

Artists-In-Education Residency Handbook

NEW JERSEY STATE
COUNCIL ON THE ARTS



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Why Have A Residency?

The arts matter. National education research¹ shows that the arts promote cooperation, cultural understanding and tolerance of different viewpoints. They boost communication skills, heighten empathy and lift self-esteem. The arts engage learners

through auditory, visual, tactile and kinesthetic activities; students of all abilities—including those with learning difficulties, limited English proficiency or behavior problems—can experience success and fulfillment through experiences in the arts. In addition, the arts can strengthen understanding of other core subjects, including reading, writing, math, science, social studies and languages.

The goal of an arts residency is to build a supportive, creative environment, in which teachers/staff and artists work together to offer learners new

“Bringing art into the classroom offers teachers and students a chance to slow down, to approach content at a tangent instead of head-on, to linger with an idea long enough to manipulate it (write a poem, make a charcoal sketch, improvise being an armadillo), to use something known (such as the value of pi) in a new and entirely personal way. Although the creative moment often comes in a flash, it arrives through an accumulation of moments of slow learning. This is true for all learners: artists, teachers, students, perhaps even school boards.”

*J.C Todd, poet
NJSCA Distinguished Teaching Artist*

knowledge and experience in the arts. Residencies aim to teach the skills, techniques and concepts of the art form while building learners’ self-confidence and self-expression. And residencies can assist schools in meeting the NJ Core Curriculum Content Standards in the Visual and Performing Arts and the federal No Child Left Behind act.

“The importance of the arts in No Child Left Behind is clear. They’re an important part of a well-rounded, complete education for every student. The knowledge and skills that learning in the arts imparts uniquely equip young persons for life.”

Margaret Spellings, US Secretary of Education (2005–2009)

An effective residency program is flexible and collaborative. Artists work with teachers and other staff to design a residency that draws on the artist’s strengths and meets the needs of the site. By planning, consulting and working together, artists, educators and community members can design a residency that fosters joyful learning and has lasting impact on all participants. All effective residencies include a hands-on staff workshop led by the artist, in which teachers, support staff and administrators can practice new skills in the art form; exchange ideas and discuss ways to extend the residency through follow-up and cross-curriculum activities.

¹ Critical Evidence: How the Arts Benefit Student Achievement (2006)

An effective residency:

- helps create an atmosphere of curiosity, imagination, discovery, empathy and reflection among learners (including the artist, teachers, administrators, students and the community)
- makes the arts basic to education by allowing learners to engage in and reflect on the creative process
- is teacher-driven with essential guidance and support of school leadership
- is site-based and planned collaboratively by the school staff and artist
- is based on school needs and goals as determined by the site
- encourages teacher collaboration, especially among classroom teachers and arts specialists
- makes stronger connections between the school and the larger community
- has clear, realistic and articulated goals and desired outcomes
- maximizes the artist's expertise, talent and ideas
- serves as professional development for teachers and staff
- challenges the site with new skills and knowledge to move beyond its current practice in arts education
- is transformative for teachers, students and teaching artists, and ultimately, the school culture
- supports the Core Curriculum Standards in the Visual and Performing Arts and Language Arts and Literacy (see Resources, pg. 50)

*Dance Residency at Morris County Vocational High School,
Academy for Visual and Performing Arts, Denville*



A Model to Share: Overview of the Artists-in-Education Program

For over 30 years, the New Jersey State Council on the Arts (NJSCA) has recognized the value of partnerships. The foundation of the Artists-in-Education Program (AIE) is the partnership between professional artists and educators in order to bring students excellent arts education. The NJSCA is pleased to be working in partnership with two outstanding arts education organizations—Arts Horizons and Young Audiences New Jersey—as cosponsors of the Artists-in-Education Program. This partnership, the AIE Consortium, has been placing professional artists in New Jersey schools and community settings for long-term residencies (minimum 20-days) since 1998. These residencies provide learners with hands-on experience and high-quality education in a variety of art forms.

This handbook is built on the foundation and framework, learned over 30 years, of the **elements that have proven to be essential for an effective and successful residency**. It represents the cumulative experience of teachers, administrators, artists, students, parents and others in designing, planning, implementing and evaluating effective residencies. It is

also based on extensive field research that reaffirms what needs to be in place and the impact of successful residencies.

One of the essential elements of this long-term residency model is *time*. Shorter-term residencies have value and impact, too. But as noted scholar, author and Harvard University professor Howard Gardner observed, "...artistic learning should be organized around meaningful

projects, which are carried out over a significant period of time, and allow ample opportunity for feedback, discussion, and reflection. Such projects are likely to interest students, to motivate them, to encourage them to develop skills; and may well exert a long-term impact on students' competence and understanding. As much as possible, "one-shot" learning experiences should be spurned."² Long term residencies also have the potential to contribute to school improvement and change. The Chicago Arts Partnership in Education



Theatre Residency at Stafford Township Intermediate School, Manahawkin

²Howard Gardner, 1989, pp. 76-77 Gardner, H. (1989). Zero-based arts education: An introduction to Arts PROPEL. *Studies in Art Education: A Journal of Issues and Research*, 30 (2), 71-83.

WHY THIS HANDBOOK?

states, "If the world of the arts is going to be a real part of whole school improvement, long term relationships between arts organizations and schools are essential."



Wilson School, West Caldwell

In this 20-day mural residency, teaching artist Ginny Nichols worked with art teacher, Eve Purcell, the 4th and 5th grade teachers, and mentor artist Nanci Hersh. They enhanced and inspired the learning and creative process for the 77 students who focused on an underwater sea theme to paint four huge panels which were joined together and hung on the back stage wall. The teaching artist also partnered with the art teacher to develop and introduce projects for each grade level which enriched the school arts program and connected to their science curriculum. PTA parents supported the residency as volunteer studio assistants helping with set up and clean up during the process of painting the mural. They also planned and hosted the culminating event – a family picnic to unveil the mural and exhibit all the related art work from each grade – where students shared their viewpoints on the impact of this powerful arts experience.

Ann Szalay, PTA Coordinator, wrote, "The benefits of the AIE residency were felt on a student, staff and community level. Firstly, one of the most valuable tools the students walked away from this residency with was teamwork and collaboration. Students learned to be respectful and thoughtful of each other's opinions and work. This is a lesson that will not only be carried into the classroom but will carry on throughout their lives. Secondly, the residency also opened up the horizon for the teachers to integrate the arts into their curriculum. Teachers saw that a large-scale project is not only possible but that students worked together and enjoyed it. Lastly, the school community saw first hand how important and beneficial the arts are to a student's education. As a result of this residency, more parents have expressed interest in participating in the cultural arts programming opportunities."

new curriculum. As schools identify their own ongoing needs and education goals, this handbook will serve to strengthen the way in which they engage community sites, teaching artists and cultural organizations to form a statewide community of learning. As the idea of learning grows to encompass both in school and out of school time, artists-in-education will be recognized as effective and creative partners.

Latest research data cites the intrinsic benefits of the long-term residency experience and the power of arts in education on teachers, artists, administrators, parents, and the general public. Arts education builds life-long skills which strengthen an individual's ability to engage in today's world. The resource section of this handbook offers links to websites which describe model programs and best practices developed by arts-in-education programs. The experience of a hands-on arts process lead by a professional teaching artist is an important opportunity to include in every child's education.

Now with the vital data and the information provided by the first arts education survey of all New Jersey public schools via the NJ Arts Education Census Project (available on-line at www.artsednj.org), organizations and agencies can better target resources to schools in need.

Within Our Power: the Progress, Plight and Promise of Arts Education for Every Child, the executive report of that project, states that much work has to be done to make quality arts programs accessible to all NJ students. That same report chronicles and recommends that more schools look to innovative practices such as residencies to enhance existing programs or spark

Who Is This AIE Handbook For?

This Handbook serves to enhance, complement and inform:

- AIE Residency Grant Guidelines and Applications, available annually for schools to apply for one-year or two-year residencies.
- AIE Artist Application & Process, available annually for professional practicing artists to apply for eligibility to work as teaching artists in the AIE Residency Program.

This Handbook expands upon the components presented in the AIE Guidelines to offer best practices applicable to any residency. Ideally, teachers, school and arts administrators, site coordinators and artists will use both the AIE Residency Guidelines and this AIE Handbook side by side while developing their residency proposals, and then as instructional support throughout the entire residency process.

This Handbook will guide the:

- **Principal, Director, Administrator or Site Coordinator – to manage** the AIE residency grant application, select a Residency Artist and oversee the residency details from conception to follow-up.
- **Classroom Teacher, Liaison or Arts Specialist – to collaborate** with the Residency Artist and colleagues in creating a rigorous, joyful and lasting arts learning experience for themselves and their students.
- **Parent, Education Foundation Representative, PTA/PTO or Community Member – to provide assistance** in bringing exciting new partnerships into their school through a foundation, PTA/PTO or other parent/school support group.
- **Artist – to apply** for the NJSCA AIE artist roster, prepare for residency interviews, design/conduct an effective residency and develop professionally as a residency teaching artist.
- **Administrator of an Arts Organization – to start** or expand residency programs with this best practices model Handbook as a resource guide providing multiple aids, such as the critical checklist: “The Essential Qualities of Successful Residencies” (see pg. 45)

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GETTING STARTED

You have an idea! You share that idea with another teacher, administrator, program director or parent. An initial Steering Committee is born which will expand over time. But a small group of interested individuals can begin conceptualizing a residency's focus, design, goals and impact for the grant application. Download, print out, make copies of the AIE Residency Grant Guidelines and Application, and distribute along with this Handbook to Steering Committee members. The Guidelines, Application and Handbook are designed as residency planning tools that can be used to guide your discussion. Visit www.njartscouncil.org to view the guidelines and application.

Attend one of the free AIE Technical Assistance (TA) Workshops (which will be listed in the guidelines) or contact AIE Consortium members by phone or e-mail for assistance with the process and answers to any questions.

Forming A Steering Committee

Form a Steering Committee to assist in establishing goals for the residency, providing support and gathering resources for participating teachers and the artist. This is a working committee that should include:

- Principal, administrator or director
- Arts specialists
- Classroom teachers
- Other school staff
- Parents
- Community members
- Students
- PTA members
- Education Foundation representative

Teacher engagement is essential

If a principal, superintendent, other school supervisor, PTA/PTO member, parent, or district grant writer is initiating the grant application, make sure that teachers are actively included and engaged in the residency planning from the onset. Teacher commitment and buy-in are essential to creating a successful long-term residency. A Teacher Liaison also will need to be identified to sign off for the participating teachers on the grant application.

