

Artist Residencies: Evolving Educational Experiences

By **Lynne B. Silverstein**

At schools, community centers, and arts venues across the nation, we see students choreographing and performing compositions guided by professional dancers, teachers learning methods to help students examine American history through theater, aspiring opera singers taking master classes, future stage managers helping to build sets, and the voices of middle school choruses rising because of their work with professional jazz vocalists. Such activities are all becoming increasingly familiar as artists come together with students and teachers for the purpose of learning in, through, and about the arts.

The programs that make these activities possible are referred to as “artist residencies”—direct interactions between artist and students, with their teachers in a school setting. They are developed by arts organizations in partnership with school administrators and teachers, and they supplement and extend schools’ arts programs. Whether residencies consist of one visit or a series of visits across a week, a month, or several months, there are basic principles that apply to them all.

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Artist residency programs as we now know them began during the 1960s,ⁱ and they continue to be a significant part of arts organizations’ education programs today. For the 1998-99 school year 38 percent of public elementary schools reported that they hosted at least one short-term artist residency

(one week or less) and 22 percent had hosted at least one longer residency. During the same school year, 34 percent of public secondary schools hosted at least one short-term residency and 18 percent hosted longer residencies.ⁱⁱ

Such residencies must necessarily be of high quality and relevant to schools’ curricula. As accountability looms large, administrators and teachers are scrutinizing how student time is spent and how activities align with content standards; they are increasingly concerned with results—what students will know and be able to do. Arts organizations have responded by developing residencies that rely more and more on collaborative relationships with school-system administrators, teachers, and arts specialists in order to best reflect the system’s priorities and ensure success.

Winning Hearts and Minds

Residencies have three distinct instructional purposes. (In practice, however, these same residencies may serve more than one purpose.)

To spark students’ interest in the arts.

This is usually accomplished through “performance residencies” planned by artists in consultation with arts organizations, which work with teachers and in-school or school system arts specialists to align the performance residencies with applicable standards and students’ learning needs.

Residencies have a variety of objectives. For example, performance residencies may introduce students to the collaborative nature of the performing arts, to the arts of a particular culture, or to the arts as a professional career. They may be organized as a sampler series of different art forms or as a series that introduces different genres within one art form. Series invite comparisons between or among the performances. Such residencies are strengthened by active student participation and the distribution in advance of printed or online

materials that give students information about the artists, the art forms, and the performances they will see.

As defined in *Creating Capacity*,ⁱⁱⁱ the artists who lead these residencies tend to be both “presenting artists” who perform for student audiences, and “interacting artists” who, through their performances or lecture-demonstrations, make connections to the curriculum and engage students in pre- or post-performance discussions or activities.

Characteristics of performance residencies include:

- A focus on a topic or theme related to specific goals
- A structure with a well-defined introduction, body, and conclusion
- Strategies for engaging students’ curiosity and interest
- Guidance to students on what to look and listen for in the performance
- Clear, jargon-free language that does not assume specialized arts knowledge
- Instruction to help students learn their roles and responsibilities as audience members
- Opportunities for students to interact with performers
- Supplemental resource materials (e.g., print, Web site, compact discs) that prepare students and help teachers extend the learning in the classroom

Through technology, performance residencies extend their reach to wider audiences of students and teachers. Some performance residencies are broadcast, real time by satellite, to outlying sites throughout a state, region, or the nation. Provision for live question-and-answer sessions gives these hook-ups an interactive component. In addition, online bulletin boards provide forums for discussions among students, teachers, and performing artists.

To develop students’ knowledge and skills in the arts and/or help them learn other subject areas through the arts.

These “in-classroom instructional residencies” are planned with or adapted to student needs identified by participating teachers. Although these residen-

cies have an indirect benefit for teachers, their primary focus is on students. The teaching artist provides instruction using specialized arts techniques generally outside the expertise of classroom teachers. By contrast, residencies focused on teachers’ professional development (see below), teaching artists use and share techniques that can be replicated and adapted by teachers.

In-classroom instructional residencies focusing on particular art forms are intended to help students learn the creative process; acquire technical abilities; apply the arts process to other areas of study; and develop a variety of learning skills (such as practice, exploration and experimentation, reworking and revising ideas, getting feedback, and working collaboratively as well as independently). The residencies may be designed for students who have limited experience with the art form or for those who have achieved a certain level of expertise. The latter take the form of master classes or clinics, and are usually planned in collaboration with arts specialists.

