


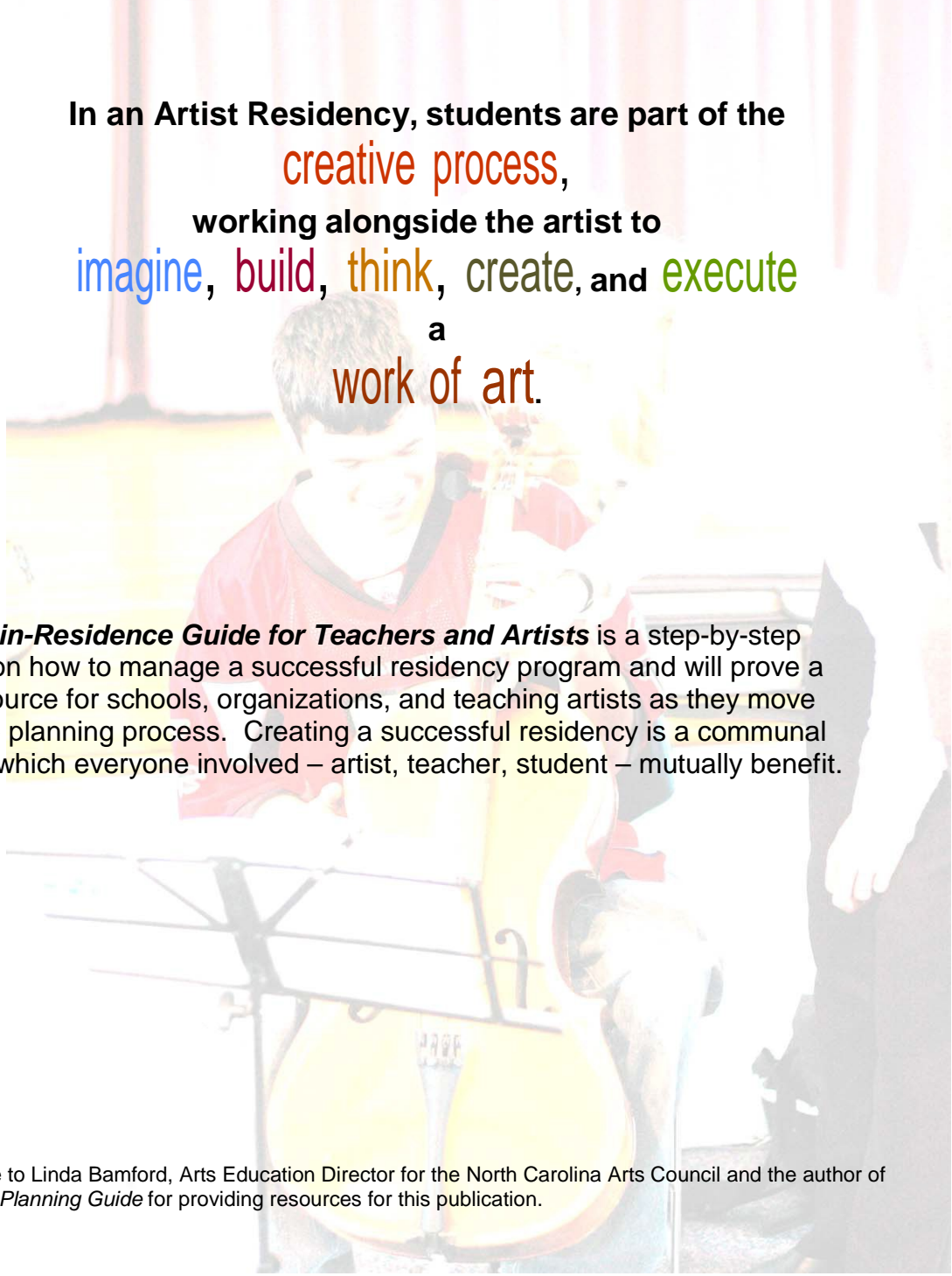
Artist-in-Residence Guide
for Teachers & Artists



Tennessee Arts Commission
Arts Education Program



At the heart of the Tennessee Arts Commission's artist-in-residence program is a core of professional teaching artists with a vast array of talent – potters, dancers, photographers, poets, actors, painters, musicians – to name a few. While seeing a play, hearing a symphony or visiting a museum are invaluable experiences for young people, an artist residency involves much more than being a spectator.



In an Artist Residency, students are part of the
creative process,
working alongside the artist to
imagine, build, think, create, and execute
a
work of art.

The ***Artist-in-Residence Guide for Teachers and Artists*** is a step-by-step handbook on how to manage a successful residency program and will prove a helpful resource for schools, organizations, and teaching artists as they move through the planning process. Creating a successful residency is a communal process in which everyone involved – artist, teacher, student – mutually benefit.

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So, You Want to Do a Residency!

Wonderful! An Artist Residency can be a powerful tool for transforming a school. Students beautify their school with murals, learn about African drumming, enhance reading skills through storytelling and drama, build coordination through dance, but most importantly, change occurs on a personal level as participants gain greater self-esteem and confidence by being part of a creation.

What is a Residency Anyway?