“As the supervisor of Grants for the Stafford Township School District and a former participant of the Artist Teacher Institute, I have had the opportunity to see first hand the tremendous benefits that are realized by our students as a result of participation in this program. The Stafford Township School District believes that an effective program in the performing arts can help foster self discipline, motivation, and the ability to function effectively as part of a team within our students.”

Jennifer Lowe, Former Supervisor of Grants, Stafford Township School District

Determine key roles and define responsibilities:

Administrative Coordinator – the principal, vice principal, director or other administrator who has the authority to arrange scheduling and approve all other site arrangements that are needed for the smooth operation of the program.

On-Site Coordinator – a teacher, department head, program manager or arts specialist who acts as the Residency Artist’s liaison to the site, teachers, students and community. The On-Site Coordinator is responsible for the school group’s direct communication with the Residency Artist and the AIE partner.



Theatre Residency at Robert Morris School, South Bound Brook

Teacher Liaison – represents teachers on the committee in the event that the On-Site Coordinator is not from the teaching staff. This ensures that teachers have a leadership role and voice in any residency planning and ongoing development.

Participating Teachers – those who will work with Core Group students or Participating Students. Identify the teacher or teachers who will attend the Artist/Teacher Institute (aTi), a cosponsored NJSCA program with Arts Horizons.

Now that you have your team, meet and start the process:

Assessing School Needs

- What arts discipline do you want to explore and why?
 - to help expand the existing arts curriculum?
 - to help your school meet the Core Curriculum Content Standards in the Visual and Performing Arts or Language Arts and Literacy?
- What is the focus for student learning and professional development for teachers/administrators?
- What do teachers want or need from this experience?
- How can you make stronger connections to your community?
- Do you need time to explore all of the above through a planning year?
- Is 20 days (the minimum application requirement) sufficient for the residency goals and objectives? (You may plan and request additional days.)

Develop a Budget

A budget needs to be developed through careful planning with the school team. Ensuring there are adequate funds to support areas such as artist fees, supplies, staff time and documentation is key to hosting a successful residency. A sound budget will aid in understanding the true impact of such a valuable opportunity as well as assist in securing funds through grants and proposals from outside of the school budget. Carefully consider the following areas when developing a budget:

“There were so many valuable aspects of the residency for the school community. I feel that the aspect of most value to the school would be that the residency was able to “reach” some students that normally do not meet a great deal of success in many of their school activities. I would like to see the residency continue as it definitely contributed to the school’s philosophy of multiple intelligences and meeting the needs of all children.”

*Dennis Williams, Assistant
Principal, Parkway School, Ewing*

- **Field Trip:** A residency can be greatly enhanced by taking the students on a field trip to a related cultural, historical or community site related to the project theme.
- **Staff Time:** When designing a budget for a residency, consider the time teachers and administrators will spend working on the project. For example, substitute fees should be added to support time when teachers will be out of the classroom for residency-related events such as a planning meeting, Professional Development Workshop and culminating event.
- **Documentation:** A portion of the budget should be dedicated toward documenting the residency from start to finish. These funds can support photography or videos, the reproduction of a binder or book or the creation of a computer based presentation. Ensuring the residency has been documented will help sustain the long-term benefits of the project giving teachers and administrators a reference for the future.

- **Residency Artist Fees:** The AIE program has a set per diem rate for Residency Artists (currently \$275). A Residency Day is three hours long. If you are not working through AIE, a daily rate should be set for the teaching artist leading the residency and based on the number of hours the artist works every day.
- **Individual Visiting Artist/Company Fees:** A day rate for individual Visiting Artists should also be determined in advance based on the residency plan. The teaching day should be the same length as the Residency Artist day and the rate should be the same. Artist Companies or Teams should be budgeted at a higher rate of pay as more artists will receive fees.
- **Supplies, Materials and Equipment:** It is essential to include in the budget funds to purchase the necessary supplies, materials and equipment to support the residency project. The school can also use existing supplies towards the project or seek donations from local stores or community groups.

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Investigate and assess additional funding sources

- School budget – Titles I, II, V, VI grants; district grants that support related learning topics such as: literacy, youth at risk, character building, etc.
- PTA/PTO or other parent/teacher groups
- Local, county and state arts councils
- Town education foundation
- Local businesses and service organizations
- Private and corporate foundations that support education in school's region, town, county or state
- Additional options (see resource list and links pg. 48).

Complete Residency Proposal/Grant Application

- Complete the AIE application including input from other Steering Committee members in developing proposal and reviewing for completion, clarity, and financial accuracy.
- Submit the Application as directed and by the annual posted deadline.
- The AIE Review Panel will meet, review and forward their recommendations to the NJSCA.
- The Council votes on the awards in May of each year. Please note that the award is made pending availability of funds. (The State budget is not finalized until June of each year.)
- In May, if your grant application is successful, receive announcement letter of grant award pending availability of funds.

(photo by Alan Goldsmith)



Parkway Elementary School, Ewing

This residency ignited the school with enthusiasm for jazz dance and music. Not only were students learning the Box Step and various other jazz dances, but the teachers infused the classrooms with an exploration of jazz. For example, teachers included poetry about jazz as part of their writing units. Students wrote short, descriptive poems about how jazz makes them feel. Students also drew pictures and wrote captions about their experiences. All the writing was posted in the auditorium for the parents' night workshop and the final performance. Parents who attended the workshop learned from their children how to do some of the same dances they'd been learning. One parent commented, "My son's attitude during the residency was positive and supportive of his peers. He was so confident and proud at the final performance. I am so glad they're having a similar residency next year to keep him motivated and excited." Amani, a student at Parkway Elementary School wrote, "As a result of having an artist in my school, my feelings have changed because I always used to give up. It is a good way to learn other subjects because you have to believe in yourself."

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Congratulations! Your school has a residency grant! Share the good news!

Next Steps: Moving Forward

AIE Partner

Now your AIE partner will become part of your school team to guide you through the entire process, from grant contract agreements to artist interview through the planning and administration of the residency to the community culminating event and Final Report. To begin, your AIE partner will review AIE panel comments and their recommendations to inform your residency proposal plan.

Artist/Teacher Institute (aTi)

As planned in your residency proposal, teaching staff (individual or group) will confirm advanced registration(s) and attend **aTi** – a professional development program in which educators participate in hands-on, intensive creative experiences with master teaching artists in order to grow artistically and as educators. The Institute is a non-residential, 10-day experience offered annually in both North and South Jersey. Daily discipline-based studio workshops are enhanced by sessions on important educational issues and critical topics in arts education. In addition, participants receive professional development credits, and may apply for graduate and/or continuing education credits.

AIE Administrator's Day

School administrators attend AIE Administrator's Day at either aTi campus site to receive the grant contract, attend orientation and visit teacher workshops. Administrators also network as a group, share insights and reflect on current challenges. The AIE Consortium moderates these sessions and AIE Partners meet with administrators to discuss panel review comments, residency plans and next steps for selecting and interviewing artists. This technical assistance day launches the AIE Partner's supportive role in guiding both the school and the artist through the entire residency process.

Creative Movement Workshop at the Artist/Teacher Institute

"I never imagined myself doing this! Now I wonder what else I might be able to do. I hoped to learn some storytelling and writing techniques I could use in my classroom of reluctant writers... I had no idea that I would take away as much as I have."

Ann Damron, Trenton Community Charter School, Trenton



Identifying, Interviewing and Selecting a Teaching Artist

Your AIE partner will identify three teaching artist candidates from the NJSCA AIE Roster for your school team to interview. The AIE Partner will arrange the interviews with you at your school, provide artist resumes for you and share copies of your residency application with the artists. The key members of the Steering Committee and your AIE Partner all take part in the interviews. The artists come prepared to present their own work portfolio, examples of past residency work, and a vision for bringing the residency plan to life. (see Artist Interview section pg. 31)

Changes in teaching staff and/or school leadership

If any changes occur in the residency's participating teaching staff and/or school leadership, please inform your AIE Partner immediately.

Once the teaching artist is selected and has agreed to conduct the residency, your residency team is complete and the work can begin.

NOTE: The selected Teaching Artist is now referred to as the **Residency Artist** who will lead and be present each day of the residency.

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Maple Shade High School, Maple Shade

Under the guidance of AIE Teaching Artists Baily Cypress and Julie Deery, students at Maple Shade High School created a 60 foot mosaic mural using both hand-made tiles and donated tiles from Habitat for Humanity. The student group for this residency was unique as it brought together high school art students and the 7th and 8th grade special needs students. The school houses both a junior and senior high school and joint activities between the grade levels had not previously been attempted. In addition, the 7th and 8th grade students do not currently receive classes in visual arts. This residency allowed new peer groups to be developed within the school and establish a mentorship between the junior high special needs students and the senior high school art students. Student Jessica H. wrote, "This residency made me more interested in art because you weren't just sitting at your desk making your own project but instead were up moving around and interacting with kids you didn't usually talk to most of the time. The class in mosaic inspired me to take art again next year and for the rest of the years I am here at high school. For me, art is now a class that I can come to, focus on myself and be calm."

As a result of hosting their first AIE residency, the school has now implemented two new mosaic art classes and hired a second full-time art teacher. This additional help will allow the other art teacher more time to focus on their Two-Year AIE grant beginning September 2008, the new mosaic classes and developing an art curriculum for the junior high students. An Art Club has also been established for both the junior high and senior high school students. Principal Scott Arnauer wrote, "Having the staff and students working towards a common goal was very valuable for our school community. The project worked on so many levels but it especially taught everyone to appreciate art, to use more teamwork and the positive feeling associated with making a contribution to the school that will stand the test of time."

Planning the Residency

Planning Meeting

The planning meeting is the keystone for the entire residency. Here your school proposal begins to come alive as the Residency Artist contributes their vision, input and insight to work together with Steering Committee members (Administrative Coordinator, On-Site Coordinator, art teacher(s), participating teachers, parents/community members and your AIE Partner). This is typically a 2-3 hour site meeting held anywhere from several months to several weeks before the residency begins. Your AIE Partner will provide copies of the **Residency Partnership Agreement**, a planning meeting checklist outlining the residency components to ensure all aspects are discussed. Schedule time to take the Residency Artist

on a school site tour including: residency classroom/ work space, display/culminating event areas, staff lunchroom, restrooms, office/internet access location.

If there has been a staff change of any key residency team member since the grant application, this is an important opportunity to include, inform, convince and gain their support for the residency.