In-classroom instructional residencies focusing on integrating arts with other parts of the curriculum meet objectives in both the art form and the subject area. In addition to art skills, they help develop students’ learning skills (e.g., listening and concentration), social skills (cooperation and collaboration, for example), and emotional skills (such as empathy). The teaching artists who lead these residencies are “collaborating artists” or “master instructional artists.”^{iv} In addition to having the skills to perform and engage students in discussions, they work in partnership with school administrators and teachers to plan and lead appropriate instruction and assessment.

A school’s first experience with a teaching artist provides an opportunity to become acquainted, begin to develop a trusting relationship, and understand the potential that residency work holds for engaging students in powerful learning. When successful, these initial residencies can lead to invitations for artists to return for future residencies in which they collaborate more fully with teachers. In addition, arts organizations are using technology to expand the reach of in-classroom instructional residencies. These “cyberspace instructional residencies” are linking teaching artists with students and teachers in distant locations.

Characteristics of in-classroom residencies include:

- Carefully developed plans to increase students' knowledge, skills, and appreciation of the arts
- Authentic connections between the arts and other areas of study
- Strategies that inspire and motivate students
- Hands-on opportunities that develop students' abilities to use the arts process confidently and creatively
- Use of appropriate art-form vocabulary
- Sound educational practices, such as accommodations for a variety of learning styles and intelligences, as well as questioning techniques that require higher-order thinking
- Learning activities that are age appropriate and interesting to students, clearly related to instructional goals and objectives, and appropriately sequenced to build students' knowledge and skill incrementally

To build teachers' capacity to teach in, through, and about the arts.

Teaching artists who lead residencies are increasingly being asked to include, or focus exclusively on, professional development—to raise teachers' awareness and enhance their knowledge and skills. Through professional development, teachers are able to continue using the arts on their own long after the residency is over.

Teaching artists plan professional development programs in collaboration with arts organization program staff, school district professional development specialists, school arts specialists, or university faculty. These residencies may include: workshops that provide an introduction to the teaching artist's upcoming interactions with students; courses that provide information and strategies for teaching in and through the arts, taking local, state, and national standards into account; teachers' application of what they've learned in workshops and courses to their classroom lesson/unit planning; and classroom "laboratory" opportunities in which teachers develop their arts teaching expertise with the teaching artist acting as mentor.^v In some residencies, master teachers participate as reciprocal mentors for teaching artists.

Efforts to influence teacher attitudes and refine practice require time for building relationships between teacher and teaching artist, and time for practice, reflection, and transfer. As a result, programs focusing on professional development may include a series of opportunities within a year and across years. Professional development efforts are also supported by a variety of other activities: study groups in which teachers discuss related articles,

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videotapes, or books; networking sessions during which teachers share what they are learning; online data banks through which teachers share their successful lessons/units with others within or outside the school; and action research in the classroom. Teachers' participation in professional development is encouraged by the availability of in-service or university credit and public recognition of their efforts.

Teaching artists who lead professional development residencies are called “master instructional artists.”^{vi} They have similar skills as “presenting,” “interacting,” and “collaborating” artists but in addition have the ability to plan curriculum and teach teachers.

Characteristics of professional development residencies include:

- Enhancement of teachers' knowledge and appreciation of the arts
- Demonstration of connections between an art form and other parts of the curriculum
- A clear focus and careful planning
- Instructional examples targeted to the appropriate grade levels and aligned with state/local standards
- Examples of model classroom practice and reflection on that practice
- Active teacher involvement

- Opportunities to raise teachers' levels of confidence and comfort about including the arts in their teaching
- Resource materials to guide classroom practice
- Accommodations for the needs of teachers as adult learners^{vii}

The Elements of Success

Ten factors are key to successful artist residencies:^{viii}

1. Begin with a Reality Check.

Teachers, artists, and arts organization coordinators all bring assumptions and misconceptions to the table. Some beliefs have developed from negative encounters, while others have little foundation in personal experience but are simply accepted as true. Residencies are most successful when planners take their partners' assumptions and misconceptions about residencies into account; an understanding of the various perspectives allows planners to anticipate problems and develop strategies for addressing them.