A residency consists of a curriculum-based art project (dance, music, theatre, storytelling, visual art or creative writing) developed and conducted by a teaching artist after careful collaboration with classroom teachers, arts specialists, and other educators involved in the project.

Residencies funded by the Tennessee Arts Commission must be a minimum of **five days** (preferably consecutive). The activities chosen for the residency must be hands-on with students directly involved in the creative process. Performance-or demonstration-based activities in which students are primarily spectators are not considered residencies but may be funded under the Arts Commission's Student Ticket Subsidy program.

All residencies must use an approved Artist-in-Residence working with the Tennessee Arts Commission. A roster of teaching artists may be found on the Commission's Web site at www.arts.state.tn.us on the Arts Education page.



Why Do a Residency?

Research shows that each child learns differently and processes information in their own individual way. By making the arts part of the curriculum, young people develop critical thinking skills, self-confidence, discipline, academic success, interpersonal skills, and creativity. The arts teach all of us.

Artist residencies provide students with a unique, hands-on experience with an art form. They can also provide an innovative approach to solving a problem, achieving a goal, and learning to work together as part of a team.

The arts teach all of us.

How Do Schools Pay for a Residency?

Artist residencies may be funded through an arts education grant category called "Artist-in-Residence." Schools may request funds for up to 3 residencies per application per school year. Funding amounts are specified in the **Artist-in-Residence Grant Guidelines** available on the Commission's Web site at www.arts.state.tn.us.

Who Should be Involved?

Hosting an Artist Residency in your classroom can be one of those most beneficial professional development opportunities a teacher can receive. It is equally rewarding for the artist who benefits from the collaboration and knowledge the classroom teacher brings to the project. All residencies should involve at least one classroom teacher (generalist or specialist) who collaborates with the artist, not only in designing the content of the residency, but also in team teaching the project.

The Making of a Residency

Step 1: Get permission!

Clear the idea for the residency with the powers-that-be, i.e., the principal or, if necessary, the appropriate district personnel. If multiple teachers or grade levels are involved, make sure everyone knows about the idea beforehand and is supportive. To garner general support for a residency, consider making a presentation in a department meeting or send a memo inviting feedback on the idea. Many people will resist being unexpectedly involved in a new project without their consent.

Step 2: Collaborate

The best residencies are those that incorporate a variety of connections and learning experiences. When classroom teachers, arts specialists, and teaching artists collaborate, students benefit from a variety of perspectives across the curriculum. If no one else at your school is interested in participating, then go it alone!

Step 3: Ask Questions

Here are things to consider once you decide to host a residency:

Why host a residency? What do you want to accomplish? Invite discussion from everyone involved in the project.

What type of artist are you interested in (dance, visual art, writing, folk art, theater, storytelling, music, etc.)?

Who will be the Residency Coordinator responsible for writing the grant, coordinating with the artist, making sure payment is processed, supplies are purchased, etc.?

Step 4: What is a Residency Coordinator?

The Residency Coordinator oversees all aspects of the residency from planning to implementation and serves as the liaison between the artist and the school. It is important that the artist, the school, and the Tennessee Arts Commission have a central person with whom to communicate. Managing the grant is an important part of the Residency Coordinator's job. **The Residency Coordinator is typically the classroom teacher hosting the residency.**

Step 5: Writing the Grant

Grant writing can seem like a daunting task, especially for teachers who have little free time during the school day. However, the results are worth the effort! The Tennessee Arts Commission maintains grant guidelines that are available 24/7. The guidelines explain everything an applicant needs to know about successfully submitting a grant. **Reading the GRANT GUIDELINES is very important!**

Before submitting a grant application, schools need to select an artist and contact them to ensure availability, schedule residency dates, and discuss what will be taught. All of this information must be included in the grant application. Although collaboration with the artist is necessary in preparing the grant application, ***it is not the artist's responsibility to write the application!*** Grants are legal and binding contracts between the Arts Commission and the school. It is imperative that an official representative of the school (classroom teacher or other full-time employee, principal, etc.) be knowledgeable and heavily involved in the grant process. The school will be held liable for the terms of the grant contract – not the artist. Artists know they are expected to provide schools with information for the grant application, but the responsibility of writing, submitting and managing the grant rests on the school. **It is not the artist's responsibility to write the grant application!**

Step 5: Choosing an Artist

The Tennessee Arts Commission maintains the **Artist Roster**, an approved list of professional teaching artists who have been selected to serve as Artists-in-Residence with the Commission. The Roster is available on the Arts Education page of the Web site at www.arts.state.tn.us. Artists are categorized by discipline and a brief bio and short description of each artist's program is available. Schools choose their own artist and initiate contact.

Step 6: Contacting the Artist

Before contacting the artist, be able to answer the following questions:

- Grade level of classes involved and number of students in each class
- Length of residency (number of days/weeks/months)
- Dates (offer more than one option. Many artists conduct residencies at several schools throughout the year)
- Type of residency you're interested in. Artists list descriptions of some of their programs on the roster. Feel free to ask if they have additional programs not listed.
- Description of facilities/equipment available to the artist. Include the size of the room, sink availability, outlets, A/V capabilities, etc.)
- Last, but certainly not least, be prepared to discuss expertise that you as a teacher (and any teachers who may be collaborating with you) bring to the residency. Residencies should be team teaching situations in which artists and teachers plan, prepare, and instruct side-by-side.

