

# CHECKLIST

## For Planning a Successful Artist Residency or Collaboration

<u>PHASE I: PREPLANNING</u>	Pre-planning notes
<p><b>1. With your colleagues, define a need</b> that arts-based or arts-infused learning will address. Be sure to correlate learning plans with:</p> <ul style="list-style-type: none"> <li>the school's theme if there is one (e.g. Diversity, Space)</li> <li>school improvement goals</li> <li>state and/or district standards and grade level expectations</li> </ul> <p><b>2. Seek one or more artists</b> who are interested in addressing that kind of need.</p> <p>Look for excellent teaching artists on the Iowa Arts Council's Arts in Education Roster, at <a href="http://www.iowaartscouncil.org">www.iowaartscouncil.org</a>. (If you apply for an IAC residency grant, you must use an artist from this roster.) If your community or region has its own area arts council, see if they maintain their own arts in education roster. Check with a local or nearby art center, gallery, theater, producing venue, or other arts organization. Contact arts faculty at a nearby community college, college, or university. Consider other possibilities: arts teachers in the school district, senior AP art students to work with elementary students, etc.</p> <p><b>3. Contact the artist(s) and discuss their work, their ideas about meeting your students' learning goals, their availability, and what the costs will be. Also, ask for references from schools they have recently worked with.</b></p> <p><b>4. Secure funding.</b></p> <p>Look at grant possibilities from the Iowa Arts Council, at <a href="http://www.iowaartscouncil.org">www.iowaartscouncil.org</a> – apply for funding in appropriate category/ies. Make sure you are clear on deadlines, funding timelines, and reporting requirements – mark your calendar!</p> <p>Check with your school or organizational administration – describe how this project will meet specific learning goals, and see what funds are available to help make it happen.</p> <p>Seek out other sources of funds: PTA, local service groups, local businesses, other grant sources</p> <p><b>5. Set a schedule:</b> Begin setting a potential schedule for the project, including when the artist(s) will be involved.</p> <ul style="list-style-type: none"> <li>Stay away from field trip days unless they are part of the residency itself.</li> <li>Avoid the obvious: testing days, staff development days.</li> <li>Consider that May is a hectic month and the last week before winter or spring break can be brutal.</li> <li>Include all involved staff/teachers in date selection.</li> <li>Get the dates on the school district calendar.</li> </ul>	

<b><u>PHASE II: PLANNING</u></b>	Planning notes
<p><b>1. Teacher/artist/coordinators planning meeting(s):</b>  Discuss the goals of the residency, for the students, the teacher(s) and the artist(s).  As a team – together - look at data and then visualize the learning needed for the children. This kind of planning is essential for a successful residency or collaboration.  Discuss – specifically – who will do the instructing at what points along the way.  Discuss how you will assess the students' learning.</p> <p>Review the documents: <i>Expectations for the Teacher</i> and <i>Expectations for the Artist</i>  Determine the role or need for parent volunteers</p> <p><b>2. Create a timeline and work out the details of the schedule.</b>  Be sure that the party responsible for writing up the finalized schedule dates the document and gets it and any revisions out in a timely way to all players.  Work toward a minimum of one hour of planning time between the artist and the collaborating teacher(s) for every four contact occasions. Some sites plan at a ratio of 1 to 1.</p> <p><b>3. Communicate about the arrangements for paying the artist, and detail these in writing. When other basic details are added and it's signed by both the artist and the school, you have a contract.</b>  What is the rate of pay for student contact time?  What is the rate for planning time?  What paperwork is needed from the artist?  What documentation is needed for reimbursed expenses?  What is the payment schedule?  Will the combined income paid by the district to the artist as independent contractor exceed the district's limit (if there is one) for payment to one contractor during a single year?  Obtain artist's social security number.</p> <p><b>4. Make arrangements for who will be gathering materials for the project.</b>  Teachers?  Coordinator?  Artist?</p> <p><b>5. Make arrangements for any assistance that will be needed, beyond the artist(s) and teacher(s).</b>  – interns? – parents?</p> <p><b>6. Make arrangements for space as needed, addressing the special needs of any participants</b>  for the actual residency activities  for the final exhibit/performance</p>	