The following assumptions and misconceptions, not uncommon among teachers, should be addressed: "talent" is mysteriously bestowed on some individuals rather than the result of learning, practice, commitment, and hard work; in a teacher/artist collaboration, the artist alone is the "creative expert"; residencies are fun but do not provide "real" learning; artists get students overexcited and ruin carefully established classroom practices.

Artists and arts organization coordinators also come to residencies with assumptions and misconceptions, which participants must deal with if they hope to be successful in their collaboration. Artists may assume that: participating teachers already see the value of residency for their students; teachers do not participate in the classroom because they do not care about the residency; their residency is the teacher's or school administrator's foremost concern; school schedules and routines are requirements for teachers but not for artists. Arts organization coordinators may assume that: residency artists and teachers already understand and support

the residency's purpose and that their understandings are consistent; teachers have plenty of time to plan with residency artists; the teachers are the learners and the artists are the sole teachers.

2. Focus on Student Learning Needs.

Although the teaching artist is fundamental to the residency experience, residencies are student-centered, not artist-centered. Regardless of the residency's purpose, school objectives for student learning are the priority. Teaching artists' and arts organizations' residency plans, responsive to those needs, are drafted with results in mind: what will students know, be able to do, and appreciate as a result of participating in the residency? And during that residency, the focus remains on the students—what information they need to learn or skills to develop; how well they are learning; and their degree of mastery, level of confidence, and engagement with the work. Even in professional development residencies, the focus is still on student learning—what do teachers need to know, be able to do, and appreciate to help their students learn?

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3. Have Clear Purposes and Set Achievable Goals.

Successful residency programs are clear about their purposes—to spark students' interest, build students' knowledge and skills, or develop teacher capacity—and the partners jointly set realistic goals both short- and long-term. Meeting short-term goals provides a sense of accomplishment and progress, and gives impetus to future work. Meanwhile, keeping an eye on progress toward long-term goals supports thoughtful planning, self-assessment, and reflection; it also acknowledges and respects the amount of time required for programs to grow and mature. Having clear intent and setting achievable goals imbues the arts organization and its school partners with a common vision, helps to guide program decisions, and serves as a basis for evaluation.

4. Assure Effective Leadership and Support.

Successful residency programs are guided by leaders in arts organizations, schools, and school systems who are personally committed to the residency work, can articulate the program's benefits to a variety of constituencies, and can ensure an appropriate level of financial support. Effective leaders play various roles: visionary, strategist, facilitator, organizer, and taskmaster.

As visionaries, leaders understand the program's potential and what the partners can ultimately achieve. They motivate key people to give time and resources to support the work that will become an integral part of each organization's plans. As strategists, leaders develop both long- and short-term plans; aim at "targets of opportunity" as they arise; clearly identify the pluses and minuses of various plans; anticipate obstacles and proceed accordingly; and devise ways to institutionalize the residency programs in the school, school district, and arts organization.

As facilitators, leaders take into account all points of view and balance multiple needs; ensure joint action on key decisions so that every partner has a stake in carrying out the work; know how to seek input from, and provide support to, all involved; and enjoy the trust and respect of all partners. As organizers, leaders have a grasp of the day-to-day workings of residencies and arrange for systems that allow them to run effectively while keeping everyone's efforts coordinated. As taskmasters, leaders are persistent in holding individuals accountable for turning plans into realities.

5. Implement Careful Coordination and Effective Communication.

Although maintaining coordination and communication is a nuts-and-bolts job, it has powerful and far-reaching consequences that can enhance or undermine a residency's success. The arts organization and school coordinators must work together to maintain regular contact, solve unanticipated problems, and provide overall support to the artist and participating teachers. Whether school coordinators are teachers, administrators, or parents, they are the artists' ambassadors to the school. As such, their ability to set a positive tone and work collegially with all involved is critical.

Effective coordination and communication result in the residency artist feeling welcome at the school from Day One. Instead of facing blank stares upon arrival at a school, the teaching artist finds administrators, teachers, school secretaries, parents, and school custodians who know the purpose of the work, want to see the program succeed, and are willing to help ensure that the residency runs smoothly. Effective coordination and communication allows students, artists, and teachers to be focused so that learning is maximized.