Residencies are not a vacation for the teacher! The purpose of a residency is not to free up the teacher to grade papers or work on other projects. The teacher must be present in the classroom at all times during the residency! Additionally, residencies are not dictatorships in which the artist assumes total control of the classroom. Professional teaching artists seek out the input of teachers and consider it valuable to designing the



Word of caution:

Beware the artist who says they can do anything and claims that their residencies are appropriate for all ages. Professional teaching artists know how to adapt their subject matter and are aware that what works for some, will not work for all.

Working With the Artist

Once you have all of your information ready, contact the artist via phone or email (email is recommended to create a paper trail). Discuss your ideas with the artist but remember to be flexible. The artist may have experience with similar residencies and can contribute ideas and suggestions that you may not have considered.

Feel free to ask the artist about their experience, not only with teaching residencies, but also as a professional artist. Many will provide work samples of residency projects such as videotapes, CD's, or photographs. Most artists have their own Web sites where you may find examples of their work. You may also ask for references.



Discussing fees: The TN Arts Commission suggests a *minimum* of \$500/day, but each artist sets his or her own fees. The cost of a residency will be impacted by many factors, including the length, number of classes taught, travel costs, etc. Remember also to include the cost of art supplies if the artist is providing those. Artists should be compensated not only for the actual residency, but also for collaboration visits made to the school for planning purposes.

The Residency Coordinator's job will be easier if they can negotiate a lump sum payment that is inclusive of time, travel, supplies, etc. rather than having to write numerous separate checks. Your school bookkeeper will appreciate that too!

Step 7: I Called the Artist. Now What? After the initial phone contact with the artist, arrange a face-to-face meeting, or, if the artist is several hours away, set up a conference call to initiate planning. Invite all the teachers involved in the Residency to the planning session. Allow the artist to share their ideas with the group and give the group time to ask questions. Hash out the details:

THE PLANNING MEETING

What concepts will the artist teach and what will be covered by the classroom teacher?

How will the arts be integrated into other content areas?

What arts standards will be met?

What type of hands-on creative experiences will students participate in?

Cost of materials & supplies

Needed equipment & space requirements

Confirm dates

Letter of Intent

After the initial planning meeting or conference call, the Residency Coordinator should ask the Artist to sign a Letter of Intent (Appendix A). Schools may xerox the sample letter included in this Guide.

The Letter of Intent is **not** a legal and binding contract, but it does provide a written agreement detailing the residency components. If residencies are contingent upon receiving grant funds, the Letter of Intent will suffice until grant awards are announced. Once a school is notified about the amount of their

grant award, the next step will be to prepare and sign a Residency contract (Appendix B) with the artist.

IMPORTANT:

If payment of the artist is contingent on grant funds and the school is unable to advance a check to the artist, note the following:

Schools may request 40% of their grant funds up front prior to the start of the residency which can be used to pay the artist 40% of their fee halfway through the project. After the residency is completed and **the grant has been closed out**, they may then request the remaining 60%. This means you will not be able to pay the artist in full until a few weeks after the residency (depending on how prompt you are in closing out the grant!). Make sure the artist is aware of this up front and incorporate the grant funding process into the payment schedule.

Budgeting for a Residency

The cost of a residency varies depending on the length of the artist's stay and the type of work students are creating. Visual art residencies often require the purchase of paints, clay, fabrics, and other consumable materials. Artist fees will also fluctuate based on travel expenses, motel costs, and the amount of work requested. To prepare a budget, consider:

- How long is the residency (artists typically charge by the day).
- What types of supplies will be needed and how many students will be using them?
- Does the residency require the purchase of any equipment?
- How much are the artist's travel costs (hotel, food, mileage)?
- Will there be field trip expenses?

A typical one week residency will range from \$1000-\$2000. Residencies lasting two-four weeks may range from \$3000-\$6000. Consider working with local businesses, the PTA, or churches to have lodging or meal vouchers donated to the artist for the duration of the residency.

Paying the Artist: Artists may request reimbursement for supplies on their first day. ***It is not reasonable for an artist to demand full payment for the entire residency on the 1st day or before the residency is completed.***

Designing a Residency

Every residency should be unique and designed specifically for a core group of students. The core group is usually one class or one grade level studying the same thing at the same time.

Typically, an artist will teach up to 3 or 4 classes per day, depending on the length and location of the activities. Above all, the residency should be curriculum-based and should actively involve students in hands-on, participatory activities.

Specific standards should be targeted for both art and non-arts content. Both the teacher(s) and the artist should be able to clearly identify which standards will be covered throughout the residency.



Residency Components

Potential residency components include study guides, teacher workshops, family nights, field trips, and culminating events.

