fits the variety of artists and sites in the program. Coordinators and artists should develop their projects in conjunction with interested faculty and appropriate administrative staff, keeping in mind the TIP Guidelines, each artist's strengths and the site's objectives.

Having said this, here are a few models, based upon schedules developed in the past. For additional help, solicit specific advice from veteran program participants or KAC staff.

Example: 1 week TIP

Folk Dance Residency/Elementary School Level

For this project, the music and physical education teachers rearranged their schedules so that they could both work with the artist and the target classes. substitute teachers were employed when necessary.

	M	T	W	T
8:30-9:30	Core class - Fourth grade-----			
9:30-10:30	Core class - Fourth grade-----			
10:30-11:30	Core class - Fifth grade-----			
12:30 - 1:30	Core class - Fifth grade-----			
1:30-2:30	Teachers/Artist meet to plan week.			

On Friday, the teachers and the artist met for three hours to develop a written lesson plan for the dance unit, with adaptations for different grade levels.

A dance assembly for the school and parents was coordinated by the teachers after the residency.

Example: Two Week TIP

Theatre Residency/High School Level

First Week

M T W T F

1st period Core group: Drama elective -----
2nd Core group: US History class -----
3rd Break
4th Core group: English class/drama unit -----

After school	Teacher workshop 3 hour	Workshop for drama club Core group 1 hour	Workshop for drama club Core group 1 hour
---------------------	----------------------------	---	---

Theatre Residency/High School Level

Second Week

M T W T F

1st period	Core group: Drama elective -----	Core groups share what they've learned
2nd	Core group: US History class -----	
3rd	Break	
4th	Core group: Senior English class -----	
5th	Performance in assembly for all senior classes	Performance in assembly for all junior classes

After school	Workshop for drama club Core group 1 hour	Workshop for drama club Core group 1 hour	Drama club visits senior center-1 hour
---------------------	---	---	--

Example: 20 Day AIR

Literary Arts Residency/Middle School Level

<u>Class/Group</u>	<u>Activity</u>	<u># Sessions</u>
Faculty	Workshops on how to integrate writing across the curriculum, edit a student anthology Planning/evaluation	1 3 hours total
Core groups: two 6th grade English classes, two 6th grade social studies classes	Variety of writing activities	10 each 40 total
Non-core groups: one 7th grade English class, two 7th grade science classes, and one special education class	Variety of writing activities	5 each 20 total
Visiting Artist with non-core groups	Joined writer for an activity integrating music with poetry	4 sessions
Non-core groups: three After school enrichment classes	Variety of writing activities	5 each 15 total
Community group	Evening workshop for adults	1
School/community	Readings by poet and students	1
TOTAL SESSIONS RESIDENT ARTIST: 80		
TOTAL SESSIONS VISITING ARTIST: 4		

In addition, the poet organized two displays of student writing in the school and a community building.

LONG-TERM RESIDENCIES

Obviously longer residencies allow more time for artists to work with interested students, to organize activities within the community and to become a part of the school and community. There's even time to alter the schedule mid-way through the residency if the first schedule doesn't seem to be working. Long-term residencies are 36 days (generally 9-12 weeks) or 48 days (generally 12-16 weeks) in length.

Professional development sessions (total of 6 hours) can occur at any time during the residency, although it is particularly effective to schedule at least an orientation for teachers at the outset of the residency. This allows the artist time to collaborate with teachers on mutual ideas for the development of the project.

Space becomes a more important consideration in a long-term residency. Artists are more apt to need access to an office, classroom or studio. In a visual arts residency, a secure, well-lit studio, accessible to water and available to the artist, is the best option. If this is not possible, the KAC will work with the artist and sponsor to find a suitable situation for the residency.

For a 36-day residency, the artist presents the equivalent of four classes or three hours of professional development per day over a 9-12 week period. Some of the suggestions given for short-term residencies apply to these residencies as well. However, more core groups can participate and more special activities can be scheduled. The artist may work in no more than two school buildings over the course of the residency. The artist must meet with each core group a minimum of eleven times and with each non-core group a minimum of six times. A minimum of six hours of professional development will be provided by the artist (or a visiting artist) with all teachers involved in the residency participating in at least one session. Other teachers are encouraged to take advantage of this opportunity.