6. Emphasize Teacher Participation and Teacher-Artist Collaboration.

Successful residencies rely on the active involvement of teachers in planning, implementation, and evaluation. Teachers' willingness to participate is increased when they:

- Have a role in determining the residency focus and selecting the artist
- Understand the benefits of the residency for student learning
- Are invited, rather than assigned, to participate
- Help plan the residency focus with the teaching artist
- Understand and agree to their roles and responsibilities
- Are asked to provide continual feedback to the teaching artist about the residency's progress
- Play a role in documenting the residency
- Enable the teaching artist to plan ways to assess student learning
- Assist in evaluating the residency

Teacher participation is positively influenced by the availability of well-conceived, appropriate resource materials that help teachers prepare students for residency experiences, lead lessons between artist's visits, and guide pre- and post-residency activities. Similarly, residencies benefit from involving school arts specialists (when available) in the project; their expertise and leadership are valuable additions.^{ix}

Teacher-artist collaborations have powerful effects on attitudes as well as on instruction. When teachers and artists work together with mutual respect, they develop relationships in which they are valued colleagues who benefit from each other's advice and support. On a more personal level, teachers and artists report that collaboration decreases feelings of isolation; they each appreciate company on "the journey."

7. Make the Residency Visible and Develop Messages Tailored to a Variety of Needs.

A residency relies on support from numerous constituencies, and making its work visible to all of them is a critical requirement. But, visibility is considered strategically—it requires matching the audience with a message crafted for them.

Every residency has many "stories" to tell; deciding on which one, and for whom, are important strategic decisions. Activities such as family nights, showcases of student work, radio interviews, and receptions may be used to relate a selected story and tailor a message for a particular constituency. For example, in addressing such audiences as school officials, arts organization leaders, funders, or parents, the message(s) specifically crafted for them may stress the residency's impact on student learning, knowledge of the arts, development of learning skills, or growth in creativity, among other things.

Effective programs seek help from teachers, parents, university students, and others to document student learning. They collect a variety of evidence, such as narrative descriptions of the residency; photographs or videotapes of program activities; examples of student work; interviews with students, teachers, and artists; and anecdotes.

8. Continually Refine Programs through Feedback, Assessment, and Evaluation.

Residency programs are strong when participants view their efforts, even well-established ones, as "works in progress." Continuing feedback, assessment of student growth, and evaluation from the perspective of artists, teachers, students, arts organization coordinators, school coordinators, and others are valuable in guiding improvement not only for the effectiveness of any one residency, but for the entire program.

Planning for systematic feedback and collection and review of data is critical. Regular assessments help residency programs determine to what extent the content and skills that artists thought they were teaching were indeed learned. Results help shape instruction. Securing these assessments can be as simple as embedding questions to students within lessons, making informal observations, or conducting interviews with students or parents.

9. Be Concerned with Impact.

Whether the teaching artist visits a school for a short performance residency, or an extended in-classroom instructional residency, planners want it to make a difference.

Residency programs are sometimes set in fertile ground and at other times in less welcoming environments. But it is no surprise that residencies have a greater impact if placed in schools where administration and staff members value the arts, school-improvement goals include the arts, there is an ongoing arts program, and a relationship with the arts organization or the artist already exists. When relationships are built and rapport and trust are established, the school's "readiness" is advanced and the potential impact of residencies increases.

The impact of performance residencies, for example, is heightened when program planners work together to link different artists into series or when performances are extended with in-classroom instruction led by the performing artists or local artists.

In-classroom instructional residencies increase their impact when teaching artists work with core groups of students. This is not always obvious to administrators, who typically plan their first in-classroom instructional residencies to serve as many students as possible. This leads to schedules that give only a little of the teaching artist's time to each of a large number of students—and results in reduced impact. But teaching artists report that school administrators soon come to realize how much more can be accomplished when core groups of students are able to work with the artist on a repeated and relatively intense basis.

Similarly, the impact of professional development residencies is enhanced when artists work with a critical mass of teachers—a subset of the faculty—from one school. This allows teachers to support each other by working collaboratively in their school thereafter to make a large enough improvement in practice that it attracts the attention and support of teaching colleagues and school administrators.

In addition to having fertile ground in which to “plant” the residency, linking individual visits into series, and working with core groups of students or teachers, impact is obviously influenced by program quality—both in artistry and teaching. In that spirit, there is growing recognition of the need to provide professional development for teaching artists themselves.

10. Work with Artists Who Have Expertise both in Their Art Form and Teaching.

In addition to manifesting artistic excellence, residency artists must be well versed in teaching and be able to establish positive relationships with students and teachers.