Study Guides: The school should expect and require the artist to provide a study guide to the school well in advance of the actual residency. At least 4-6 weeks in advance is adequate, although some teachers expect to receive study guides at the beginning of the school year. The Study Guide contains the instructional objectives of the residency, including the art form being used and skill sets needed to learn the art form. It should also contain suggested activities and sometimes lesson plans that teachers can use before and after a residency to prepare students and extend the learning of the residency. In some cases, the Study Guide may contain bibliographies with suggested reading and/or research questions that students can explore prior to the artist's arrival. For example, information on the history of a country, instrument, or dance may be included, or the artist may request that students read a certain book or play in preparation of the residency. There are no set rules for the contents of a Study Guide. It depends on the art form and nature of the residency. Study Guides should be duplicated by the school and provided to every teacher involved with the residency.

Teacher Workshops: Artist residencies are often the best professional development teachers receive. A schoolwide teacher workshop provides an excellent opportunity to model classroom activities suggested in the study guide. Workshops may take place after school or during teacher in-services or workdays. They also give other teachers in the school a chance to work with the artist and learn about the exciting classroom experiences that students are enjoying.

Family Night: The goal of a Family Night (1-2 hours long) is to involve families and students together in an activity at school led by the resident artist. Having students demonstrate or share some of their learning experiences from the residency can be the "hook" that brings the family to school. Including hands-on activities in which parents and siblings can perform or create art alongside their children can go a long way in building support for future residencies and school funding for the arts.

Residency Components Continued . . .

Field Trips: A visit to a museum, gallery, concert, or theater for a professional production are great ways for students to experience and see great works of art. Field trips should only be added as a component of the residency if it is directly related to the curriculum goals of the residency. Students should be prepared in advance for the field trip experience and told how it relates to what they will be experiencing or have experienced through the residency. Preparations can include:

- A representative from the arts organization visiting the school in advance to talk with students
- The resident artist preparing students for the field trip (in some cases, the artist can be the guide during the visit)
- The teacher preparing the students through the use of Study Guides
- Pre-show discussion at the field trip site and led by the arts organization's staff members.

Culminating Event: Although the emphasis during a residency should be on process and not product, students are often eager to share what they have learned or created. A low stress, simple, and inexpensive culminating event can be created for fellow classmates, other grade levels, a school assembly, and/or PTA meeting. Examples of events include a student performance or "informance" (informal performance which includes a description of the residency experience), an exhibition of student art work, or a student poetry reading. At the culminating event, make sure the artist explains to the audience that what they are viewing is a "work in progress," and not a completed product.

Assessing Results

A major component of the residency is evaluating and documenting its success. In order to do so, it is necessary to know what it can and should accomplish. Make sure the artist is included in planning sessions because he or she may have an entirely different idea about what can and should be achieved during the residency.

Some things to consider:

- Will the residency integrate the arts into a core non-arts subject or serve to enhance student knowledge about a particular art form? Is the residency curriculum-based?
- Do you wish the residency to serve as a tool for multi-cultural understanding?
- Do you want the residency to address some sort of social issue or enhance cooperation and team building among students?

Evaluation Tools

Once you determine what you want the residency to accomplish, look for ways to measure learning. Are there opportunities for students to demonstrate, either through writing, performances, creating artwork, vocabulary quizzes or written tests on arts content, what they have learned throughout each step of the project? In-class performances, arts-making activities, portfolios, journaling, vocabulary quizzes and written tests all measure progress.

When designing the project schedule, make sure to build in time for evaluation activities. Often, people skip evaluation in favor of focusing more on content. Remember, learning is about **layering** knowledge. If you proceed too quickly before students fully grasp concepts, the overall success of the project – and impact on students – will fall short.

Milestone Activities – Milestone activities involve several stages (or milestones) of work created and/or performed over a period of time that result in a final presentation or production. Examples include learning a series of ballet movements that end in a final performance or creating a series of sketches that result in a final drawing.

Portfolios – Portfolios are excellent ways for students to collect and demonstrate what they are learning. With guidance from instructors, students can engage in critical thinking about their own artistic ability as they make choices about which pieces of artwork and/or writing to include in their portfolio.

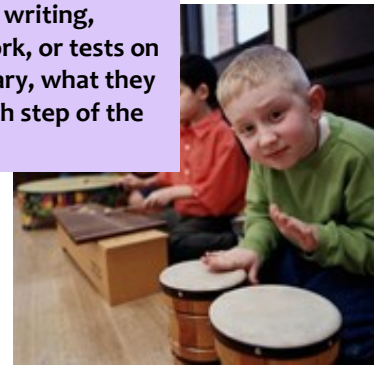


Self-Evaluation & Peer Critique - Self-Evaluation is very powerful because it charges students to examine the quality of their own performance, whether they met the criteria for the project, and to accept ownership of the work they created. Peer critiques are also useful for similar reasons. Students are engaged in discussing the criteria for the project and assessing how others met those standards. This review leads back to an evaluation of their own work and accepting responsibility and ownership for their individual contributions.

Checklists – Checklists are often used in conjunction with daily attendance sheets to measure specific criteria or observable behavior. When met, the criteria is checked off. Checklists are handy tools for evaluating and recording daily successes and a way to track critical stages of student change during the course of a project.