Residency Goals and Activities

Review, refine and shape out the goals and desired outcomes outlined in the residency proposal. Set clear, developmentally appropriate goals and expectations. Discuss and shape out lesson plans. The Residency Artist can share ideas and suggest materials for

teachers/staff to prepare themselves and students for the residency. Identify how the residency activities connect to the Core Curriculum Content Standards and reference them in all lesson plans. Though the focus of the project will augment the visual and/or performing arts standards, additional content connections can be made across the curriculum. Ensuring that these standards are reflected in all materials developed during the residency will contribute to the lasting effect of the project. Teachers will be able to refer to these lessons in their master plan books as well as draw upon them when developing or redesigning curriculum. To see more on how long-term residencies address the Core Curriculum Content Standards, please see Resources, page 50.

As you plan, keep in mind that teachers are active participants and collaborators in a successful residency and that **a certified teacher must be present in the classroom with the artist at all times.** (see detail pg. 22)

“One of the major unexpected accomplishments was the way in which teachers integrated the strategies learned from the artist into other curricular content areas. Students learned about ode writing and then wrote odes in social studies. Students used their bookmaking skills when creating projects in math and science. To me, this was what made our program successful.”

*Vincent McHale, Principal,
Hawthorne School, Teaneck*

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Core Groups and Participating Students

The site should identify one to three **Core Groups** (maximum 25 students per group) that will work with the Residency Artist each Residency Day. This may be a class (for example: 6th-grade language arts students) or a mixed class group (different grades/ability levels) selected by teachers. The artist and teachers should determine their goals for the Core Group's learning experience to be accomplished through the residency.

The artist also meets less frequently with groups of **Participating Students** (these may be a class or mixed group). These sessions may include hands-on work in the art form, lecture/demonstrations and/or assembly-style presentations. Teachers and the artist should also determine the goals and desired outcomes for the Participating Students.

Residency Day

In planning, a Residency Day is based on four 45-minute class periods. These are the active contact sessions the Residency Artist has with students. There is some flexibility within these parameters, based on a school's class schedule and residency needs. For example: if a school has block scheduling, one session may be 1½ hours followed by two 45-minute sessions. Avoid a schedule that has more than a 1-hour gap between class sessions for the Residency Artist.

Residency Schedule

- Design a schedule that works for the Residency Artist to meet the goals of the residency and fit within the school calendar. (For example: the artist might come every Monday for 20 weeks or three mornings a week for 7 weeks)
- Include residency dates, times and room numbers for the class sessions, the Professional Development Workshop, Visiting Artist and/or field trip and culminating community event.
- Distribute a residency schedule to all participants (Steering Committee, Residency Artist and AIE partner).
- Provide an updated schedule as changes occur. (Artists are prepared to work around school breaks and in-service days.)
- Set a process in place to notify the Residency Artist and AIE Partner in the event of a school closing.



Mosaic Sculpture Residency at Central School, Glen Rock

School Policies and Protocol

Share critical school policies and procedures with the Residency Artist and AIE Partner regarding: school entrance check-in and parking; safety and emergency practices; student behavior code/expectations; discipline guidelines; dress code; e-mail communication protocol with students.

- Provide the Residency Artist with a school calendar, floor plan, staff contact list with phone numbers, lunch schedule, teachers' prep room schedule, restroom locations, library/computer/printer/copier use, internet connectivity and any pertinent school procedures.
- Make sure the Administrative Coordinator as well as the Teacher Liaison have the AIE Partner and Residency Artist's contact information (home, office and cell phone numbers and e-mails).
- Provide updates and changes as they occur.

Professional Development Workshop

Teachers benefit by learning about, connecting to and appreciating content students learn through the residency and will enhance and sustain the experience by modeling the lessons for them. The Professional Development Workshop can enhance classroom teaching by expanding creative capabilities and by modeling techniques and arts integrated lessons. This hands-on, 90-minute to 3-hour workshop is open to all teachers, administrators and other staff, not only those working directly with the artist. At some sites, cafeteria workers, janitors and nurses have been eager participants. In addition to learning and practicing new arts skills and concepts, the workshop is also a forum for exchanging ideas, asking questions, sharing resources, and advocating for future arts education efforts at the site and in the community.



The workshop typically takes place in a large classroom or school media center before or after school or during an in-service day. Site administrators should announce the date and time well in advance. (It can be scheduled at a time designated as a regular staff meeting or in-service training session.) Determine the workshop focus and discuss the goals, expectations and evaluation with the Residency Artist. Share any special interests or particular ideas that the teaching staff may wish to address during the workshop. The Professional Development Workshop provides the opportunity for the Residency Artist to collaborate with staff to acquire and build skills that can support sustainability of the residency. (For professional development resources, see Resources, pg. 48)

*Visual Arts Workshop at
Artist/Teacher Institute*

Supplies/Materials and Equipment

- Review the residency budget with the Residency Artist and AIE partner to determine if supply allocation is sufficient.
- Discuss and establish what supplies/materials and equipment are needed and determine how they will be secured.
- Determine what purchases, if any, the Residency Artist might make and the procedure for site approval and reimbursement.
- Ensure that vendors recommended by the Residency Artist are approved by the district if the school is purchasing supplies.
- Establish a timeline for ordering and receiving all necessary supplies.



Music Residency at Mannington School, Salem

NOTE: Sites assume the total cost of supplies for residencies. Some materials and equipment—a kiln, watercolor paper, sewing kits, spiral notebooks—may be items the site already has on hand or may be donated through PTA/PTO contacts and local merchants. The Residency Artist and On-Site Coordinator should communicate closely in advance, so that all needed supplies/materials and equipment are on hand at the start of the residency.

Rooms and Workspace

The school should provide classroom/studio space appropriate for needs the of the arts discipline selected. A visual arts residency may need access to water and large tables; a dance or theater residency may require use of the gymnasium or multi-purpose room; a music residency may need storage space for instruments; and some residencies may utilize various audio/sound/computer equipment.

- Tour the site and discuss the available working space with the artist to determine in advance any additional specific needs: chairs, tables, audio/sound equipment, computer/ Internet access, library research time, culminating event/display/performance area and storage space for supplies/materials, equipment, instruments or works-in-progress.
- Provide the Residency Artist with a quiet space to work, store personal belongings or simply spend time between classes.

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Field Trips and Visiting Artists

Schools should plan to include either a field trip or host a Visiting Artist(s) in support and as part of the residency design. This flexibility is offered in recognition of transportation and budget restrictions that some schools face. Either option enhances the residency experience for students and teachers by expanding, exploring and integrating other art forms.

“This residency enhanced and extended the school curriculum, giving the children the opportunity to maintain a creative expression, develop an understanding and acceptance of a variety of cultures and acquire the tools of the mind and body they will need to foster self esteem and accomplishment through dance performance”

*Liliana Attar, Center Square School artist,
Logan Township*

Field Trips

Visits to museums, theaters, galleries and studios can enhance students’ understanding, build excitement about the art form and forge connections between the students’ own work and that of professional artists. For example: students might attend a poetry reading at a local bookstore, take a field trip to a sculpture garden or watch a rehearsal performance at a nearby theater company.

Talk with the Residency Artist about opportunities for students to see exhibits, performances, rehearsals or works-in-

progress during the residency. Discuss the purpose, impact, scheduling, logistics and budget for any field trips (transportation, fees, permission slips, teacher-release time, volunteer support) at the planning meeting.

Visiting Artist(s)

The Residency Artist leads all sessions for students and staff during the entire residency. The Residency Artist and/or AIE Partner can recommend possible Visiting Artists to co-teach particular classes, demonstrate an aspect of the art form, share art work and/or play a role in rehearsals and culminating event. Some examples: a musician can enhance a dance residency so students can practice with live music; a poet can help students reflect on their creative process or on the subject of their artwork during a visual arts residency; or a theatre artist who specializes in make-up and costumes might be brought in during a theatre residency to give students the experience of physical transformations of a character.

Presentation to the School Board

The Steering Committee determines with the AIE Partner who will attend a board meeting to announce the residency and introduce the Residency Artist. Decide whether the presentation will be at the onset as an introduction to the residency or at the closing as a way to share work product and impact. Determine participants, plan and schedule a presentation (including students, the Residency Artist and AIE Partner when possible) to serve as advocacy for the value of the arts in education.

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Evaluation

Your AIE Partner will provide Final Report evaluation forms, which should be distributed to the Steering Committee, school staff, and the Residency Artist at the onset of the residency. Discuss the process, set the timeline and determine responsibility for all participants who will be collecting the necessary anecdotal and quantitative data over the course of the residency.

On-Site Evaluator

Your AIE partner will coordinate arrangements for a visit by an On-Site Evaluator to observe the residency in action. This evaluator is an independent consultant, usually an arts administrator, educator or teaching artist with a background in residencies and the specific arts discipline, who is invited to provide objective and constructive feedback. The time and date of the visit are arranged and agreed to by the Administrative and On-Site Coordinator, Residency Artist and participating teachers. The evaluator is asked to observe at least two Core Group sessions, and interview the Residency Artist, On-Site Coordinator and several participating teachers. Copies of the report are shared with the AIE Partner, the school and the Residency Artist.



Music Residency at Edison Middle School, West Orange

adopted curriculum goals. A school district may even have a staff member who is solely dedicated to assessment practices and can be introduced to the residency process to track student impact throughout the residency.

Contract Agreement

The school representatives and the Residency Artist sign a contract agreement provided by the AIE partner that defines roles, responsibilities and payment terms. Information and award amounts regarding grants supporting the residency are included.

Assessment

Design an assessment tool to measure student impact of the residency. A rubric can help and there are models to examine and decide if this is right for your residency. (See Resource pg. 48). School districts and individual schools may have a standardized tool, which can be adapted to capture residency-specific learning in relation to appropriate developmental benchmarks, content standards and

Publicity and Documentation

- Designate responsibility for arranging local media, school and district publicity in newspapers, newsletters and/or websites to spread the word, share residency activities, and chronicle impact.
- Refer to grant agreement guidelines for proper acknowledgement and credit to the New Jersey State Council on the Arts and other partners to include in all publicity and documentation.
- Write press releases (several weeks before the residency begins) to announce the grant award and Residency Artist as well as recognize participating staff. (Include photographs of Residency Artist and Steering Committee members if possible.)
- Distribute ongoing articles/press releases to local print and broadcast media, school announcement/bulletins, PTA/PTO newsletters and website editors.
- Invite local newspaper reporters, photographers and school district public relations coordinator to visit and document the ongoing residency.
- Acquire parents' permission slips to interview/photograph Participating Students, as school policy dictates.
- Provide press releases to AIE Partners, supporting funders and agencies.
- Use school list-serve, as school policy permits, to e-mail press to community and families.
- Develop school bulletin-board display or poster to shares news about the residency, highlight the artist, display student work and applaud accomplishments.
- Document the residency to help extend its impact. Encourage teachers, parents or staff to take photographs; archive student journals/portfolios; and make audio diaries/videotapes to record both the residency process and also the community culminating event/performance/exhibition. This documentation enables others (staff, non-participating students and parents) to learn from residency activities, celebrate results and envision future residency experiences that build on what students have already done.