Successful teaching artists are clear about the purpose, goals, and objectives of the residency and are well-prepared. They are familiar with related curriculum and content standards and are able to design residency sessions and assessments, understand students’ developmental stages, use questioning strategies that engage students in higher levels of thinking, motivate and actively involve students, and effectively manage student behavior (whether as audience members or in the classroom). The artists participate in professional development programs that assist them in furthering their understanding of education, and they keep up with current research in various theories and models of arts education.^x

Teaching artists possess positive attitudes. They encourage the expression of ideas, are open to different points of view, have a sense of humor, and are optimistic, flexible, and patient. They have high expectations and throughout the residency give stu-

dents and teachers numerous opportunities to reflect on and improve their work. Teaching artists care deeply about young people and their instructors, are enthusiastic about working with them, and seek ways to empower them. Teaching artists have respect for teachers as professional colleagues who can play an important role in bringing the arts to students. They work collaboratively and collegially with teachers, invite feedback, and make appropriate adjustments to residency plans based on that feedback. The teaching artist works with the partnering teacher to plan for and assess student progress, and uses assessment results to further improve the teaching plan.

Making the Arts Central to Learning

In sum, artist residencies are designed to meet one or more purposes: to spark students’ interest in the arts through performance series, to develop students’ knowledge and skills in and through the arts by means of in-classroom instruction, and to develop teachers’ capacity to include the arts in their teaching with the aid of professional-development efforts.

As residency purposes vary, so too, do the skills that artists need to lead them. Arts organizations that offer residency programs thus recognize the critical need for the continuing professional development of teaching artists.^{xi} Many arts organizations are working on their own or in collaboration with school systems, arts service organizations, or universities to develop initiatives for strengthening the knowledge and skills of experienced teaching artists as well as of artists who are new to residency work.

Residency programs that have clear purposes, and that rely on the expertise of skilled teaching artists who work in partnership with teachers, can contribute greatly to making the arts central to learning. As education reform efforts open doors, arts organizations must be ready and clear about what artist residencies can accomplish and certain about the skills of those they entrust to implement their programs.

Appendix to “Artist Residencies”

Artist Residency Checklists

Here are four checklists,^{xiii} one each for arts organization coordinators, artists, teachers, and school coordinators. The checklists are written for in-classroom instructional residencies and should thus be adapted to meet the needs of performance residencies or professional development residencies.

Checklist for Arts Organization Coordinators

1. Select Residency Artists

- Establish criteria. Observe artists doing what they will be hired to do. Invite other teaching artists in your program to help assess their work.

2. Secure commitments

- Begin early. School budgets and plans are often set during the winter/spring of the previous school year.
- Identify school partners and plan residency programs that meet their needs. Some schools may apply to participate; applicants should describe school needs and how a particular residency will help them address those needs.
- Sign letters of agreement with school administrators that outline respective school and arts organization responsibilities, and indicate the residency artist, the residency program, the date and time.
- Assume change in school staffing. Before the new school year, check to see if the same teachers and administrators with whom you signed letters of agreement, are at the school. If there is a new principal or new teachers, provide information and garner support. If necessary, sign a new letter of agreement.
- Prepare a list of responsibilities for the school residency coordinator; discuss with principal the qualifications for the school coordinator; ask principal to designate the coordinator.

3. Meet with the principal, school coordinator, and other key individuals (e.g., parents, arts specialists) to:

- Do a reality check; ensure understanding and agreement about the residency purposes and procedures.
- Discuss/clarify coordinator’s responsibilities.
- Ask the principal to make arrangements for interested teachers to self-select for residency participation. (As the residency progresses and news of its success spreads, other teachers will ask to be included the next time).
- Agree to use the best methods for communication among principal, arts organization coordinator, school coordinator, artist, and teachers.
- Discuss the value of the artist working with core groups of students and how it impacts scheduling.
- Confirm planning time for teacher and artist. Consider possibilities for leveraging time through schedule adjustments or other methods.
- Provide time during the residency for teacher and artist to engage in ongoing dialogue to evaluate how well the residency is meeting their objectives and to plan adjustments.
- Plan for a school-wide orientation to clarify residency objectives and activities.
- Arrange for principal to attend residency activities.