There are many ways to approach scheduling a 48-day residency. One aspect good schedules have in common is balance: the artist has adequate time not only to work with participants but also to work on his or her art, since it is the continued production of art that makes the resident the resource--a working artist--he/she is meant to be. The standard schedule is four classes per day (or three hours of professional development), three days per week for sixteen weeks. Sponsors and artists may make mutually agreeable modifications to this schedule (i.e. four, or even five, class days per week on occasion to shorten the overall length of the residency) to allow the artist to meet professional demands. Although it is sometimes appropriate for an artist to visit a core group once a week over an extended period of time (as in the case of a literary artist who might want to allow students time to work on a piece of writing in between visits), the artist should not be considered an itinerant teacher. Periodic planning/reviewing sessions among teachers, coordinators, and the artist are a must.

For a 48-day residency, the artist may work in no more than two school buildings over the course of the residency. The artist must meet with each core group a minimum of sixteen times and with each non-core group a minimum of eight times. A minimum of six hours of professional development will be provided by the artist (or a visiting artist) with all teachers involved in the residency participating in at least one session. Other teachers are encouraged to take advantage of this opportunity.

During long term residencies, funds are made available for visiting artists (\$ 640.00 for a 36 day residency, \$ 960.00 for a 48 day residency). These funds can be used for stipends and travel expenses for artists selected by the resident artist to complement his/her work in the school. The visiting artists might work with the core groups to help with some aspect of a project. A literary artist, for example, might help a videographer's students with the text for a production. These sessions should be presented by the visiting artist in collaboration with the resident artist. Visiting artists can also work with non-core classes to give their projects greater depth, or they can work with classes that are not part of the residency to give these classes a way to be involved in the residency. Visiting artists might also be engaged for a culminating event. In a folklife residency, local artists are typically recruited by the artist/folklorist.

The visiting artists are paid directly by the Kentucky Arts Council when the resident artist submits a request for payment.

Sample Schedules: Long-Term Residencies

Example: 36 day AIR

Media Arts Residency/High School Level

Week #1	M:	Three hour professional development for teachers (participating and other interested teachers)
	TW:	Basic skills for 4 core groups--an English communications class, a regular English class with a teacher who plans to correlate a writing unit with video, and 2 art classes
	ThF:	Artist's professional days
Weeks #2- 4	MTW:	4 core groups continue with simple assignments, move into group projects. Artist offers one Saturday workshop for community at local cable access (3 hours) and presents a program to the PTA.
	ThF	Artist's professional days
Week #5	MTWThu:	Each core group takes a field trip for an all-day shoot
	F	Artist's professional day
Week #6	M:	4 core groups meet.
	T:	Three hour professional development workshop on using video in the classroom is offered to all teachers who took first workshop.
	WThF:	Artist's professional days
Week #7	MT:	4 core groups critique work produced thus far and plan future projects. Artist and core group teachers assess residency thus far, plan rest of residency and set up weekly meetings to plan follow-through activities. Artist and core group teachers will meet for one hour each week (total six hours).
	WTh:	Basic skills for 4 non-core groups – social studies classes using video to record oral histories
	F:	Artist's professional day
Week #8	MT:	4 core groups
	WTh:	4 non-core groups work with artist on project
	F:	Artist's professional day
Week #9	M-F:	Artist's professional days
	M:	Visiting literary artist works with 4 core groups
	TW:	Visiting literary artist works with 4 non-core groups
Weeks #10-11	MT	4 core groups finish their projects.
	WThF	4 non-core groups finish their projects
Week # 12	MT:	Residency winds up with an exhibit of the artist's and students' work at the local library.

Example: 36 Day AIR

Folklife Residency/Elementary Level

Because of the nature of the discipline, the folklorist may spend more time in the community researching local traditions and tradition bearers and correspondingly less time in the classroom. Folklorists leave community research materials and suggested lesson plans with the school.