Rubrics – A rubric is a type of rating scale that provides a numerical score of student work, usually by categorizing skills as excellent, good, fair, or poor. Explaining rubrics to students or posting them in the classroom helps to improve learning because students understand the criteria by which they are being evaluated. Better still, rubrics can be developed with student participation. This not only helps students understand the criteria by which they are being evaluated, but it also gives them ownership of their own standards of excellence.

Are there opportunities for students to demonstrate, either through writing, performance, creating artwork, or tests on comprehension and vocabulary, what they have learned throughout each step of the project?



Paying for a Residency

Each year, the Tennessee Arts Commission awards over \$1,000,000 to support arts education projects in communities and schools across the state.

Teachers interested in applying for a grant from the Commission to help fund a residency have two options:

Artist-in-Residence (AIR) Grants Reserved exclusively for K-12 public schools, AIR grants provide up to \$6000 per year per school for residencies. Residencies must be a minimum of 5 days and artists must be chosen from the Commission's Artist Roster (available on the Web site).

Arts Education Mini-Grants:

Mini-Grants provide up to \$1000 for one day or short term (maximum one week) residency projects. Preference is given to projects using artists chosen from the Artist Roster. For projects involving non-roster artists, approval must be obtained by the Director of Arts Education prior to making application.

For more information on evaluating arts education projects, download *The Evaluation Handbook* from the Tennessee Arts Commission's Web site.

Take lots of pictures and videotape the residency whenever possible to document student progress and achievement!



We can count on the grant paying for the whole residency, right?

While grants are available, keep in mind that they are rarely ever fully funded. Make sure the artist knows that you are applying for a grant and that the length of the residency may have to be adjusted if the grant is not fully funded. Most artists are aware of the grant process and will devise alternate residency options once funding is announced.

Grants are competitive and funding is not guaranteed, so allow plenty of time to write the application and consult with the artist. Answer all questions completely and fully and submit the necessary application materials on time. Proofread the budget section for mathematical errors and Spell check everything!

Grant applications that receive the most funding are typically those with many different types of financial support funding the residency. Examples may include Booster Club or PTA donations, bake sales or other fundraisers, corporate sponsorship, grant money from the city or county in which the school is located, Title I funds, and donations from parents or the community. Be creative about funding. It may take a little brainstorming and extra effort, but the goal is to have the best possible residency experience for students.

Contracting with the Artist

Once you know for sure how much funding you will receive for the residency, sign a contract with the artist. You may use the sample contract in the Appendix or use one that the artist provides.

The contract is very important as it establishes in writing the expectations of everyone involved. The school clearly understands which services the artist will provide and the artist is aware of the support the school and Residency Coordinator will offer.

Make sure the payment schedule is outlined in full detail and included in the contract.



Get Organized In preparation for the residency, use the following checklist to ensure all is ready prior to the artist's arrival:

- Furnish schedules and descriptions of residency activities to faculty & parents
- Send a letter home to families from the teachers involved explaining the residency and inviting their participation
- Provide study guides to the principal and other teachers involved
- Record residency events on a master calendar. If necessary, reserve the classroom or performance area with the appropriate school official
- Provide the school accountant or bookkeeper with payment dates so that checks and tax forms are ready to go
- Review the artist's technical needs and confirm that the site has the required equipment in working order
- Alert custodians to any special cleaning or equipment needs (extension cords, trash cans)
- Provide a technical sheet to the individual responsible for the equipment and set up
- Purchase supplies or equipment needed for residency
- Send reminders to all concerned one or two days prior to the start of the residency
- Alert office personnel to the artist's arrival and have a visitor's pass ready and waiting
- The day before, call the artist and confirm their arrival time and be prepared to greet them at the door on the 1st day of the residency

NOTE: Contract negotiations are between the artist and school. The Commission does NOT act as an agent on behalf of either



Residencies are about the process, not the product.

Information for Artists

What to Expect as an Artist Artists are central to the success of any residency. Working with schools in the spirit of collaboration and maintaining an open line of communication will go a long way in ensuring that all goes smoothly.

Role of the Tennessee Arts Commission The Commission serves as a resource, providing Web-based information that connects schools with Artists-in-Residence. The Commission is not a job placement service. Artists are not paired with schools or guaranteed residencies; nor does the Commission actively market artists. The Artist Roster is available and accessible for anyone interested in securing the services of an Artist-in-Residence. The Commission maintains the roster and makes updates on a bi-monthly basis. It is the responsibility of each artist to notify the Commission with changes to contact information or programs. The Commission reserves the right to remove an artist from the roster at any time without notice for any reason.

The Grant Process

Artists are strongly encouraged to familiarize themselves with the Grant Guidelines and application process for the **Artist-in-Residence** program. While the responsibility of writing and managing the grant falls on the school, the artist is a partner in the project and should have a clear understanding of the Commission's expectations for residencies. The grant application reflects the planning process between the artist and school. If the application is vague, incomplete, or ill-prepared, it speaks to the overall quality of the project. The grant process is competitive and awards are made on the strength of the application, not on the artist's reputation or length of time spent working as an Artist-in-Residence. The more informed an artist is about the grant process, the better.