4. Do a Reality Check with Artists

- Ensure that artists understand the residency purposes and plans.

5. Attend to Residency Content

- Share your expectations with artists about residency design.
- Review and provide feedback on residency plans. Assist in further development, as needed.

- Observe residencies in progress. Determine to what extent the instruction correlates with initial and revised plans.

6. Arrange for Effective Communication

- Prepare a summary of residency information. Include such things as residency title, artist name, residency dates, and contact information for participating teachers, arts organization coordinator, and school coordinator.
- Agree to the best methods and timing for communication.
- Contact school coordinator regularly about residency needs and progress.

7. Attend to Logistics

- Discuss logistical needs with artist and communicate them to school coordinator.
- Check back with school coordinator to determine if there are any problems in securing needed resources/materials/equipment.
- Review schedules prepared by school coordinator.
- Arrange for timely payments to artists.

8. Be Visible and Helpful

- Visit programs and observe their progress.
- Check in regularly. Talk to the participating teachers, school coordinator, artist, and principal. Ask them how things are going and listen to their answers. Help solve problems.

9. Make the Program Visible

Working with principal, school coordinator, teachers, and artist:

- Plan ways to identify which residency “stories” to tell and to whom to tell them.
- Design messages targeted to various constituencies.
- Plan a variety of strategies for delivering the targeted messages.
- Determine methods of program documentation.
- Prepare “messengers.”

10. Provide Professional Development Opportunities for Teaching Artists

- Plan and implement orientations for residency artists.
- Assess artists’ needs and create appropriate professional development opportunities that draw on the expertise of master instructional artists within your program, the school district, or universities.

11. Plan and Implement Program Assessment and Evaluation

- With school partner, plan appropriate evaluation measures that collect information from a variety of perspectives.
- Encourage participating teachers, school coordinator, and artist to self-assess their work in the residency program.
- Review and analyze self-assessments and other evaluation results with school partner.
- Hold a post-residency evaluation discussion with the artist. Invite the artist to talk about his or her self-assessment and together review evaluation results. Discuss ways to improve the residency.
- Communicate evaluation results.

Checklist for Artists

1. Do a Reality Check: Clarify Expectations

- Compare your understanding of the residency with that of the arts organization. Identify any discrepancies.
- Contact participating teachers to introduce yourself and express your excitement about the upcoming residency. Ask about their understanding of the residency. Clarify, if needed. Tell teachers you are interested in developing the residency with their help. Arrange for time to plan.

2. Conduct Residency Planning Sessions with Teachers

- Find out what students are studying and work with teachers to plan ways the residency can help meet student needs. Discuss possible curriculum connections and borrow resources (e.g., textbooks and teacher guides) that will provide information about

the related content area. If the residency focuses on integrating the arts with another subject, clarify that the arts are disciplines with content and skills that are learned along with other curriculum content.

- Develop realistic plans.
- Identify ways to work with teachers in assessing student learning on a steady basis.
- Find out if there are students with special needs. Determine if any accommodations are needed.
- Discuss your expectations for teacher participation. Will the teacher be expected to: participate with the students, provide feedback about student progress, document the residency, help assess student learning, help with classroom management/discipline, and lead agreed-upon activities between artist visits?
- Find out about established classroom rules and, if appropriate, discuss needed adjustments.
- Develop resource materials for teachers or students that will help them prepare for the residency as well as lead or participate in learning activities between and after residency sessions.

3. Get to Know the School; Attend to Logistics

- Get an orientation to the school facility and check the residency locations.
- Meet key people. Introduce yourself to the school residency coordinator, the school support staff who are important sources of information to others in the school, and also the school custodian, who can help you with access to rooms, equipment, and materials.
- Confirm schedules and requirements with school coordinator. Check back regularly with school coordinator and teachers for schedule changes.
- Recognize that teachers are extremely busy. Whenever possible, arrange for logistical details on your own.

4. Communication and Coordination

- Make plans with school coordinator for the most effective ways to provide residency information to teachers, school administration, office personnel, and support staff.

- Get contact information from arts organization coordinator for all key people.

5. Invite Feedback on an Ongoing Basis

- Regularly assess with teachers how the residency is progressing. Invite teacher observations about both class and individual-student progress; adjust plans as needed.
- Regularly invite questions from teachers.