Week #1	M	Three hour professional development workshop. Folklorist introduces folklife/folk arts to faculty, discusses ways that local traditional artists and the Folklife Program's resource guide can be integrated into the curriculum. Sets up schedule of bi-weekly informal meetings to discuss residency and independent teacher activities.
	T-F	Folklorist meets with four core groups, discusses folklife and begins an introductory activity which helps them understand how traditions and arts are passed down, e.g. interviewing grandparents, collecting old family photos, collecting special family recipes. Sends notes home to parents to locate possible traditional artists. Discusses plans with teachers for their independent activities during week two
Week # 2	M-F	Folklorist's professional days. Teachers' independent activities using resource guide and folklorist's suggestions.
Week # 3	M	Folklorist meets with four core groups
	T-F	Field research in community – folklorist begins following up on leads, identifying local traditions, locating artists and planning school visits
Weeks # 4	MT	Continues work with core groups, planning with teachers, scheduling artists, preparing classes for artist visits.
	WThF	Professional time.
Week #5	MTW	Introduces traditional artist/s from the community to core groups; artist demonstrates and begins a group activity.
	ThF	Folklorist's professional time. The community artists continue working with students as visiting artists, assisted by the classroom teacher.
Weeks #6-11		Several possible scenarios: Traditional artists from community collaborate with folklorist on activities, or folklorist can develop long term project with core group/s and/or begin working with non-core groups. Special evening activities offered from time to time to parents and community.
Week #12		Culminating activities: exhibit of student projects, folk arts festival etc. Folklorist presents one hour professional development workshop for teachers, focusing on follow-up planning for post-residency activities.

Example: 48 Day AIR

Visual Arts Residency/Elementary Level

The residency involves two schools. This artist prefers to work in the classroom for several weeks in a row and then take a block of time for professional development.

<u>Class Group</u>	<u>Activity</u>	<u># Sessions</u>
Faculty	Professional Development Workshop	3 hours
Core groups: two 5th grades and two 4th grades	Mask making workshop and pottery workshops	16 sessions each, 64 total
Non-core groups: Three primary classes.	Activity integrated into social studies unit	8 each 24 total
Four primary classes.	Activity conducted by a Visiting artist (any discipline)	3 each 12 total
Community	Saturday Raku workshop	1 day, 5 hours
School/community	Show of artist's work and student work produced during residency	Organized during course of residency

TOTAL: 96 hours/sessions for resident artist, 12 for visiting artist

Repeat similar schedule (including professional development and visiting artist) at second school.

COMMUNITY RESIDENCIES (CR)

Many of the above suggestions for scheduling, as well as the suggestions for follow-through, seem to apply best to school-based residencies. Most artists' residencies are school-based, but community-based residencies are also possible.

Community Residencies (CR) are residencies sponsored by nonprofit groups other than schools, such as local arts councils and other community cultural organizations. The purpose of these residencies is still educational, but schools should not be the principal beneficiaries of the project. While artists in all residencies of 20 days or longer are expected to work in the community as well as in the schools, artists in community-based residencies should focus much more of their attention

on groups or institutions like nursing homes, facilities which serve persons with disabilities, local arts groups, homemakers, libraries, etc.

Some of the planning suggestions in this handbook may be adapted for Community Residencies, however there are many more possibilities to be innovative in scheduling activities for this grant.

The CR program supports the work of outstanding artists and folklorists who engage their work with the lives, aspirations and creativity of people in Kentucky communities and neighborhoods. Its purpose is to promote the individual and community self-expression, exploration and pride essential to both community and arts development.

Community Residencies can be up to one year in duration and applications are reviewed on an annual basis. Either a community sponsor or an artist may initiate the local planning required to secure a CR grant but they must develop the project together and make application jointly. **(Postmark deadline for CR applications is January 22, 2004).**

THE ARTIST'S OR FOLKLORIST'S ROLE

The Artist's or Folklorist's Role: The CR Program focuses on the role of the artist or folklorist and community as catalysts for creating community art, thus strengthening the community's cultural development. The artist or folklorist is a community resource--a spark for community inspiration, and a catalyst for community action--able to become involved in a variety of activities. The artist or folklorist must collaborate with local people on projects. Projects can involve history, cultural heritage, present challenges or celebrate the community's way of life and place. A community residency artist or folklorist must provide more than a series of formal classes or workshops, or isolated enrichment experiences. The artist or folklorist must partner with a strong sponsor that is genuinely able to provide the necessary environment for the residency.