West Orange High School, West Orange

Teaching artist Miriam Schaer's "Introduction to Book Arts" (Life Books – Past, Present, and Future – Accordion, Sewn & Shaped Books and Self-Portrait Autobiographical Scrolls with clay boxes) was a 24-day residency which included a class trip and two Professional Development Workshops. "Books in the Classroom" covered a variety of simple book structures, from historic to contemporary, that teachers could easily include into nearly any curriculum at any grade level. It was district-wide and included ESL teachers who made books with their students in the process of teaching language literacy. "Make Your Own Hardcover Book" (sewing books and text blocks) was for district art teachers which developed techniques and hands-on skills that the teachers then brought to their classroom teaching. In the process, book arts was used as a tool for students to: develop a sense of self-identity, connect related life events, gain perspective on life, share family history, express feelings and emotions, resolve issues, understand past to help prepare for future, and address individual fears, hopes and dreams. Kimberly Juirdano, West Orange High School administrator wrote, "The program most specifically reached out to our ESL and special needs population as it touches all learning styles and provides a medium they relate to."

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Culminating Event for the Community

AIE residencies emphasize artistic process, and celebrate the outcomes of creative work. A culminating event for the community (such as a dance/music/theatre performance or an exhibition of student artwork/mural/installations) can reinforce student learning and bring their work to an audience that values their effort and affirms the importance of the arts in learning. Such events also reinforce staff and artist advocacy for arts education in schools and communities. The Residency Artist and AIE Partner can share creative ideas for culminating events and ways to involve families and community members in the residency. Examples include: a creative-writing night for parents, student-taught workshops for their families, an outdoor “art gallery” set up on school grounds, a mural unveiling followed by a dessert potluck. Culminating events for the community may take place at the school site or in another venue as a park, theater, gallery, bookstore or local historic building.

“The residency gave us the opportunity to learn about a style of dance that is not offered at most local studios. It gave us a taste of the history behind the dance, and it was really interesting to learn about.”

Student, Middlesex County Vocational School, East Brunswick



*Dance Residency at Parkway School, Ewing
(photo by Alan Goldsmith)*

During the Residency Teacher/Artist Partnership

Teachers set the tone for residencies before the Residency Artist even arrives. Their enthusiasm, curiosity, preparation, and commitment to integrating the residency into the



Thomas Edison Middle School, West Orange

During five years of consecutive music residencies, the school has worked closely with the teaching artist to develop a world percussion curriculum for the 6th grade band classes. The program is fully supported by the school administration and the District Arts Supervisor. Participating teacher, Kristine Massari wrote, "The World Percussion program meets one of the District Professional Development Plan's principle goals: 'Continue to implement the district initiative on Differentiated Instruction to maximize each individual student's learning, and implement classroom learning experiences that address each student's readiness, interests, and learning style.'" AIE residency students also took a field trip to Trumpets Jazz Club in Montclair to experience a unique live jazz performance in the environment of a performance venue. The 6th grade students were able to view their Residency Artist, Gilad Dobrecky and his trio in the live concert based on West African and Latin rhythms, correlated to their residency curriculum and percussion instruction. The performance integrated instruction, fostered discussion, promoted questions, and encouraged participation by providing the opportunity for the students to be interactive in the art making process. Students learned how these musicians developed their skills, passion and dedication to their careers and, as a result, realized what it means to be a performance artist. A Visiting Artist who is a jazz drummer added his expertise in playing uncommon world percussion instruments as well as bringing his own unique style to the residency instruction. Students and school music teachers were able to observe the Residency Artist collaborate with the Visiting Artist in creating and connecting their individual styles and sounds to composing music. The resulting instruction and class participation included dialogue, critique, lesson and performance modeling which benefited the students as well as their school teachers.

learning environment ignites student and staff engagement. Residencies are most effective when the classroom teacher actively collaborates with the Residency Artist to work alongside the students, learning new skills, sharing work and joining in discussions about the creative process.

A certified teacher must be present in the classroom with the artist at all times. As a guest in the classroom, the artist is not legally responsible for the students. Teachers and artists must discuss and establish how they will share responsibility for: leading learning activities, managing classroom activities, directing student participation; setting achievement expectations; and guiding student behavior. Teachers should also acquaint artists with their individual classroom and general school procedures. Share established procedures for: student roles as classroom helpers; quiet signal/signs; restroom permission/passes; parent volunteers; custodian assistance; copying/printing handout materials, etc.

Residencies in their entirety function as hands-on professional development for teachers. In the process of the teacher/artist collaboration, teachers benefit from the extended time to learn and model new techniques, develop new approaches, and be exposed to a variety of resources through working with a professional artist. Teachers and Residency Artists should discuss follow-up activities that can extend the concepts and skills learned during the residency.

Timeline for School Sites/Administrative and On-Site Coordinators

6-12 months before the residency:

- Assess needs, form Steering Committee; determine goals; seek AIE Consortium technical assistance, complete grant application; apply for funding and await award letter notification.
- Attend Administrator's Day at the Artist/Teacher Institute (aTi) to accept award and for initial orientation.
- Participate in the Steering Committee's interviews of AIE Roster Artists to select a Residency Artist.
- Confirm participating teachers; determine both Core Group and Participating Students.
- Schedule planning meeting with Residency Artist and participating teachers to prepare for residency.
- Invite the Residency Artist to tour the school site and, if possible, the nearby community.
- Sign and return grant agreement contracts; keep copies for reference.

One month before the residency:

- Send out press releases announcing the residency and photographs to local and in-house media.
- Confirm supply/equipment list with participating teachers and Residency Artist; approve and arrange purchase for what is needed.
- Make sure all participants (teachers, Residency Artist, administrators, AIE Partner) have copies of the residency schedule including dates and times of all sessions, staff Professional Development Workshop, Visiting Artist and/or field trip, community culminating event.
- Announce residency to the Participating Students' families through letters and/or e-mail.

The first day of the residency:

- Welcome the Residency Artist and provide site orientation (sign in procedures, parking information, and identify space to leave personal items, have lunch, spend time between classes, etc.).
- Share any last-minute schedule changes such as fire drills, assemblies, school trips, room changes, tests, closings and district-wide professional development dates.
- Check in with the Residency Artist and participating teachers at the end of the day to gather their reflections and answer questions.



Tile Mural Residency at Galloway Township Afterschool Program, Galloway Township

Throughout the residency:

- Visit sessions regularly, check in with all participants to witness success, and offer support as needed.
- Schedule, publicize and participate in the staff Professional Development Workshop.
- Keep the Residency Artist informed of any last-minute schedule changes (fire drills, assemblies, school trips, room changes, tests or closings due to inclement weather) and adjust residency schedule as needed
- Stay in touch with your AIE Partner: update any schedule changes; seek advice on any issues, difficulties or challenges; provide feedback on the residency impact.
- Keep track of the residency budget, especially the school match and confer with Residency Artist and AIE Partner on any needed adjustments.
- Make sure Final Report evaluation forms, provided by your AIE Partner at the start of the residency, are distributed to teachers, staff, artists, students, parents and community members to document and evaluate the residency in-process.
- Coordinate ongoing and culminating publicity with local and in-house media.
- Invite Board of Education members and community leaders, including your state legislator to visit the residency and attend the community culminating event.
- Assist with logistics for field trips, Visiting Artists or other special events.

- Coordinate documentation of the residency process outcomes and impact.
- Work with Residency Artist, teachers and students to plan and arrange the community culminating event.
- Distribute and collect community evaluation forms at the event.

"We got to dance, make costumes, and act. I would like AIE in the third grade again."

Student, Robert Morris School, South Bound Brook

After the residency:

- Complete Final Report evaluation forms and final budget; collect staff and student evaluations.
- Assemble final documentation of the residency; collect photographs, portfolios, student work samples, journals and exhibit in school or at other community sites such as a library, board office, local gallery or historic site; place scrapbooks in library; archive audio or videotapes; post student residency work/comments/snapshots on school/class website.
- Conduct a final Steering Committee meeting to: reflect on and assess the residency's successes, challenges and impact; identify residency elements that could be continued or expanded; and discuss future arts education efforts for your site.
- Thank all residency participants: teachers, support staff, parents, community members, students and Residency Artist.

Timeline for Teachers

1-2 months before the residency:

- Participate in planning meeting to: discuss and finalize the residency goals and activities, including staff professional development and community culminating event, with the Residency Artist and other Steering Committee members.
- Create a realistic residency schedule in collaboration with Residency Artist and Steering Committee members.
- Discuss and review budget, materials/supplies, equipment, classroom/work space and other site logistics.
- Refer to this Handbook, application and guidelines throughout the residency to oversee all other residency components (publicity, board presentation, documentation, and Final Report evaluation) that will help provide a successful residency.

1-2 weeks before the residency:

- Prepare students and staff for the Residency Artist with lead-in activities such as: viewing slides/videos of the artist's work; sharing art samples, poems/stories/music suggested by the artist; discussing students' prior arts experiences and introducing the residency's focus.
- Confirm schedule and discuss last-minute changes or conditions with Site Coordinator/Teacher Liaison, participating staff and Residency Artist.
- Inform AIE Partner of final schedule.
- Compile information on school rules and procedures (such as standard classroom practices, school cancellation process, restroom policy, fire drill procedure, dress code and guidelines for electronic or phone communication with students) and share with the Residency Artist.

On the first day of the residency:

- Welcome the artist: make introductions to your class and other staff.
- Set up room and/or space for residency work.
- Have all needed materials on hand.
- Have class lists and student nametags available, if requested.
- Check in with the Residency Artist after class or at the end of the day to share observations and suggestions that support residency.

Mosaic Mural Residency at Maple Shade High School, Maple Shade



FOR SCHOOL SPONSOR SITES

“The most valuable aspect for the school community was bringing students together to appreciate the various cultures that make our town a wonderful place to grow and live”

*Deborah Adesso, Stafford Intermediate
Principal, Manahawkin*

During the residency:

- Have students prepared and ready to work at their scheduled time.
- Participate actively in the residency and collaborate to bring the lesson to the students.
- View the Residency Artist as a resource for learning new techniques and concepts.
- Consult frequently with the Steering Committee to note successes, share impact and address problems.
- View the residency as a hands-on professional development opportunity that will increase your skills and comfort in using and integrating the arts in your teaching.

After the residency:

- Evaluate and reflect on the residency through utilization of the Final Report forms for all residency participants including the Residency Artist
- Assess the residency for yourself: what worked; what new activities or ideas did you try; what was challenging or difficult; what would you do differently next time; what will you continue or do differently next time?