Designing a Residency

Each residency should be a **collaborative effort** with the artist and teacher(s) working together to plan and deliver content. Be wary of the teacher who expects the artist to do all of the work. The active involvement of the host classroom teacher is vital to the residency's success. Each school is advised to designate a **Residency Coordinator**, a point person who is responsible for overseeing all aspects of the project, including the grant. In many cases, this may be the host teacher. If working with several classes or grade levels, it may be a designee working on behalf of the group, an arts specialist or even the principal. Don't hesitate to ask for the Residency Coordinator's cell phone number and email address. They are your lifeline during this project.

Residencies must be a **minimum of 5 days**. Days do not have to be consecutive, but student impact will be greater if the artist maintains a presence at the school. Consecutive days allows the artist to build upon concepts each day. Missed days in between visits means precious time is lost in reviewing skills and concepts with students.

Residencies should involve **one core group** of students and may include more depending on the length of the project. A core group is usually one class or one grade level studying the same thing at the same time. For example, a one-week residency may involve the entire 4th grade at a school as a core group. If there are five 4th grade classes, this means the artist will teach five classes of 4th graders a day in order to reach the entire core group.

Ensure that all residency content is **grade level appropriate**. If there are age groups that you are uncomfortable teaching, state this up front.

Residencies should be about students learning through a creative **process**, not executing a finished product.

Fill the time allotted. Know the length of each class period and structure activities so that you fill the appropriate amount of time and also finish what students need to accomplish.

Curriculum Expectations

Be prepared to provide schools with lesson plans and study guides that connect residency content with state and/or national standards. Lesson plans should be provided for the days when you will be in residence teaching at the school. Study guides should include pre-residency projects and activities that will be taught by the classroom teacher in preparation for your arrival. Post-residency ideas should also be included as a way of extending learning after your departure. Be mindful that residencies must include hands-on learning experiences for students. Projects that involve students primarily as spectators with little participation are not considered residencies.

Assessment

Documenting the milestones and results of a residency are crucial. Include embedded assessments in all residency projects. Have evaluation tools such as Observation Checklists, Rubrics, Vocabulary quizzes, etc. ready to share with teachers during collaborative planning. Photograph and/or videotape students in process and also in culminating presentations. Consider end-of-project performances and exhibitions to showcase results of the residency. Incorporate teacher workshops or family nights so that parents and school faculty are aware of the residency and can participate.

Advocacy

Assist teachers with promoting residency activities by providing promotional materials or sample letters for parents. Invite elected officials (state and local) to culminating events. Have students write letters or design postcards to legislators and school board members thanking them for making grant funding available through the Tennessee Arts Commission for the project.

Things to Consider

- For your own protection, an artist should never be alone with students. Make sure this is clearly stated in writing as part of your contract with the school. A teacher must be present at all times with the artist. If a field trip is part of the residency, the artist should never provide transportation or serve as a driver. Only a full-time school employee under specific circumstances is legally permitted to transport students.
- Residencies are not dictatorships with the artist in total control of instruction. They should be team teaching opportunities with both instructors learning from each other. Seek out the opinion of the teachers with whom you will be working. Listen to their ideas. Working together will ensure that the residency is successful.
- Be prepared to assist the school with some grant preparation. This Guide is very clear about the school's responsibility in the grant process, however, information such as dates, fees, and instructional content can only be supplied with artist input.
- Have a back-up plan in case the school does not receive full grant funding. Grants are rarely ever fully funded. In planning the residency, know what you are able to do and how the project can be adjusted to meet any changes in grant funding.
- Ask teachers about students with special needs and adapt activities so that every child has an equal opportunity to learn and participate.
- Confirm dates and stick to them. Schools have very tight schedules. Once you set residency dates, stay true to your word.
- Some school districts now require background checks for anyone working with students. The fee for a background check cannot be covered by grant funds and is a personal service artists should be prepared to provide if requested. Artists who refuse to supply a background check may be removed from the residency project upon the school's discretion. The Commission respects the right of each school district to set their own mandates for visiting instructors and will work with the school to find a replacement artist for the project.

What Should Artists Charge?

Artists determine their own fees but should be realistic and flexible about what schools can afford. Work with the school on determining travel costs including lodging and food. Include in your fees any supply costs. Schools are also encouraged to schedule at least one on-site planning visit with the artist prior to the residency. Costs associated with the planning day should also be included in the fee. If possible, combine all costs into one lump sum to make the payment process more convenient.

Note that panelists reviewing grant applications take into consideration the amount an artist charges in relation to the amount of work being accomplished. Panels are likely to reject applications from schools in which artist fees are excessively high.

Payment

Artists should work with schools on determining a payment schedule. The payment schedule should be part of the contract between the school and the artist. It is **not** reasonable to demand full payment prior to or on the first day of the residency. Reimbursement of supply costs may be requested on the first day. It's also the responsibility of the artist to request a 1099 form at the end of the residency for tax purposes.

If payment is contingent on grant funds, artists may need to be flexible. Schools may draw down 40% of their grant funds up front. After the project is completed and the grant has been closed out, they may then request the remaining 60%. Some schools do not have the resources to advance payment, which means the artist will not be compensated until the grant is closed out. Artists should clarify this up front with the school and allow time in the payment schedule for the grant to be closed-out and funding to be processed.