The Sponsor's Role: The CR program sponsor must show evidence of strong local coordination and financial commitment. A residency coordinator must be selected to work with the artist or folklorist and the KAC and community sponsors must form a residency coordinating committee charged with the local planning, oversight, and evaluation of the residency. The coordinator must attend and complete a two and one half day retreat with the artist or folklorist during the summer.

The community sponsor is responsible for the travel expenses, lodging and food of the residency coordinator during the retreat. The KAC is responsible for the retreat expenses of resident artists and folklorists.

The sponsor is also responsible for the reasonable provision of materials required by the artist or folklorist and participants. The community sponsors will be responsible for providing adequate working space for the artist or folklorist. Office, classroom, studio or performance space is needed for many arts programs and the availability of such space will be an important factor in awarding grants. It is the responsibility of the sponsor to provide administrative support, including any printing, publicity, postage, secretarial and phone expenses.

Applicant organizations **should not** regard a CR residency as an opportunity to add staff, but rather

as a means for providing arts experiences as a way to facilitate community self-expression. A contract, outlining the responsibilities of both sponsor and artist or folklorist will be included with your Grant Agreement Form and can be acquired for perusal by calling the Kentucky Arts Council.

The Artist's or Folklorist's Activities: The pattern of activities is determined by the relationship and goals shared by each artist or folklorist and his or her community. Activities might include:

- organizing community, exhibits readings or performances;
- providing professional development for teachers and social service professionals;
- collaboratively organizing community celebrations or creative demonstrations of community concern;
- helping to develop projects that explore indigenous traditions or oral history;
- helping plan community arts projects that are multi or inter-cultural or inter-generational;
- working with existing community institutions to provide programs;
- organizing new groups;
- working with youth at risk; or
- cultural surveys or other folklife related projects

The focus is collaboration and community involvement. The preceding list is not intended to be definitive or limiting. The KAC is eager to explore new or additional ways to complement the work of resident artists or folklorists during the residency period. Whatever the activities, residencies emphasize the participation of community people in the creative process; therefore, art products such as a literary magazine or a play should not be viewed as the primary goal, but as a by-product of the residency.

It is expected that a community residency will also further the professional growth of the artist or folklorist. The artist or folklorist and sponsor should plan together how best to utilize the artist's or folklorist's time. The artist or folklorist should work, on average, twenty hours per week in the community, with the remaining twenty hours spent on his/her own work. Scheduling of working hours is the responsibility of the artist or folklorist and sponsor and can be as flexible as needed. **Under no circumstances should the artist or folklorist abandon his or her own work in order to focus exclusively upon the organization of community cultural activity.**

Each community residency is a unique collaboration between an artist or folklorist and a community. The following sample schedule of a two-week period during a residency should be regarded only as a model for developing a schedule, not as a rigid guideline.

Community Residency: Sample Two Week Schedule

Literary Arts

Week One:

- Mon.: Writer meets with coordinating committee to discuss parameters and establish guidelines for collection of local stories - 2 hours
Writer visits senior center. Involves senior citizens in discussion of local history and family stories - 2 hours.
- Tues.: Writer works with adult education class. Introduces projects, discusses possible story ideas with group - 2 hours
Writer works with parent group at family resource center. Introduces project and models interview skills - 2 hours
- Wed: Writer presents professional development workshop for teachers on involving students in writing about local community traditions, history, family stories, etc.- 3 hours
- Thurs.: Presents workshop for family resource center staff and advisory council - 1 hour
Writer takes parent group to senior center and coordinates interviews - 3 hours
- Fri.: Writer works with adult education class. Models peer editing techniques, reviews individual work, works one-on-one with students - 4 hour

Week Two:

Monday & Wednesday: professional days

Tuesday/Friday: Writer works with adult education class - 4 hours each day
Coordinates community writing workshop at library - 2 hours each evening

Thursday: Writer works with parent group at family resource center on writing stories based on interviews - 2 hours

Writer presents workshop for staff of local comprehensive care center on the therapeutic aspects of creative writing - 3 hours

Writer meets with homemakers group. Involves homemakers in discussion of family history. Discusses story ideas - 2 hours

Writer presents reading at meeting of local development council - 1 hour

LOOKING TO THE FUTURE

None of us wants the impact of the residency to end when the artist leaves. How can coordinators and artists collaborate to devise ways to follow up on an artist residency? This is a topic artists and coordinators ought to tackle early on. Professional development is key to this process. Professional development sessions allow teachers time to absorb what the artist is presenting, to engage in hands-on activities, and to ask specific questions. The interaction during these sessions allows the teachers and artists to collaborate on tailoring the artist's activities to the specific needs and strengths of the site. Written lesson plans can be developed or modified during these sessions. It is particularly useful to schedule professional development sessions at the beginning and/or end of a residency.