- Complete and submit the Final Report evaluation forms. This feedback is essential to informing the residency program process.
- Discuss follow-up activities with staff and the Residency Artist to extend and further develop the residency concepts and skills.
- Work with colleagues to plan future arts education opportunities in your school and community.
- Help compile residency documentation (sort photos; collect student portfolios; copy work samples and press articles; archive audio/videotape; create PowerPoint/digital photo CD)

Planning for the future

Consider the residency experience in the context of your own personal and professional growth as a teacher. Develop an ongoing learning strategy that includes: participating regularly in a variety of professional development opportunities ; expanding resources with recently published and web-posted arts, music, literature, or theatre education information; researching new models; sharing your residency experience with peers, teachers, other artists and arts administrators. Use the residency experience to reflect on:

- What future learning objectives have been ignited?
- What elements of the residency art form are most engaging or transferable to integration into a future project?
- What program ideas can you develop or expand to share with teachers, administrators, artists or students in the future?

After the Residency

Evaluation and reflection

Arts-in-Education programs use the AIE Final Report evaluation forms for all residency participants, including and designed especially for the Residency Artist. This assessment process is a key component of total residency process and also an opportunity for the artist to self-examine the entire residency as well: what worked; what new activities or ideas were introduced; what challenges or difficulties were experienced; and what changes would be initiated differently in the future? Complete and submit the Residency Artist's Final Report evaluation form in a timely manner. The artist's feedback is essential to informing and assisting the ongoing development of the AIE residency programs.

Following up with the Residency Artist and AIE Partner

If the residency is the first year of a two-year AIE residency, discuss and determine your role with your AIE Partner and site coordinator in future planning of the next phase.

With your experience you have become a resource not only for your school and district but for other schools. Your AIE Partner may contact you for your residency expertise to help new schools through AIE technical assistance workshops.

Mannington School, Salem

AIE residencies have become part of the culture of the Mannington School. This past year, the school focused on Latin drumming and percussion as a discipline. This project was a great follow-up to their dance residency two years ago when students explored ideas of improvisation, syncopation and rhythm. AIE Teaching Artist Josh Robinson brought his vast knowledge of world music to the project. The Core Group, which was self-selected, went on to create their own patterns and songs. AIE Teaching Artist and slam poet Lamont Dixon served as Visiting Artist. He helped students compose poems with sound effects. The students performed at the school's spring concert where they showcased their innovation, drumming skills and student poetry. The event also featured an exhibition of hand-made percussion instruments made during art class as an extension activity to the residency. Art and Computer Teacher, Heather Sakewicz-Frank said, "Teachers in other disciplines continue to expect more from their students now because they have seen the students rise up and

accept yet another challenge that many felt was impossible. Mannington students are learning that nothing is impossible if you want it enough." Allyson, a student at Mannington School wrote, "This residency inspired me to continue working in the arts by showing me something more about music and how it can inspire you to do other things in life."



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GETTING STARTED

Why Become A Teaching Artist?

Because you are passionate about the art you make. Because you value the creative process as much as the outcome. Because you are curious, flexible and empathetic. Because once, a long time ago, another artist or teacher helped kindle the creative fire in you, and you want to keep that flame alive.

Teaching artists are professional, working artists, actively engaged in their chosen disciplines. They are dancers and drummers, poets and painters, singers and sculptors. They are also teachers, working to share artistic knowledge, techniques and concepts with learners of all ages and abilities. They are willing to work collaboratively with administrators, teachers and site coordinators to create residencies that promote curriculum goals, address community needs, and challenge all parties to stretch beyond their current practice in arts education.

Teaching artists continue to educate themselves—as artists and as teachers—through reading, observing, reflecting and participating in professional development opportunities (see Resources, pg. 48). They believe, as the writer Ursula K. LeGuin wrote, that “to learn to make something well can take your whole life. It’s worth it.”

“I have always tried to live by the rule of LISTENING to my students. A lesson plan is necessary, it is tool, a foundation, BUT...if the students are engaged they will rewrite that lesson plan and take you, as an artist and a teacher down an unexpected path where learning takes place for both artists and students. Always be listening. Always be flexible, and be open to the good kind of chaos that comes from process.”

*Dominique Cieri
Playwright, Director and
NJSCA Teaching Artist*

Teaching Artist Statement

A teaching artist is: a practicing artist who balances that practice with teaching. They bring fresh, surprising approaches in content and style into schools. They know how to work in partnership with a classroom teacher or arts specialist and understand that they are a resource. They have a clear understanding of the mission, policy, programs and procedures of their partner institution(s). They are good observers and listeners. They have skills in planning and evaluation of their own work as well as their work with students and teachers in schools. They are knowledgeable of classroom practice, pedagogy, childhood development, grade level appropriateness and classroom management. They keep current on trends, policy and practices in arts education on the local, state and national level and on the latest research on the benefits of arts education. They are advocates for the arts, artists, teachers, arts organizations, etc. They are able to work with children of all abilities and learning styles, and if not, they know how to gain that training. They know how to create and implement lesson plans in collaboration with a teacher. They respect the culture of children. They are accountable for setting goals and objectives. They know how to conduct successful Professional Development Workshops for teachers. They develop a breadth of experience over time. They seek to understand each school's and classroom's unique environment and dynamics.

A synthesis of statements from AIE Teaching Artists who participated in a Teaching Artist Retreat on October 16, 2006

Applying to the AIE Program

“A teaching artist is a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts.”

Eric Booth, Actor, teaching artist and author

AIE Artist Roster Application Process

AIE artists are selected through a rigorous peer panel review process administered by the NJSCA. They are evaluated for both the quality of their art work and their ability to create lively, substantial and sequential arts programs in collaboration with teachers in educational settings.

Application requirements include:

- Portfolio work samples (slides, manuscripts, DVD, CD-ROM) along with narratives about professional artistic experience and credentials.
- Teaching philosophy, a residency plan and experience working with students, noting age/grade experience or preference.
- Letters of recommendation.

Professional practicing artists who wish to learn more about becoming eligible to conduct AIE residencies should refer to the current guidelines available online.

NOTE: There are other requirements for artists who apply as part of ensembles or companies; refer to the current guidelines for details.



Music Residency at Woodrow Wilson School, Union City

Steps for Completing an Artist Application

- Attend one of the free Technical Assistance (TA) workshops provided annually by the AIE Consortium to assist artists in the application process.
- Contact AIE Consortium with any questions by phone or e-mail.
- Familiarize yourself with the NJ Core Curriculum Content Standards in the Visual and Performing Arts and Language Arts and Literacy.
- Seek out professional development opportunities offered through the New Jersey Arts Education Collective (NJAEC) – a growing network of NJ arts organizations and agencies that share resources and professional development for teaching artists and arts administrators at www.njaec.org.
- Complete application; have friend/colleague review for content, clarity, grammar, and edits.
- Finalize edits and submit application as directed by the postmark deadline.
- Await notification by mail as outlined in AIE Guidelines and Application.

AIE Artist Training

Once accepted as an AIE roster artist, your application/resume package will be sent to AIE Consortium Partners and you will be notified about AIE Orientation and Training. An AIE Orientation for new AIE roster artists is held along with an annual multi-day AIE Training for all AIE artists. New AIE roster artists are expected to attend the AIE Orientation and Training in preparation for conducting residencies.

NOTE: In any given year, there is no guarantee of residency work, as the demand is based on school grants and disciplines selected.

AIE New Artist Mentorship

You will be partnered with an experienced AIE teaching artist who will mentor you through your first residency. The AIE Consortium makes and informs all participants of the arrangements. Your Mentor will contact you to set dates to visit and observe you during a few days over the course of the residency. Your Mentor will have 3 days to work with you, but in most cases, an informal mentorship continues by phone or e-mail. Your Mentor will provide a report, copies of which will be shared with you, the AIE Consortium and the AIE Partner. This report is designed to provide constructive suggestions and observations that will guide you in your professional development and ideas for future residencies.

Preparing for the Interview

When a residency opportunity arises that matches your arts discipline and resume experience, an AIE Partner will call you to set up a school interview. You will receive a copy of the school's residency proposal in preparation for the interview. Please note that artist candidates are not compensated for the interview time. School Steering Committee members including the On-Site Coordinator and administrator, along with teachers and/or community members and the AIE Partner, conduct the interview.

Bring copies of your resume and/or CV, along with any brochures, fliers or a portfolio of materials that highlight your artistic work as well as prior experience working with students. You may wish to organize and bring a laptop for a slide show, PowerPoint or website presentation of your work. Be prepared to relate your skills and experience to your ideas and vision for carrying out the specific residency proposal.

To be an effective teaching artist you must not only be able to create in the art form, but communicate the ideas, techniques and skills involved in that creation. It is very important that you review the school's residency proposal to prepare for the interview. Think about the related student learning, how to guide them in the art making and how you will know if your work is effective. The interviewers may ask about specific activities, goals and assessment; be prepared (with notes, if that helps you) to talk in detail about these topics.

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Include items such as sample lesson plans, rubrics and references to state or national core curriculum content standards that will signal that you are familiar with traditional forms of school curriculum planning and evaluation tools.

Think about questions you may have for the site administrators and teachers: what they hope to achieve by having a Residency Artist; how the residency fits their overall vision for arts education; what is the prior student and staff experience with the arts. The most effective interviews are conversations in which the teaching artist and site personnel learn enough about one another to determine that they will make a successful match.

Tips:

- Be on time! Get driving, parking, check-in procedure and meeting room location information in advance.
- Give yourself extra time especially if you are driving to a new area.
- Bring contact numbers for the school and your AIE Partner with you and call if you are delayed.
- Ask to see space for residency sessions and area designated for the culminating event such as display area, theatre or performance space.
- Follow-up promptly by providing any additional information requested.
- Thank the administrator/site coordinator for the interview opportunity.
- When contacted by the AIE Partner with the interview decision, ask them for any helpful feedback and insight for future interviews and in delivering the residency if selected.



Theatre Residency at Stafford Township Intermediate School, Manahawkin

Congratulations! You Have A Residency!

AIE Partner

Your AIE Partner for the residency will guide you through the whole process, from the planning meeting to the Final Report evaluation. They will set up “check-in” site visit dates and times throughout the course of the residency. It is truly important that you keep in communication with and report any changes to the residency schedule, any questions you may have, or issues and challenges that may arise. Your AIE Partner is there to support your work in the school by providing solutions and offering best practices.

Preparing for the Planning Meeting

Review this Handbook and the current AIE Residency Guidelines and Application to familiarize and refresh your understanding of the key residency components and definition of terms. This is especially important when it comes to scheduling and the number of students to be served. Sometimes schools will feel pressure to serve many more students than can effectively be reached by one artist through a residency.