Contracts

A sample Letter of Intent and Residency Contract are included in the Appendix. Once a school has contacted an artist, they are urged to have the artist sign a Letter of Intent in order to reserve dates until grant funding can be determined. A Letter of Intent is not legal and binding, but is a sign of good faith from both parties. Once funding has been secured and both the artist and school are ready to proceed, a Residency Contract should be signed to guarantee services and dates.



Artist Checklist

Schools that are new to residencies may need some guidance from the artist. Use this checklist to ensure that everyone is on the same page from the beginning.

- Upon first contact from the school, record the date of the initial contact along with the name, email address, and phone number of the person with whom you spoke.
- Ask if the school is just inquiring about your availability or if they are ready to schedule dates. If they are ready to schedule, record the dates on a calendar and arrange to sign a Letter of Intent.
- Ask if the residency is contingent on grant funding from the Commission. This will impact the structure of the residency. Make it clear that you can provide information for the grant application but that the school must manage the grant.
- Ask how much time the school has to devote to the project and how many students they want to participate. Guide them toward a realistic manageable project.
- Find out the location of the school (to determine travel costs), lodging arrangements, and what meals will be provided as this will impact your fee.
- Discuss supply and equipment needs and who will be responsible for purchasing materials. Mention any special custodial or technical requirements at this time.
- Set a date for a planning meeting on-site at the school to discuss the grant application, meet all the teachers involved, and visit the classroom or space in which you will conduct the residency. Sign the contract during this meeting.

Ensuring a Smooth Residency

Working together to maintain clear and frequent communication will go a long way in making sure everyone's needs are met. Below are some suggestions based on years of experience and feedback from both artists and schools:

For Schools:

- Don't combine groups or classes without the artist's permission and don't ask them to work with larger groups than he/she specified.
- Never leave the artist alone with students. A classroom teacher must be present at all times.
- Do provide the artist with bathroom breaks between classes.
- Do provide a secure storage space for the artist's supplies. Don't ask the artist (unless absolutely necessary) to move his/her supplies from one classroom to another every day.
- Make sure the room is set up and ready to go. Have the piano tuned, the desks moved, etc. Check to see if the artist needs a microphone or sound system or if parent volunteers are needed to assist students during the project.
- Make sure the air conditioner and/or heat works.
- Offer assistance in setting up or breaking down activities and make sure the artist has adequate time and help in-between classes to set up activities.
- Advise of the artists about any participants with special needs.
- Establish a clear payment schedule with the artist with consideration for any limitations or delays the grant may cause. Provide the school's accountant or bookkeeper with the payment schedule and send reminders so that checks are cut on time.
- Keep the artist informed about the grant process, particularly funding.

For Artists:

- Be on time. Don't arrive 5 minutes before class begins and then scramble to load in supplies or set up activities.
- Don't change the project, the length of the residency, or the amount of classes served without the school's permission.
- Ask beforehand if chairs or desks can be moved.
- If extra trash cans, a water supply or extension cords are needed, state this during the planning meeting.
- Help clean up.
- Respect the school's equipment and furniture. It's not okay to paint, dismantle, alter or remove school property without permission.
- Be involved in the grant process. Know beforehand if payment requires grant funding. Schools cannot receive grant funds until the project is completed and all close-out paperwork submitted. Plan for this in the payment schedule.

**For information on the Artist-in-Residence Guide
or
Arts Education grant opportunities through the Tennessee Arts Commission,
Contact:**

**Nan Zierden
Arts Education Program Director
Tennessee Arts Commission
401 Charlotte Avenue
Nashville TN 37243
Nan.Zierden@tn.gov
(615)532-5934**



APPENDIX



APPENDIX A

Letter of Intent

This letter will confirm a tentative agreement between (Name of School or Organization sponsoring the residency); herein referred to as "Sponsor and (Name of Artist); herein referred to as "Artist".

Pending receipt of sufficient funds, the Sponsor agrees to contract with the Artist to provide the following services for the fee stated and during the time designated. If, for any reason, adequate funds are not received to cover the cost of these services, **the Sponsor may cancel this Agreement upon giving a 60-day written notice to the Artist.**

If Sponsor cancels the Agreement less than 60 days prior to the residency for any reason other than Acts of God (specified in the Residency contract), Sponsor agrees to pay the Artist 50% of original fee. If Artist cancels less than 60 days prior for any reason other than Acts of God, the Artist agrees to reschedule the residency on a date and time agreeable to Sponsor for 50% of the original fee.