Professional development sessions may take many forms: the standard 3-6 hour professional development workshop for professional development credit; after school orientation sessions; planning and evaluation meetings during common planning time or after school; curriculum writing sessions.

Professional development sessions are required for all residencies except Community Artist Residencies and Teacher Incentive Projects, where they are encouraged.

Classroom activities are intended to benefit teachers as well as students. Teachers are required to remain in the classroom not only as observers and, if necessary, disciplinarians, but also as active participants. Their participation and enthusiasm will serve as a positive role model for students.

One artist, introduced to teachers at a faculty meeting prior to the residency, discussed ways she could work with teachers in a variety of disciplines and showed slides of possible projects. She describes what she did to encourage teacher involvement:

Before the residency officially started, I spent a lot of time hanging around the teachers' lounge and the office, trying to learn the rules and the channels and the red tape; I also arranged with the school coordinators to be scheduled as an observer in classes whose teachers were interested in having me work with them in some way. Thirteen teachers approached me with ideas on how my specialties might fit in with their classes.

To encourage teachers to continue the work after the residency was over, she prepared activity sheets which described projects (Academic Expectations addressed, materials, products, age level, time, areas of curriculum touched and extensions) and left them in a loose-leaf binder for the school's curriculum lab.

A poet in the program used the anthology of student work she developed during each of her residencies as a tool during professional development sessions. After an introduction on how to teach writing, she preceded groups of student poems with a description of the exercises she used to elicit these poems. She directed teachers to the work of poets she used as models as well as to publications which could also give teachers ideas.

The subject of follow-through was discussed in detail by veteran site coordinators and artists-in-residence during one summer orientation. Following is a list of suggestions which came out of this session.

What Can Artists-in-Residence Do To Increase the Likelihood That Their Activities Will Be Followed-Up At The Site?

- discuss follow-through with coordinators prior to the residency;
- key each activity to a specific Academic Expectation or objective of the Core Content Guidelines and make sure teachers know what Expectations and Core Content are being addressed;
- put in writing: sample activity ideas for teachers to put into their curriculum; worksheets, lesson plans, units left with teachers and/or in the library; include materials needed and where to get them;
- put together a list of recommended books and films for librarians;
- leave samples of student work;
- leave your name and address with the coordinator; go back for a visit a year or two later to get back in touch;
- use parents as volunteer studio assistants;
- identify local artists who can be important after the resident leaves; leave behind a card file of resource people;
- involve teachers in conducting activities in the classroom and/or during a teacher workshop;
- find out the content of teaching units in order to connect arts activities with curriculum.

What Can Site Coordinators And Other School Officials Do To Follow-Up On An Artist Residency?

- identify contact people in the school or community who can help with follow-up activities;
- establish some time during the school year when the arts are particularly emphasized;
- put the same amount budgeted for AIR into follow-up programs the next year, e.g. a visiting artists program;
- apply for matching funds from other sources;
- have resident artists back, even if for a day; feel free to call the artists after the residency is over;
- use parent volunteers;
- understand that the artist-in-residence needs to know what units teachers are working with, what the math/science curriculum is, for example; if artist and teachers can connect arts activities with curriculum, teachers can follow through the next year;
- don't treat artist as a part-time migrant teacher; allow artist to work with core groups;
- use experienced students or core groups in follow-up activities;

- schedule the artists to work with teachers who really want them and will go the extra mile to make the residency a success;
- allow students to follow through on their own, check out materials and equipment;
- call the KAC for resource people; and
- utilize resources available through KET and other state agencies.

What Are Some Funding Sources for Future Programs?