6. Document the Residency

- Make plans with teachers, school coordinator, and arts organization coordinator for ways to document the residency. Select together the most appropriate plans and agree to responsibilities.

7. Respect Established School Procedures

- Learn about the school procedures (e.g., bell schedules, lunch times, security sign-in at the school, parking) and respect them.
- Follow school schedules.

8. Participate in Residency Evaluation

- During the residency, keep notes about what activities worked well and how they could be strengthened.
- Prepare a self-assessment of your residency. Discuss it with the arts organization coordinator.
- Complete residency evaluations.

Checklist for Teachers

1. Do a Reality Check: Clarify Expectations

- Compare your understanding of the residency with that of the artist.

2. Assist in Residency Planning

- Get acquainted with the artist. Start by introducing yourself.
- Assist in planning residency goals and objectives that meet student learning needs; identify possible curriculum connections.
- Suggest ways to assess student learning throughout the residency.

- Share information about students with special needs. Discuss appropriate adaptations.
- Describe classroom rules and expectations. Find out if the residency work will require adjustments to rules.
- Clarify your role during the residency. What type of participation is expected: Participating with students? Helping students make connections to other areas of study? Leading activities before/ during/after the residency? Documenting the residency? Helping assess student learning? Assisting with classroom management?
- Discuss schedule and logistics.

3. Attend to Communication and Coordination

- Confirm with school coordinator that other teachers, school administration, office personnel, and support staff are informed about the residency.
- Get contact information for all key people.
- Check back regularly with school coordinator and artist about schedule changes.
- Arrange to meet regularly with the artist to discuss residency progress.

4. Make the Most of the Time that Students Have with the Artist

- Prepare students for the residency. Provide information about the artist; explain the purpose of the residency, and what students will learn.
- Maximize teaching time with artist by preparing students and having the room set up before artist arrives.
- If the residency is not conducted in the classroom, bring your class to the location prior to the start time so that the work proceeds on schedule.
- Clean up and re-set furniture after the artist leaves.

5. Participate in the Residency

- Participate as agreed upon during planning with the artist. Will you participate with the students? Document the residency? Help assess student learning? Help with classroom management/discipline? Lead agreed-upon activities prior to or between artist visits?

6. Provide Feedback to the Artist about Student Progress

- Share your observations about how the residency is progressing (i.e., what students understand, where they need further explanation).

7. Make the Residency Visible

- Plan ways to make the residency visible to other teachers as well as to parents and the community. Think about which residency “stories” are significant to tell and to whom to tell them.
- Select ways to document the stories (e.g., photographs, videotaped interviews with students, descriptions of lessons and interactions, journals in which students record experiences at each session).
- Determine the most appropriate ways to tell the stories (e.g., a bulletin board “message center” about the residency, letters to parents describing what their children are learning, invitations to attend special residency events, a post-residency showcase of student work accompanied by descriptions of the learning that resulted in the work, articles for school or school-district newsletters).

8. Get Something for Yourself

- Document what you are learning throughout the residency. Take notes about each lesson, the skills taught, the processes used, the vocabulary. Reflect on how you might use this knowledge in your classroom in the future.

9. Participate in Residency Evaluation

- During the residency, keep notes about what activities worked well, what didn't, and how they all could be strengthened.
- Do a self-assessment of your role in the residency; review it with the arts organization coordinator.
- Complete residency evaluations.

Checklist for School Coordinators

1. Check Assumptions

- Check that your understanding of the residency's purposes is consistent with that of the arts organization coordinator.

2. Plan with Principal and Arts Organization Coordinator

- Review your responsibilities related to residency coordination.
- Help plan the residency schedule.
- Agree to best methods for communication between you and the arts organization coordinator with the artist.
- Assist principal in making arrangements for interested teachers to participate as a result of self-selection rather than assignment.
- Aid principal in making arrangements for artist-teacher planning time before the residency. Consider possibilities for leveraging time through schedule adjustments or other methods.
- Facilitate arrangements for ongoing artist-teacher feedback and planning during the residency.

3. Draft Schedules and Arrange for Logistics

- Speak to arts organization coordinator and artist about scheduling, space, and materials needs. Draft schedule. Make arrangements for appropriate space and materials.
- Orient artist to the school facility and residency locations.
- Provide information to artist about school schedules and protocols.
- Check with artist about needs throughout the residency.