- Get to know the school by visiting the school website. If possible, arrange a visit to the school before the planning meeting.
- Arrange extra time at the school before or after the planning meeting to tour the site.
- Review residency proposal and notes from interview presentation.
- Speak beforehand with the On-Site Coordinator and AIE Partner to determine agenda and roles at planning meeting.
- Prepare some materials in advance that support the residency planning process and reflect your artistic vision and collaboration (NOTE: Not all participating staff may have attended the interview. Introduce yourself as needed.)

Remember that this is a collaborative process, which requires flexibility and recognition of the respective areas of expertise: yours, the teachers and the administrators.

“I hope the school continues to support the artist in residence program. I believe these students understand that it is a privilege to have teaching artists who come in to support their education. They are always welcoming and excited to learn. This program gives them a way to find mentors out of their normal realm and fosters new experiences for them in their own particular field of study. The fact that these students are also able to work with a full range of professionals currently working in different artistic fields, which is unheard of in most school districts, serves to be the igniting factors in their development as future artists and advocates.”

Christian Von Howard, AVPA Visiting Artist, Denville

Planning the Residency

The Planning Meeting and the Residency Artist's Role

For detailed information on Planning the Residency, see FOR SCHOOL SPONSOR SITES: section beginning on page 8.



Mural Residency at Wilson School, West Caldwell

site several months to several weeks before the residency begins. Your AIE partner provides copies of the Residency Partnership Agreement, a planning meeting checklist outlining the residency components to ensure all of the following points have been discussed:

Residency Goals and Activities

- Review, refine and shape out the goals and activities outlined in the residency proposal.
- Set clear, developmentally appropriate student outcomes and expectations with participating teachers.
- Discuss and shape out daily residency lesson plans with participating teachers. Review roles and responsibilities for the residency.

The planning meeting is the keystone for the entire residency where the Residency Artist begins to add personal artistic and educational vision, along with input and insights that all contribute to helping the school residency plan come alive. It is the beginning of an ongoing collaboration with Steering Committee members: Administrative Coordinator, On-Site Coordinator, art teacher/s, participating teachers, parents/community members and AIE partner). This is typically a 2-3 hour meeting held at the school

Core Groups and Participating Students

- Confirm the grade levels, type and number of Core Groups (from one to three – maximum 25 students per group) that will work with you each Residency Day and the number of participating groups that work with you less frequently in: hands-on work in the art form, demonstrations and/or assembly-style presentations. NOTE: Both core and participating groups may be whole classes or mixed groups of students from different grades/ability levels. Groups may be a blend of students from Gifted and Talented, English As Second Language and Special Needs classes.
- Determine with teaching staff the learning goals for the Core Group and also the participating group

Residency Schedule

- Determine a residency schedule that works within the parameters of the school schedule/calendar, requirements of the residency goals, and your own schedule.
- Secure and hold additional “safe dates” that can be used in the event of a school closing, illness or other schedule changes
- Request times and room numbers for classrooms.
- Plan time for staff Professional Development Workshop, presentation to the School Board, Visiting Artist/or field trip and community culminating event.
- Confirm process for communicating schedule changes to all participants.



Sculpture Residency at Upper Pittsgrove School, Monroeville

School Policies and Protocol

- Obtain pertinent school information on procedures, site facilities, behavior/dress/discipline codes, contact information, and communication procedures.
- Update as changes occur.

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Professional Development Workshop

- Find out goals for staff workshop, including: date, time, space, location and participants.
- Determine the focus, content and evaluation process.
- Provide suggestions for additional staff workshops that (with additional school funds, if available) could expand and re-enforce concepts as well as extend residency outreach.

Supplies/Materials and Equipment

- Offer guidance in determining supplies/materials and equipment list, cost and purchase timeline.
- Determine what supplies, if any, you might purchase and the procedure for school approval and reimbursement.
- Sites assume the total cost of supplies for residencies. Some materials and equipment—a kiln, watercolor paper, sewing kits, spiral notebooks—may be items the site already has on hand or may be donated through PTA/PTO contacts and local merchants. Communicate with the On-Site Coordinator in advance so that all needed supplies/materials and equipment are on hand at the start of the residency.

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Rooms and Workspace

- Tour the site to discuss available work space and access to resources such as water if needed.
- Request in advance any additional specific needs: chairs, tables, audio/visual equipment, computer/Internet access, library research access time, culminating event/exhibition/ performance area and storage space for equipment, instruments, supplies or works-in-progress.
- Request a quiet space to work, store personal belongings or simply spend time between classes.

Field Trips and Visiting Artists

- Determine whether a field trip and/or Visiting Artist is included in the residency design.
- Make suggestions for either option that will forge connections between students' work and that of professional artists.
- Discuss logistics, impact and timing of each component.

NOTE: YOU as the Residency Artist are the leader of all sessions for students and staff during the entire residency. The Visiting Artist(s) enhances the residency by co-teaching designated classes, demonstrating specialized aspects of the art form, sharing/layering additional artistic work or playing a role in rehearsals/exhibition/culminating event.

"I am proud of the changes that I observe and hear about in student behavior. Teachers have told me that some of their more difficult students who are in my class have become more attentive and behave more appropriately in their classes. I believe that this occurs, because students who may not do well in other subjects begin to perceive themselves as successful learners after being in my class, They feel a sense of satisfaction in being able to learn and play new instruments that do not require years of study to produce correct sounds and rhythms. They also have to learn to work together with all of the other students in the class when playing in the circles. This helps them to develop better social skills. I have also seen them transfer this positive attitude when playing in the Band."

*Gilad Dobrecky, Edison Middle School artist,
West Orange*

School Board Presentation

- Determine with Steering Committee and AIE Partner who will attend a District School Board Meeting, whether presentation will be at onset as an announcement/introduction to residency or at closing as a way of sharing the work product and impact.

Evaluation

- Determine what in house evaluation and assessment tools participating teachers will use during the residency process.
- Develop additional assessment tools as needed.
- Review Final Report evaluation forms distributed by AIE Partner to participating Steering Committee, school staff, and the Residency Artist at the onset of the residency.
- Discuss process, set timelines and share responsibility for documenting and collecting the necessary anecdotal and quantitative data over the course of the residency.
- Gather any evidence, comments and observations of residency impact on students, staff, school community and self.

DURING THE RESIDENCY

Artist/Teacher Partnership

Residencies are most effective when artists and teachers actively collaborate to help students learn new skills and concepts, share their work and join in discussions about the creative process. Bring an attitude of curiosity, imagination, discovery, empathy and reflection with you into the classroom; be willing to learn as well as teach. As a guest in the classroom, you are not legally responsible for the students. **A certified teacher must be present in the classroom with you at all times.** Discuss with teachers how you will share responsibility for classroom management, leading activities or helping students who are having difficulty. Ask about any special classroom or school procedures (designated student roles in classroom operations; quiet signals for gaining attention; permission/passes for restroom or other release times).

Residencies also function as professional development for teachers—a time to learn new techniques and approaches, be exposed to a variety of resources and work with a professional in the field. Provide handouts, resources and suggestions for follow-up activities that can extend the concepts and skills learned in the residency.

Troubleshooting

Even the most carefully planned residencies offer challenges; look at these difficulties as part of the creative process. When problems arise, brainstorm and talk directly with classroom teachers and site administrators to resolve them. Your AIE Partner and AIE Mentor (for artists in their first AIE residency) are available to assist in clarifying guidelines, seeking solutions and offering thoughtful experienced suggestions. All of the common issues listed below can be addressed or solved through frequent and forthright communication with the AIE Partner.

Some common issues include:

- Frequent or unannounced schedule changes which may disrupt the flow or progress of a residency.
- The participating teacher is not in the classroom with the Residency Artist.
- Supplies are not present when needed.
- Students are pulled from the residency during class time.

Avoid these issues by:

- Ensuring that all teaching staff directly involved in the residency is aware of the schedule and has it reflected in their lesson plans.
- Allowing the artist to participate in the scheduling of the residency to make certain they are available when needed.
- Ordering supplies well in advance of the start of the residency and making creative substitutions for items that may not be available or within budget.
- Confirming that the Core Group of students will be available when the residency is scheduled especially if the group is pulled from multiple classes or grade levels.

Timeline For AIE Residency Artists

1-2 months before the residency:

- Participate in the planning meeting to discuss, confirm and schedule all details of the residency.
- Share personal background, vision, and objectives for the residency with participating teachers and administrators.
- Develop suggestions for possible field trips, Visiting Artists or special events.
- Plan the residency's daily class activities as well as the staff Professional Development Workshop.
- Determine supplies/materials list; discuss procedures, responsibilities and timeline for ordering and reimbursement (if applicable).
- An AIE Mentor will contact first time AIE artists to offer support in the process and set up the on-site visits.



Theatre Residency at ECO Charter School, Camden

1-2 weeks before the residency:

- Provide teachers/staff with any materials that will help staff and students to prepare for the residency: slides, photographs, stories, poems, music, topics or web links that can inspire discussion, research or journaling.
- Touch base with the On-Site Coordinator to confirm that all supplies/materials are on hand, confirm the schedule and discuss any last-minute details.
- Be available to communicate with teachers/staff and AIE Partner by phone or e-mail.
- Notify AIE Partner of any changes in residency design or schedule.

On the first day of the residency:

- Arrive early to allow time needed for: signing in at the main office, getting school visitor ID badge (if needed), verifying any last-minute schedule changes (fire drills, early dismissal, assemblies), and setting up for teaching class sessions.
- Introduce yourself to students and staff, share your work experience as an artist and explain what the residency will involve.
- Plan an opening activity that engages all learners and sets a tone for respect, joy and collaboration.
- Speak with residency classroom teachers and/or On-Site Coordinator after class or at the end of the day to gather helpful feedback, to discuss any problems or concerns and to determine any necessary modifications.

During the residency:

- Be prompt, enthusiastic, curious and flexible.
- Communicate regularly on the residency's progress with your AIE Partner and submit invoices for payment as contracted.
- Discuss residency progress and documentation frequently with classroom teachers to note successes and address any challenges.
- Follow school and district policies and procedures; ask school staff or site coordinator for guidance as needed.
- Foster an atmosphere of creative collaboration; be willing to learn as well as teach.
- Conduct a staff Professional Development Workshop to introduce techniques and concepts in your art form and discuss possible extensions of the residency's impact through follow-up activities.