- boards of education
- local arts groups, parent organizations, human resource and social service agencies
- local businesses and colleges
- family resource/youth service centers
- pass the hat for donations/charge admission to some special activities
- PTO and/or student fundraisers
- other grants-making organizations. Arts Kentucky is a membership organization that provides weekly updates about grant opportunities and arts resources to member organizations. For information and membership forms, visit their website at www.artsky.org or call toll free 1-877-561-0701 or e-mail connect@artsky.org
- contact the KAC Circuit Rider for your region for ideas on other grant sources or resources. John S. Benjamin has the contact information for all Circuit Riders.

What Local Advocacy Strategies Can be Employed To Convince These Sources To Contribute Funding or Other Forms of Support?

- positive community reaction is essential; artists should be a part of the community;
- use the residency to mobilize community resources, organize a community event;
- get the artist involved in the community, e.g. as a resource for a local arts group or community theatre, to document community festivals or activities, to speak or perform for civic groups;
- keep your school board informed;
- keep businesses and colleges involved;
- keep family resource/youth service centers involved;
- strong local advocates are teachers/administrators in the school, parents, and children who get their parents to request more artists and arts programs;
- invite the public to residency activities in the school;

- hire artists for summer camps and other summer enrichment programs;
- provide positive press coverage in the local newspaper or on radio stations;
- know the community's issues and concerns.

Beyond Local Advocacy: Your Role in Ensuring the Future of Arts Funding

It is important for artists and sponsors to understand that the funds that support artist residencies come from tax dollars: state taxes support artist residencies through appropriations from the Kentucky state legislature; federal taxes support artist residencies through allocations made to states through the National Endowment for the Arts. If this funding is going to continue to be available – and even increase to allow more residencies and other public arts education programming – everyone must play their role in advocating for the arts. What can you do?

- Inform the tax-paying public about your residency program through media coverage that provides credit to the Kentucky Arts Council and the National Endowment for the Arts;
- Write a letter to your state and federal representatives and senators and let them know how your school and community have benefited from funding from the Kentucky Arts Council and the National Endowment for the Arts and urge them to (continue to) support funding for the arts;
- Ask members of your site-based council, family resource/youth service center advisory board, parents, and students to write to your state and federal representatives and senators. This can even be a class project. Write personal notes – no form letters.
- Invite your state representatives and senators to arts activities and culminating events. When they come, recognize them, take pictures for the newspaper and publicly thank them for attending.

DOCUMENTATION AND PUBLICITY: GOOD IDEAS FROM OTHER SITES

Let others know about your artist residency. Publicize activities through the newspaper, radio talk shows and public service announcements, television (particularly local access on cable), newsletters, letters home to parents, Kentucky Teacher (the Kentucky Department of Education's monthly newspaper), etc. Documenting an artist residency can be a creative project involving students, teachers and community members as well as the artist. Some successful documentation/publicity projects devised by past participants include:

- Journalism, Photography or English students can interview the artist and write brief articles as class assignments or publish photos and stories in the school newspaper.
- Artist/student workshops can be observed by other students, teachers, parents or community members. An observer can keep notes on the workshop, and notes from workshops can be kept in a resource file or notebook for teachers. One artist conducted a workshop with students for school board members; this gave them a much clearer idea of what AIR is.
- School video and audio equipment can be used by students and teachers to document AIR activities. Coordinators from one school system arranged to have staff from their television studio interview their poet-in-residence and tape her working in a variety of situations. The finished tape is available to share with those involved, with teachers interested in building on the residency and with other schools/sites interested in the program. (Always be sure to obtain permission from the artist before videoing a performance.)
- A publication--such as a poetry anthology--is one obvious way to document a residency. Publications have been produced in other disciplines, such as folk arts. Students have collected stories from their relatives and friends and published them in a booklet. The folklorist in another residency photographed the activities of traditional artists working in the schools; the final publication included these photographs and a text explaining the program and describing the various visits. A collection of student-made films or videotapes can serve as a kind of visual publication documenting the film/media component.
- The publicity the program receives in newspapers, radio and television is also a form of documentation which benefits both the program and the sponsor.
- The Kentucky Arts Council may have some funds available for documentation. Contact the Arts Education Director for details. If funds are available, artists may want to take slides and/or photographs during the course of their residencies. The site can develop a slide show that will enable them to share their program with other schools in their district

All published material--as well as coverage in the news media--must carry the Kentucky Arts Council logo provided with your grant notification letter and/or the following credit line: "Supported in part by a grant from the Kentucky Arts Council, an agency of the Education, Arts and Humanities Cabinet, with funds from the National Endowment for the Arts." As these are tax dollars, it is vital to future government funding of the arts for legislators and Kentucky citizens to know how their money is being spent. Publicizing Kentucky Arts Council support in the media and notifying legislators is the grant recipient's responsibility.

