

MINNESOTA STATE ARTS BOARD

K-12 ARTS CHALLENGE MINNESOTA FY 2009

THE RESIDENCY MODEL

K-12 Arts Challenge Minnesota funded residencies must adhere to the Arts Board residency model. The Arts Board's arts in education program has developed a model that outlines the characteristics, roles, and responsibilities necessary for any artist residency funded by the Arts Board. So long as it accomplishes these minimum requirements, artists and schools may design any kind of residency they wish.

1. Artist fee

- Artists must be paid at least \$250 per four-hour contact period day. Paired artists are paid as two individuals.

2. Artist contact

- Residency must be lead by a professional artist who has the ability to teach an art form to K-12 students.
- Five days is the minimum for artist contact; longer residencies are encouraged. Artist contact must be limited to four hours per day. Residency days need not be consecutive. Contact periods include: class sessions with students, structured in-service training or classes with teachers, and demonstrations or performances meeting the community involvement component. Artists should not be expected to teach more than four classes per day, regardless of the length of the classes.

3. Core / Exposure group

- A core group is defined as a specific group of students who work with the artist during the residency. An exposure group is defined as other students who work with the artist during the residency on a limited basis, outside the core group. At least one core or target group of students must receive extended in-depth contact with the artist for at least five days.

4. Teacher – Artist planning day

- A separate, four-hour planning period between each artist and the contact teacher must take place prior to the residency. Each artist must be paid at least \$250 for the planning day, and this amount must be included in the residency budget.

5. Teacher – Artist contact

- At least two hours per residency week of teacher-artist contact time must be scheduled as part of the artist's paid contact time. Contact time may include in-service workshops with many teachers; private meetings with the core teacher; student evaluation, assessment, and hands-on arts activities; planning and follow-up activities; or arts program consultation.

6. Partnership

- To ensure a successful residency, the teacher must be present during all artist-student contact time so the teacher and artist can work cooperatively to maintain a productive working environment in the classroom.

7. Community

- To broaden the total impact of the residency, the general community must be involved in some aspect. For example, schools may invite the community to an exhibit of students' residency work, host a meet the artist night, sponsor a community education class, or a variety of innovative ideas.

8. Optional

- To enhance your residency plan, elements of art history, arts criticism, and aesthetics may be used. However, a residency cannot focus strictly on one of these areas. The experience of a professional artist must be the central focus. This component is not a requirement, but rather an option for program inclusion.

CREATING A SUCCESSFUL RESIDENCY

Many schools have found the following steps useful in planning a successful residency that meets the needs of their teachers and students.

- Select a residency coordinator and a planning committee. Members of the committee may include administrators, teachers, parents, community members, and students. Appoint a member of your planning committee as coordinator/contact person who will oversee assessment of arts needs, artist selection, outline residency details, and prepare the grant application.
- Examine your school's artistic goals and arts curriculum objectives.
- Determine appropriate residency activities. Select an arts discipline or a number of disciplines, and the types of artists with whom you would like to work.
- Interview several artists and view their work to select artists who will work well with your teachers to help you accomplish your goals.
- References: Contact the artist's references. You may request alternative references in order to discuss the artist's strengths in regard to a particular age group or residency type.
- Ask the artist you select to become part of the planning team to work with you on goals, objectives, schedule, core group composition, teacher involvement, community events, publicity, evaluations, and budget. The artist must receive a copy of the complete application and sign the certification statement.
- Review material; ask questions of the Arts Board; request technical assistance, if needed.

APPLICATION REVIEW PROCESS

Applications will be reviewed in the order in which they are received. Grants will be awarded on a first come, first served, basis until all funds have been allocated.

The criteria listed below will be used to review the quality of each application. The first-artistic quality and merit-is the primary criterion. The remaining items are secondary criteria.

1. Artistic quality and merit of the proposed residency, as demonstrated by:
 - a. the residency plan, including an overall schedule of what activities the artist will provide and the grade level of the students being served;
 - b. the artistic goals of the school and how the residency goals fit school goals and meets curricular objectives; and
 - c. demand or need for the residency and how it complements rather than replaces the existing arts resources in the school;
2. Ability of the school applicant to accomplish the residency, as demonstrated by:
 - a. the makeup of the school planning team members and the planning process;
 - b. how the school, students, staff, and community will be prepared for and involved in the residency;
 - c. involvement of parents and community in the residency;
 - d. the financial commitment to the residency by the school and the community;
 - e. how the residency will be publicized and documented; and
 - f. the depth and breadth of the partnership between the artist and the educators;
3. Impact of the proposed residency on school curricula, as demonstrated by:
 - a. the school's progress toward a comprehensive education in the arts for all students;
 - b. program enhancement by an art critic/historian/aesthetician; and
 - c. the use of artist/teacher contact time, including teacher in-service;
4. Evaluation of the residency, as demonstrated by:
 - a. how impact of the residency will be evaluated or assessed;
 - b. how evaluation is linked to goals; and
 - c. the type(s) of evaluation tools/methods and the reason(s) they were chosen.

For additional information or answers to specific questions, contact:
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