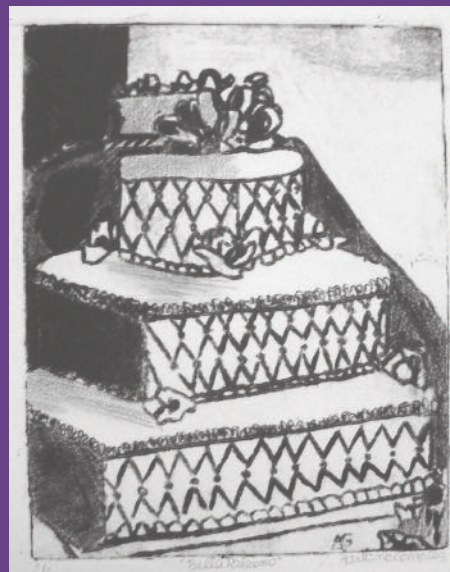
- Work with staff to arrange field trips, Visiting Artist workshops and culminating community. Hold an exit meeting with participating teachers and staff to discuss/evaluate residency.

After the residency:

- Complete the Residency Artist's Final Report evaluation and submit remaining invoices.
- Reflect on the residency's successes/challenges and make notes for future residencies.
- Help to document the residency by sharing photographs, audio- or videotapes and/or student work samples, with the site.
- Participate in ongoing professional development opportunities for teaching artists such as those offered by AIE Consortium partners and the New Jersey Arts Education Collective (see Resources, pg. 48).

David Brearley High School, Kenilworth

Kenilworth High School Students created a community cookbook, *Culinary Kenilworth*, that represented the hard work of the AIE students, teachers, and citizens of Kenilworth. The cookbook was filled with recipes submitted by community members, along with art work and poetry produced by students with the help of AIE Teaching Artist and printmaker Nanci Hersh and visiting author Penny Harter. Art work was created from photographs taken by students on a walking tour of their town. The photos were then transferred to prints to be included in the cookbook. The local Historical Society became part of the project as Art teacher Janice Marsili contacted the organization to tell them about her students' work. The Historical Society was grateful that students were taking an active interest in the community, and acquired several of the students' prints to help document the present life of the town. Schering-Plough also sponsored the project and agreed to mount, frame, and display all of the students' prints at their corporate gallery. Art teacher Janice Marsili wrote, "I had taught Lexi, a special education student before. She liked art, but was often distracted in class. She quickly took to Nanci Hersh, our AIE Teaching Artist, and with her support ended up creating two etchings instead of one during the residency. Lexi also became the 'expert' on helping students pull their prints at the press. Even when the residency was over for the year, her interest in art continued to grow. This grant proved to be the catalyst for her newfound artistic passion." The business students typed all the cookbook recipes and were present at the culminating event on June 12, 2008 where they marketed the cookbook and raised over \$1,000 to help restore the Oswald J. Nitschke House.



After the Residency

Evaluation and reflection

Arts-in-Education programs utilize the AIE Final Report evaluation forms designed for all residency participants and the Residency Artist. This assessment process is a key component of total residency process. Use this as an opportunity to assess the residency for yourself: what worked; what new activities or ideas did you try; what was challenging or difficult; and what would you do differently next time? Make sure that you complete and submit the evaluation forms. Your feedback is essential.

Following up with the site

Once the residency is over, the On-Site Coordinator may need your assistance to: complete the school's Final Report evaluation forms; provide documentation of the residency or propose follow-up activities. Your availability by phone/e-mail to respond to questions and provide such needed information is much appreciated. If the residency is the first year of a two-year AIE residency, discuss and determine your role with your AIE Partner and site coordinator. To discuss and plan the next phase.



Music Residency at Solomon Schechter Day School, Piscataway

Planning for the future

Consider the residency in the context of your own growth as an artist and teacher. Use the residency experience to reflect on:

- What would you still like to learn?
- What engages you most about your own art form; what can you share with students in the future?
- Reading, traveling, talking with other artists and taking advantage of professional development opportunities may all be part of your ongoing learning.

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DEFINITION OF KEY TERMS

Administrative Coordinator (AC) – A district-level person, the principal, vice principal or other administrator of the site (depending upon the administrative structure in place). The AC has the necessary authority for scheduling and making all other arrangements necessary for the smooth operation of the AIE Program.

Arts Across the Curriculum – Arts woven into the fabric of instruction regardless of the discipline being taught.

Arts Basic to Education – Direct learning about art, art forms and the processes of creating and expressing art; as with instruction in other subjects, this is taught sequentially.

Basic Arts Education – A comprehensive body of arts knowledge and skills that leads to proficiency for all students as part of a complete pre-K through grade 12 education.

Core Group – The students who will work with the Residency Artist every day that the residency has student workshops. The focus of the residency for these students will be Arts Basic to Education. The size, number and make-up of the Core Group is determined in partnership with the Teaching Artist and AIE Partner. A Core Group consists of approximately 25 students per class with a maximum of three classes.

Final Report and Evaluation – A Final Report and Evaluation will be due to any funding agencies typically within 30 days of the completion of the residency. The report is completed by On-Site Coordinator and the Administrative Coordinator. Standardized forms will be provided at the start of the residency by the AIE Partner. Some forms will request evaluation responses from students, teachers, administrators, community members and the Residency Artist.

Hosting Site – A school, school district or non-profit organization hosting a residency and responsible for the match to the grant award.

On-Site Coordinator (OSC) – The Residency Artist’s liaison to the site, students and community. The OSC is generally a teacher, department head, or vice principal. He or she must work cooperatively with the artist, and continue to stimulate and expand art activities at the site after completion of the residency. NOTE: If the OSC is not a teacher, then a Teacher Liaison must also be identified.

On-Site Evaluator – An independent evaluator contracted to examine and report on all facets of the residency including completion of components, engagement of students and staff and point of service issues.

Participating Students – Students who work with the Residency Artist on a less regular basis than the Core Group. The focus of the residency for these students may be Arts Basic to Education and/or Arts Across the Curriculum. For example, these students might rotate through a designated period during the Residency Artist’s day or attend related activities such as an assembly or a field trip.

GLOSSARY OF TERMS

Planning Meeting – An opportunity for the Steering Committee, participating teachers, Residency Artist and the AIE Partner to meet and develop the plan and schedule for the residency prior to its commencement.

Presentation to the School Board – Schools are responsible for making a presentation to the school’s board of education or board of directors during the course of the residency. The AIE Partner and the Residency Artist must be in attendance to introduce the project to the community.

Professional Development Workshop – A workshop led by the Residency Artist for all members of the teaching staff that focuses on specific hands-on activities to convey the techniques and processes of the art form.

Residency Artist – An AIE Teaching Artist who leads the residency for a minimum of 20 days. The artist helps plan all the residency components, including inviting a Visiting Artist.

Residency Day – Based on four 45-minute class periods with additional time for class preparation as needed.

Residency Partnership Agreement – An agreement between the On-Site Coordinator, Administrative Coordinator, AIE Partner and Residency Artist that outlines the roles and responsibilities of each party before, during and after the project. The agreement is signed at the time of the planning meeting and provides a timeline for the completion of the residency.

Sequential Learning – An approach to teaching and learning that is organized in a planned and systemic fashion over an extended period of time so that it leads students from pre-K through grade 12 to a progressively more complex and full understanding of the subject.

Steering Committee – Composed of members of the faculty and administration, parents and members of the community. It establishes goals, writes and submits the grant application and then implements the residency. The Residency Artist and/or the AIE Partner become part of the committee at the start of the residency.

Teacher Liaison – Represents teachers on the Steering Committee when the OSC is not from the site’s teaching staff. The TL ensures that the teaching staff from the sponsor site has direct input and involvement in the residency project from inception through completion.

Visiting Artists – Guest artist(s) invited by the Residency Artist to present a workshop or demonstration that expands the focus of the residency. The Visiting Artist is present with the Residency Artist to help make connections to the residency discipline.

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Essential Qualities Of Successful Residencies

The residency goals clearly define success for:

- School
- Teachers
- Students
- Community
- Parents
- Administration
- Residency Artist



Bookmaking Residency at Hawthorne School, Teaneck

Teacher-driven

- Clear, realistic and articulated goals and desired outcomes are based on school needs as determined by the site.
- Teachers take the lead in establishing these goals and projected outcomes.

School leadership support

- Essential guidance and support of school leadership is evident.

Time

- The number of days in residency provides sufficient time for the school and artist to accomplish established goals and encourage positive outcomes.
- Schedule of residency is paced so that an atmosphere of curiosity, imagination, discovery, empathy and reflection among learners (including the artist, teachers, administrators, students and community) is established.

Collaboration

- Teacher collaboration is encouraged, especially among classroom teachers and arts specialists.
- Planning is accomplished collaboratively by the site and artist.
- Stronger connections are encouraged between the school and the larger community.

Communication

- Discussions occur frequently between the school and the artist to support the planning and implementation of the residency.

Evaluation and assessment (formal and informal) is embedded throughout the residency process for:

- Teachers
- Students
- Residency Artist
- Partner Arts Organization
- Residency Plan

Partner Arts Organization provides strong support

- Communication about and administration of the residency is ongoing.

Professional development for teachers is at the core

- Hands-on, unique professional development is provided for teachers/staff.

Teaching artists are prepared and well-trained

- Artists bring their expertise, talent and ideas to the residency and participate in ongoing training provided by AIE.

Flexibility

- Student and teacher engagement is encouraged through a residency design that allows for unique school variables and varied learning styles.

Transformational Experiences and Lasting Impact

- New skills and knowledge are presented to the school to help it move beyond its current practice in arts education.
- Enhancements or innovations are evident to the arts curriculum that increase student exposure, interest and abilities in the arts.

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Artist Teacher Institute (aTi)

www.artshorizons.org

aTi is a professional development program cosponsored by the NJSCA and Arts Horizons. It is a ten-day summer program that offers educators, teaching artists and artists opportunities for artistic growth similar to the experience students encounter through AIE residencies and provides tools for bringing the art form back to the classroom. Participants work with internationally known artists in daily workshops and attend sessions that address current art and educational issues.

New Jersey Writers Project

www.ptnj.org

Short-term writing residencies (5, 8 or 12 days) in poetry, prose and playwrighting are available through this program coordinated by Playwrights Theatre of NJ. Call PT/NJ at 973-514-1787.

New Jersey Arts Education Collective

<http://www.njaec.org>

The New Jersey Arts Education Collective is a partnership of 18 not-for-profit organizations and individuals whose mission is to provide the highest quality professional development for members of the arts and education community. Current member organizations include: American Repertory Ballet, Appel Farms Arts & Music Center, Arts Council of the Morris Area, Arts Horizons, Growing Stage Theatre Company, Newark Arts Council, New Jersey Arts Education Partnership, New Jersey Performing Arts Center, New Jersey State Council on the Arts, New Jersey State Museum, Paper Mill Playhouse, Perkins Center for the Arts, Playwrights Theatre, Project Impact, Rutgers Camden Center for the Arts, The Newark Museum, Union County Office of Cultural & Heritage Affairs, and Young Audiences New Jersey.