PROJECT EVALUATION

Every site coordinator and artist must fill out and submit a final report to the KAC within 30 days of a residency's conclusion. The final report asks for statistical, financial (for CR residencies), descriptive and evaluative information. It pays to look over the form at the beginning of the residency so you can accurately fill it out at the end. Feel free to design your own forms and process to solicit responses from others involved in the residency, but your final report must be submitted on our forms.

We use final reports to provide information to our two principal funding sources: the National Endowment for the Arts and the state legislature. These reports help us demonstrate the worth of our Artists in Residence programs and to justify future funding requests.

Perhaps more importantly, these reports help us pinpoint the strengths and weaknesses of the program and enable us to continue to improve AIR throughout Kentucky. (Much of the material in this guide, by the way, is drawn from past final reports.) We hope filling out the form will also help you assess your residency and enable you to plan for the future.

The major drawback of a final report is that it is completed once the residency has concluded; thus, the information is useful for the future but not the present. For this reason, we urge coordinators and artists to meet to discuss the residency's progress on a regular basis. It will be helpful to familiarize yourselves with the Final Report form and refer to it during these meetings and throughout the residency. It is the responsibility of the artist and/or sponsor to notify the KAC of any problems or if you need assistance with your residency. Final report forms will be distributed at the summer orientation and are also located on the KAC website at www.kyarts.org.

Artists in 20, 36, and 48-day residencies are required to submit an AIR Artist Final Report.

APPENDIX

Artists in Residence Components

All residencies will address the appropriate Academic Expectations, Core Content, and Programs of Studies in the appropriate art form. Appreciation and historical and cultural awareness activities will be integrated with hands-on arts production activities. Sponsors are encouraged to explore cross-curricular connections. An art teacher, for example, may be part of a dance or creative writing residency. A science teacher might incorporate a music residency into a unit of study on sound. Sponsors are also encouraged to explore with artists the potential connections to math and/or writing portfolio development.

Dance/Movement: Generally these residencies involve a solo dancer or a team of dancers who present dance as an art form and explore with participants the uses of dance/movement within the educational environment and as a means of self-expression. Residencies explore the use and development of dance in various cultures and develop an appreciation for dance as a form of communication. While activities may occasionally be conducted in a classroom, they tend to be more successful if held in the gym or other large space; a wooden floor is a definite advantage.

Folk/Traditional Arts: In a Folk/Traditional Arts residency, traditional arts and crafts are offered individually or in multi-disciplinary units with roster artists. Arts and crafts might include quilting, fiddling, woodcarving, mountain and/or hammer dulcimer playing, or Appalachian circle dancing as well as folk arts from diverse cultures such as West African Adinkra printing or Native American flute music.

Folklife: A folklife residency is coordinated by a folklorist (or someone with comparable knowledge and experience) and built around three phases: field work, where local traditional artists are identified by the folklorist, possibly with the help of students and teachers; teacher workshops, where folk arts and folklife are defined, the residency is planned, and follow-through strategies considered; and, school and/or community events, where visiting traditional artists perform, demonstrate or conduct workshops. Sponsors must understand that a portion of the grant will go towards initial fieldwork by the folklorist. Sponsors wishing to apply for musicians, storytellers or crafts people should refer to those particular components. The emphasis of this program is on the folk heritage, traditions and arts of a particular community.

Literary Arts: Published poets, playwrights and fiction writers are available for residencies of any length. Their aim is to encourage students of all ages to create with words and enjoy the riches of language and contemporary literature. Teacher workshops can focus on typical writing process activities, integration into the curriculum, portfolio development, and the development of follow-through activities.