4. Communication: Keep Everyone Informed Before and Throughout

- Make plans for a school-wide orientation to inform everyone about residency objectives and activities.
- Keep everyone at the school continually informed about the residency's progress.
- Update participating teachers about schedule changes.

5. Be the Artist's Ambassador to the School

- Get to know the artist. Introduce him or her to school staff and members of the community through a variety of means (e.g., meet-the-artist reception, orientation session at staff meeting).
- Maintain a positive tone.
- Keep tabs on how things are going. Anticipate problems and find creative solutions to address participants' needs.

6. Help to Make the Residency Visible

- Develop plans with the artist, teachers, and arts organization coordinator to make the residency visible to other teachers, parents, and the community. Help select residency "stories" that are significant and decide to whom to tell them.
- Create ways to document the stories (e.g., photographs, videotaped interviews with students, descriptions of lessons and interactions, journals in which students' record experiences at each session).
- Determine with others the most appropriate ways to tell the stories (e.g., a bulletin board "message center" about the residency, letters to parents describing what their children are learning, invitations to attend special residency events, a post-residency showcase of student work accompanied by descriptions of the learning that resulted in the work, articles for school or school-district newsletters).

7. Participate in Residency Assessment and Evaluation

- Keep notes about what went well during the residency, what didn't, and what aspects would benefit from changes.
- Do a self-assessment of your work as coordinator. Review it with the arts-organization coordinator and your principal.
- Complete residency evaluations.

“Artist Residencies” Notes

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i Jane Remer, “Artist-Educators In Context: A Brief History of Artists in K-12 American Public Schooling,” *Teaching Artist Journal*, 1, (2) (2003): 71-72.

ii U.S. Department of Education, National Center for Educational Statistics. *Arts Education in Public Elementary and Secondary Schools: 1999-2000*. Nancy Carey, Brian Kleiner, Rebecca Porch, and Elizabeth Farris. Project Officer: Shelley Burns. (Washington, DC: NCES, 2002) 5, 37.

iii Melissa Ford Gradel, *Creating Capacity: A Framework for Providing Professional Development Opportunities for Teaching Artists*, (Washington DC: The John F. Kennedy Center for the Performing Arts, 2001) 11-15.

iv Gradel, 11-15.

v Laura Lipton and Bruce Wellman, *Mentoring Matters: A Practical Guide to Learning-Focused Relationships*, (Sherman, CT: MiraVia, 2001)

vi Gradel, 11-15.

vii Teaching artists recognize that teachers expect respect for their maturity and experience; prefer to be active in learning situations; prefer learning experiences relate to classroom realities and be immediately applicable; prefer to collaborate with their peers; prefer to engage in self-evaluation; and expect comfortable learning environments. Lynne B. Silverstein, Barbara Shepherd, and Amy Duma, *Partners in Education: Building Partnerships for Teachers’ Professional Development in the Arts* (Washington, DC: The Kennedy Center, 2001) 11.

viii A number of the success factors are consistent with descriptions of successful partnerships included in works by Dreeszen and Seidel and Maryann Marrapodi, *Promising Practices: The Arts and School Improvement* (NY: The Center for Arts Education, 2000).

ix Remer. 298.

x Carol Ponder, “The Dual Career of Teaching Artists,” *Creating Capacity: A Framework for Providing Professional Development for Teaching Artists* (Washington, DC: The John F. Kennedy Center for the Performing Arts, 2001) 17-18.

xi Judith M. Burton, “Natural Allies, Part 2: Children, Teachers and Artists,” in Remer. 391-321.

xii Residency Checklists are adapted from a variety of residency guides and from conversations: *Arts Residency Handbook for Teachers*, *Arts Residency Handbook for Artists*, and *Arts; Activities Handbook for Project Coordinators, 2002-2003*. (New York: P.S. 107, 2002); *Artist-in-Residence Grants, 2002-2003* (Greenville, SC: The Peace Center for the Performing Arts, 2002); *Residency Planning Guide* (North Carolina Arts Council, 2000); *Ohio State Arts Council’s Arts in Education Handbook*, online at www.oac.state.oh.us/aie/handbook.html; *Resource Manual: Artists in the Schools and Communities*, (Montana Arts Council); *An Artist in our Midst: Kentucky’s Artists in Residence Programs and What Makes them Work, FY 2003-2004*. (Frankfort, KY: Kentucky Arts Council, 2003)