<p><b>7. Communicate about the project to all participants.</b></p> <p><b>a. Give (and explain) the schedule to:</b></p> <ul style="list-style-type: none"> <li>the main office</li> <li>all specialist teachers who will be affected</li> <li>the principal</li> <li>the engineers/custodians</li> <li>the lunchroom staff</li> </ul> <p><b>b. If the teachers do not write the parents about the project in their own classroom newsletters, the coordinator should write a letter home explaining the project and its goals.</b></p> <ul style="list-style-type: none"> <li>give dates</li> <li>invite parents to see activities in progress</li> <li>ask them to volunteer, if needed</li> <li>ask them to circle their calendars for the final event</li> </ul> <p><b>c. Make sure the artist knows:</b></p> <ul style="list-style-type: none"> <li>how to check into the building</li> <li>where the school is located (give address and phone number)</li> <li>where to park</li> <li>how to find their way the first time</li> <li>location of main office, nurse's office, and other important places in the school</li> <li>who will assist them with materials</li> <li>where they may safely leave personal belongings, make phone calls, eat lunch, find coffee, make copies etc.</li> </ul> <p><b><u>PHASE III: IMPLEMENTATION</u></b></p> <p><b>1. Check in with both the artist and the teacher(s)</b> at the end of the first day, and frequently during the rest of the residency/collaboration. Keep an open dialogue going that can address any issues or concerns from a problem-solving perspective that makes blame or fault-finding unnecessary.</p> <p><b>2. Use the artist(s) as a resource.</b> The teacher(s) and coordinator should:</p> <ul style="list-style-type: none"> <li>learn and gather new ideas and information from the artist</li> <li>be an active participant in the classroom as needed</li> <li>think about the collaboration in terms of the new learning that it can bring about for students</li> </ul> <p><i>Both the school -- that is, the children and their teachers -- and the artist should find the project's experiences interesting and rewarding.</i></p>	<p>Planning notes</p>
---	-----------------------

<b><u>PHASE IV: WINDING THINGS UP</u></b>	Planning notes
<p><b>1. The teachers, the artist and the coordinator should plan and facilitate any final exhibit/performance.</b>  <i>NB: This does not necessarily have to be a polished, final piece. Lecture demonstrations, open rehearsal, works in progress, informal sharing sessions are also possibilities. The idea is to show what the students are learning and to celebrate their authentic work for a real audience in a way that makes most sense.</i></p> <p>The coordinator may wish to make and distribute a chart of responsibilities. Be sure that it clarifies specifics about the final event.</p> <p>Remember to think about the night before and the morning of the event, and don't forget to plan who will clean up and send thank-you notes afterward.</p> <p>It is important to advertise (invitations, flyers, newsletter announcements) and document the final event.</p> <p>Families, principal and assistant principal and other important stakeholders should be individually invited. Also send invitations/flyers to funders and other interested parties outside of the school community. A phone call should follow up.</p> <p><b>2. The teachers, artist(s) and students should do oral, visual or written project evaluations/reflections.</b></p> <p><b>3. Complete any student assessment needed to gauge student learning.</b></p> <p><b>4. Gather all documentation and any extra materials (i.e. scissors, glue guns, paint) from the teachers and artist(s).</b></p>	
<p><b><u>PHASE V: REFLECTION AND WRAP-UP</u></b></p> <p><b>1. Determine the artist's and the teacher's feelings about whether this project bears repeating.</b> If yes, do some good reflection together about the project and the resulting student work; use the feedback gained to plan for improvements and adjustments for future projects.</p> <p><b>2. Complete and submit your Iowa Arts Council Final Report</b> (if the project was funded by IAC).        Make sure you include all required information and materials.        Be sure you submit the report on or before the IAC's deadline, or it could jeopardize future funding.</p>	