Artist agrees to provide the following service(s) on the date, time and location described below:

A. Description of service(s):

B. Date(s): _____ Total # of Days: _____

C. Location(s):

D. Approximate number of participants per activity: _____(adults) _____(children)

E. Lodging: _____Included in Artist fee _____Provided by Sponsor

F. Transportation costs: _____Included in Artist fee _____Provided by Sponsor

G. Food: _____Included in Artist fee _____Provided by Sponsor

H. Materials will be paid for & provided by: _____Artist _____Sponsor

Total Cost of Materials \$ _____

I. Additional equipment/supplies or set-up needs required for the residency:

TOTAL ARTIST FEE (include any costs for materials, lodging, transportation, & food not provided by Sponsor)

\$ _____

AGREED TO AND ACCEPTED BY:

SIGNATURE OF ARTIST _____ DATE _____

SIGNATURE OF SPONSOR _____ DATE _____

SIGN TWO COPIES. KEEP ONE COPY FOR SPONSOR RECORDS AND ONE FOR ARTIST RECORDS.

Artist-in-Residence Contract

This AGREEMENT is made the _____ (day) of (month) _____ in the year _____ between (name of sponsor) hereinafter referred to as "Sponsor" and (name of artist) hereinafter referred to as "Artist".

The Sponsor and the Artist mutually agree upon the following:

- a) The Artist is an independent contractor and is not to be considered an employee of the Sponsor.

- b) The Artist will provide _____ (service) at _____ (name of location) on (month) _____ (day) _____, (year) _____ at _____ (times). _____ (number of participants) will be participating. The _____ (room/performing space) will be made available for this event and will be accessible _____ minutes prior to the event and _____ minutes following the event for set-up and breakdown. All changes made in this schedule MUST be approved in advance by the Artist and Sponsor.

- c) A fee will be paid to the Artist for this activity/event in the amount of \$_____. The Artist fee will be paid to the Artist by the Sponsor according to the following schedule:
_____(date) via _____(hand delivered/mail)
_____(date) via _____(hand delivered/mail)
_____(date) via _____(hand delivered/mail)

- d) The Artist will adhere to site's regulations pertaining to use of equipment, facilities, and supplies for program functions approved by the Sponsor; and the Artist will obtain permission from the Sponsor prior to requesting secretarial assistance from any employee for services relating to the activity/event.

- e) The Artist is to send the Sponsor, at least four weeks prior to his/her event, one copy of his/her educational or orientation materials.

- f) The Artist will utilize the services of the Residency Coordinator to make recommendations on activity/event location(s), to maintain contact with participants, and to clarify questions concerning policies and procedures.

- g) The Artist will check with the Residency Coordinator one week prior to the event to confirm the schedule, and obtain specific instructions on the site, materials, etc.

- h) The Artist will provide his/her own transportation and make arrangements for his/her own accommodations if necessary. Unless otherwise agreed to in this contract the Artist will assume all travel, food and lodging costs.

i) The Artist will incur no expenses against the Sponsor without prior approval. The Artist will assume expenses incurred without the approval of the Sponsor.

j) Where the Artist has failed to provide an activity because of personal illness, transportation difficulties or any other reason resulting in any way from any act, omission, or negligence on the part of the Artist, not including "Acts of God," the Artist will provide the activity at a later date mutually agreed upon with the Sponsor, and the Artist will be fully compensated for such performance or activity.

k) In the case of bad weather, school closures, fire, power failure, or other "Acts of God" which may prevent the continuation or completion of the proposed activity, the Artist and Sponsor will mutually attempt to reschedule the residency. If rescheduling is not possible, the Artist will be fully compensated for the activity as if the activity had been completed.

l) Where the Artist cannot reasonably conduct or complete the activities because of acts, omissions, or negligence on the part of the Sponsor, the Artist will be fully compensated for the activity as if the activity had been completed.

m) The Artist, as an individual contracting independently, will not hold the Sponsor responsible for any Federal or State withholding taxes, social security taxes or benefits, unemployment insurance coverage, workers compensation insurance, disability insurance or any other insurance benefits. As an independent contractor, the Artist is responsible for protecting him/herself and agrees to assume the responsibility entirely.

n) The Artist further agrees to indemnify and hold the Sponsor and its employees harmless against all claims, losses, expenses (including reasonable attorney's fees), and injuries to persons or property resulting in any way from any act, omission or negligence on the part of the Artist in the performance of or failure to provide an activity.

I have read and understand the provisions of this Contract.

Agreed to and Accepted by:

Signature of Artist _____ Date _____

Signature of Sponsor _____ Date _____

APPENDIX C

Residency Coordinator Information Packet Checklist

To ensure a smooth and successful residency, it is essential that the Coordinator provide an information packet to the artist in advance. The artist packet should contain:

An information sheet with:

- the daily schedule that includes names of the teachers and room numbers of where the residency will take place
- start and end time of each activity
- age, size of groups, and grade level of participants
- composition of core group (male/female, African American/Caucasian/Hispanic, gifted/disabled, etc.)
- contact sheet with the names, addresses, phone numbers (home, work, cell) and email of key personnel
- map of the community and directions to the school
- calendar of school events noting holidays, schedule changes, hours of operation, and other significant occurrences such as testing dates or field trips
- map of the school with the school office, cafeteria, classrooms, and restrooms clearly marked.
- Policy sheet and/or school rules and regulations regarding smoking, drug use, checking in and out, attire, behavior, use of supplies and equipment, etc.
- Profile of school that features its mission statement, goals and objectives, special programs, and demographics.
- Inclement weather policy



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