New Jersey Arts Education Partnership

www.artsednj.org

The New Jersey Arts Education Partnership (NJAEPP) was established in 2007 with the mission to provide a unified voice for a diverse group of

constituents who agree on the educational benefits and impact of the arts, specifically the contribution they make to student achievement and a civilized, sustainable society. The NJAEPP carries out this mission by providing a clearinghouse for information and best practices, providing opportunities for people to come together on topics of interest and initiating advocacy opportunities to effect public information and policy on arts education issues.

New Jersey Arts Education Partnership Resources Page

<http://artsednj.org/resources.asp>

Within Our Power: the Progress, Plight and Promise of Arts Education for Every Child

is the comprehensive report on arts education in every New Jersey public school.

http://artsednj.org/pdfs/NJReport_WOP_Final.pdf

No Subject Left Behind: A Guide to Arts Education Opportunities in the 2001 Education Act

<http://www.aep-arts.org/files/advocacy/NoSubjectLeftBehind2005.pdf>

NJ Core Curriculum Content Standards in the Visual & Performing Arts

http://education.state.nj.us/cccs/?_standard_matrix;c=1

Critical Links: Learning in the Arts and Student Academic and Social Development

<http://aep-arts.org/files/research/CriticalLinks.pdf>

Advocacy Resources

Why Art Education?

National Art Education Association

http://www.arteducators.org/olc/pub/NAEA/advocacy/advocacy_page_6.html

Critical Evidence: How the Arts Benefit Student Achievement (2006)

<http://aep-arts.org/files/research/Critical%20Evidence.pdf>

Funding Resources

Geraldine R Dodge Foundation

www.grdodge.org

New Jersey State Council on the Arts

www.njartscouncil.org

The Foundation Center

<http://foundationcenter.org/>

Mid Atlantic Foundation for the Arts

<http://www.midatlanticarts.org/>

Arts Wire

www.artswire.org

The Grantsmanship Center

www.tgci.org

U.S. Department of Education Model Development and Dissemination Grants Program-Arts in Education

<http://www.ed.gov/programs/artsedmodel/index.html>

Title I, grants to support literacy, youth at risk, character building, etc.

Title II, grants to support high-quality professional development for teachers to improve their knowledge and instructional skill in subject areas or part of a district-wide educational improvement plan

Title V, grants to support innovative programming to support improvement of teacher and student performance including the integration of the arts into the curriculum

Title VI, grants to improve academic achievement through assessment of programs including those for students with disabilities and developing content for these programs

Teaching Resources

Lesson Plan Link

<http://www.teach-nology.com/>

Design your own lesson plans and rubrics with discipline specific cues.

A Lexicon of Learning What Educators Mean When They Say ...

Association for Supervision and Curriculum Development

http://www.ascd.org/Publications/Lexicon_of_Learning.aspx

Teaching Artist Journal

A quarterly on-line and print publication, available by subscription, free sample may be viewed at <http://www.tandf.co.uk/journals/titles/15411796.asp>

Artists-in-Education Residency Impact on Reaching Core Curriculum Content Standards

Observing, understanding, creating and critiquing a particular art form are the essential elements that constitute AIE residency programs. The New Jersey Core Curriculum Content Standards (hereby know as the “CCCS”) in the Visual and Performing Arts also focus on the aforementioned skills. With this shared sense of purpose, both the AIE residency program and the CCCS seek to enrich students’ lives through the arts by affording them experiences in a variety of mediums. As stated in the standards, the knowledge a student gains by actively participating in arts learning will only serve to broaden their educational experiences. The AIE residencies provide that expanded arts palette while maintaining a structured educational framework in which the standards are readily visible.

- The **CCCS 1.1** focuses on the development of an aesthetic knowledge from which a student can learn how to extract meanings, express appreciation and assign values to works of art. An AIE residency first and foremost exposes students to specific art form(s) and provides them with the language to interpret and understand it. Artists utilize their domain-specific vocabulary to help explain the elements of their art form. In doing so, students gain the ability to not only express their own aesthetic values but also extend those values into their own creations. In addition, the residency exposure is geared towards igniting a student’s own personal, social and cultural connections through that art form and ultimately expressing those feelings through an original composition.
- The **CCCS 1.2** provides that students participate in the active creation of an art form. This process of art making is absolutely at the core of the AIE Residency program. In addition, the placement of high quality teaching artists in the classroom allows students to be exposed to a level of art form not available through traditional educational materials such as texts and multimedia. Students engage in both structured and improvisational art making experiences whether it is in the visual or performing arts based mediums. As a direct example of these ongoing art making opportunities, students create a culminating performance/exhibit that demonstrates the skills they have gained throughout the residency. In turn, exposure to high quality teaching artists will provide students a greater insight into the career opportunities available in the visual and performing arts.
- The **CCCS 1.3** states that students must be able to demonstrate an understanding of the elements and principles utilized in the creation of specific art

forms. These fundamentals are broken down into teachable units during the residency to best capture the foundation of the medium. Within the AIE residency program, individualized consultations are made with school administrators and arts teachers to best combine educational goals as related to the curriculum with the principals behind the residency program. The elements and principals are clearly outlined in the lesson plans utilized during the residency. The plans ultimately create the building blocks from which a students’ individual creation is born thereby imbedding the elements and principles behind an art form directly in the students’ repertoire.

- The **CCCS 1.4** outlines a student’s need to develop knowledge of critique and the methods that surround it. In order to effectively participate in the creation of an art form, a student needs to be aware of the critical systems that guide its meriting process. As part of the AIE residency process, students are exposed to examples of that art medium from a variety of sources. These sources include demonstrations by the teaching artist, exposure to the work of visiting artists, field trips to performances / exhibits / arts facilities as well as traditional educational resources. It is through this exposure that students are provided with the tools, language and exposure necessary to appropriately engage in the critique process. Teaching artists impart not only the proper language to utilize during a critique but also help students develop the sensitivity needed to understand the subtleties of artist intentions.
- The **CCCS 1.5** emphasizes the importance of understanding the essential role the arts have played in world cultures and society as a whole. The AIE residency programs are frequently based in multicultural art forms as a response to both the diversity of roster artists and to the needs of culturally rich school districts. The residency programs seeks to impart a knowledge of both current and past art forms to the students so they can be better informed as to the role of art in their culture and ultimately society. In addition, artists seek to connect their art medium with historical occurrences as a way to strengthen their program across the curriculum. Interdisciplinary lessons are encouraged as a part of the residency lessons, the professional development sessions and curricular extensions after the project has been completed.

See <http://www.state.nj.us/education/cccs/> for current standards.

Artists Interested In Applying To The Artists-In-Education Roster

ELIGIBILITY

Professional practicing artists whose work is of high artistic quality and who exhibit the commitment and ability to work effectively in an educational setting. Artists do not have to be residents of NJ although priority is given to NJ artists for placement in residencies. For NJSCA Artists in Education Guidelines & Application, please call 877-NJ-Art-Ed (1-877-652-7833) or write to:

New Jersey State Council on the Arts

Attn: AIE Program
PO Box 306
Trenton, NJ 08625-0306

Schools Interested In Applying For An Artists-In-Education Grant

ELIGIBILITY

All NJ public, private and parochial schools and school districts grades pre-K through 12 are eligible to apply. For Guidelines & Application, please call 1-877-NJ-Art-Ed (1-877-652-7833) or write to:

AIE Consortium

c/o Young Audiences New Jersey
200 Forrestal Road
Princeton, NJ 08540

Dance Residency at Morris County Vocational High School, Academy for Visual and Performing Arts, Denville



ARTISTS-IN-RESIDENCY HANDBOOK EVALUATION

Help us serve you better...

Please complete the survey below in order to provide us with some information about you and the field(s) that you serve. This information will help guide us with future program development, research and assessment. Thank you for your cooperation!

Please mail completed evaluation to:
AIE Consortium c/o Young Audiences New Jersey
200 Forrestal Road, Princeton, NJ 08540

DEMOGRAPHIC INFORMATION

1 What is your gender?

- Male
- Female

2 What is your age?

- Under 25
- 25 – 34
- 35 – 44
- 45 – 54
- 55 – 64
- 65 – Above

3 What is your ethnicity?

- White / Caucasian
- Black / African American
- Appalachian
- Alaskan Native
- Latino / Hispanic
- Asian / Asian American / Pacific-Islander
- Native American
- Other: Please explain _____

PROFESSIONAL INFORMATION

4 Which of the following categories best describes your position?

- Administrator in an Arts Organization
- Staff in an Arts Organization
- Administrator in a Community or Cultural Organization
- Staff in a Community or Cultural Organization
- Artist
- Educator, PreK – 12 (Circle One: Public / Private / Religious / Charter)
- Educator, Higher Education (Circle One: Liberal Arts / Arts / Vocational)
- Educator, Other: Please Explain _____
- Administrator, PreK – 12 (Circle One: Public / Private / Religious / Charter)
- Chairperson, Higher Education (Circle One: Liberal Arts / Arts / Vocational)
- Government Agency
- Museum Staff (Circle One: Educator / Administrator / Docent)
- Parent / Guardian
- Other: Please explain _____

5 What type(s) of individual do you or does your agency serve?

- Students, PreK – 5th grade
- Students, 6th – 12th grade
- Students, (Circle One: Special Needs / At Risk / Youth Correctional)
- Students, Undergraduate / Graduate
- Teachers
- Artists
- Adult Learners
- Community Members

CONTINUED...

ARTISTS-IN-RESIDENCY HANDBOOK EVALUATION

GEOGRAPHICAL INFORMATION

6 Which category best describes your community or the community you serve?

- Urban
- Small Town
- Rural
- Suburban

7 Which category best describes your geographic region?

- Central
- Southwest
- Northwest
- Southeast
- Northeast

ARTISTS-IN-RESIDENCY HANDBOOK EVALUATION

8 The Handbook helped me to understand my roles and responsibilities as a teaching artist / educator / administrator involved in a residency program.

- Yes
- No

9 I used the Handbook to refocus / refine / expand residency activities within my organization / school / community.

- Yes
- No

10 I used the Handbook as an advocacy / outreach tool for arts education and teaching artists.

- Yes
- No

PLEASE ANSWER THE FOLLOWING QUESTIONS CANDIDLY

11 What were the most useful aspects of the Handbook?

12 What aspects of the Handbook could be improved and in what ways?

CONTACT INFORMATION FOR FREE COPY OF HANDBOOK

Name: _____

Title: _____

Organization: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Phone: _____

Email: _____