Media: The media program transforms students from media consumers to media producers. A media residency may put them behind the camera to work with a professional videographer or allow them to work with an audio media artist to produce radio theater. The residency may focus exclusively on video, super 8 film making, or radio, or it may involve a combination of media. While some video equipment is available from the KAC for the use of resident

videographers, a sponsor envisioning an intensive residency in media should have access to the appropriate equipment.

Music: Music residencies can take many forms. A residency may involve participants not only in the interpretation and performance of music but also in composition or instrument making. Residencies might focus on a particular style of music, such as traditional Appalachian folk music, classical music, or jazz, or it might focus on the application of music theory.

Storytelling: Storytelling residencies explore the cultural context of stories as well as introducing participants to storytelling as an art form. Storytelling residencies can focus on personal stories, family stories, local folk tales, and/or folktales from diverse or multiple cultures. Residencies might focus on the performance aspects of storytelling or on the narrative aspects of creating stories to tell. Storytelling residencies can be helpful in developing oral communication skills as well as serving as a springboard for writing portfolio entries.

Theatre: The theatre artist might use various aspects of creative dramatics and mime to introduce participants to the art of theatre and to alert educators to possible uses of drama in the classroom--to stir the imagination, to increase concentration and to create a story, for example. While the artist may choose to explore some of the technical aspects of theatre, technical theatre should not be the focus of a residency. Access to a stage or similar area (e.g., a multi-purpose room) is usually advisable.

Visual Arts and Crafts: Outstanding visual artists and craftsmen model the creative process by demonstrating their own art form to participants and help participants to develop skills and explore their own creativity. Participants learn to manipulate the elements of art and principles of design as they master techniques in specific media. Residencies are available in painting, printmaking, ceramics, weaving, sculpture, cartography, photography and other media. Access to a well-lit studio with water is recommended (if possible) for classes as well as for open studio time, during which participants can observe the artist at work.

NOTE: The availability of residency disciplines varies from year to year. Potential residency sponsors should contact the KAC to determine if a specific discipline is available before making application.

Special Options: Interdisciplinary and multi-disciplinary residencies offer special advantages as well as special challenges. Sponsors wishing to develop such residencies should contact the KAC Arts in Education Program Director for guidance. For details, call toll free 1-888-833-2787.

The National Endowment for the Arts

This federal agency encourages and supports American arts and artists. In addition to grants to state arts agencies, the NEA provides two kinds of financial assistance: (1) fellowships to individual artists of exceptional talent to enable them to advance their work and their careers, and (2) matching grants to nonprofit tax-exempt arts organizations. Individuals and organizations may apply directly to the NEA.

The Kentucky Arts Council

The Arts Education Program is only one of several programs administered by the Kentucky Arts Council. The KAC, an agency of the Education, Arts and Humanities Cabinet, was established by the Kentucky legislature in 1966 to develop and promote support for the arts in the state. The authority of the Kentucky Arts Council is vested in a volunteer citizen board of directors appointed to rotating terms by the Governor. The Council meets regularly to set policy and approve expenditures.

A variety of grants and services as well as staff technical assistance is available in each of several categories, which are described in the KAC's Guide to Programs book (available upon request) as well as on the website at www.kyarts.org.

Civil Rights Compliance

The Congress of the United States and the Commonwealth of Kentucky have enacted civil rights laws prohibiting discrimination in programs and activities receiving federal and state assistance from government agencies including the National Endowment for the Arts and the Kentucky Arts Council. The Council, as a recipient of Endowment funds, must certify that it does not discriminate in the delivery of programs and services and that its own grantees do not discriminate nor sub grant to organizations that discriminate. It is the policy of the Kentucky Arts Council to insure that all citizens benefit fully and equally, from the arts without regard to race, color, creed, religion, national origin, age, sex or disability; and further, that grantees present in their programs, staff, boards and audiences the diversity of their communities including those groups such as Kentuckians of Native American, African, Asian and Latin descent; women; persons with disabilities; and older adults. The Kentucky Arts Council will withhold grant funds from those who are not in compliance with Civil Rights standards. No program at the Kentucky Arts Council is exempted from Civil Rights compliance. The Kentucky Arts Council gives special consideration to projects that address a diversity of cultural expression and the concerns of individuals from racial/ethnic groups such as those of Native American, African, Latin, and Asian descent as well as the concerns of women, persons with disabilities and older adults.