

ARTIST IN RESIDENCE PLANNING GUIDE

PLEASE NOTE!

North Dakota Council on the Arts has transitioned to a new online grant application process. Schools and teachers wishing to apply for the Artist in Residence, Teacher Incentive, or STEAM Team Grant must contact the Arts in Education Director at rengelman@nd.gov or (701)328-7593 for more information and assistance before applying.



2015 - 2016



ARTIST IN RESIDENCE GRANT GUIDELINES

- 1. WHERE TO BEGIN?**
 - a. Shared Leadership
 - b. Your Vision for Arts in Education
- 2. FUNDING**
- 3. SELECTING A TEACHING ARTIST**
- 4. COLLABORATIVE PLANNING WITH YOUR TEACHING ARTIST**
 - a. Planning Sessions
 - b. Scheduling a Date for Your Residency
 - c. Project Costs
 - d. Letter of Agreement
- 5. DESIGNING THE RESIDENCY PROJECT**
 - a. Determine the Residency Goals and Objectives
 - b. Determine the Arts Standards
 - c. Determine the Core Group of Students and Learning Activities
 - d. Determine the Non-core Group of Students and Learning Activities
 - e. Teacher Participation and In-Service
 - f. Physical Space
 - g. Daily Schedule
 - h. Culminating Event
 - i. Involving Your Community
 - j. Documenting and Evaluating the Residency
 - k. Post-Residency Reflection and Follow-up
- 6. WRITING THE GRANT APPLICATION**
 - a. Culture Grant On-line Process
 - b. Creating a User-ID
 - c. NEA Information
 - d. Narrative Questions
 - e. Signature Page
- 7. AWARD NOTICE**
- 8. CREDIT AND PUBLICITY**
- 9. DURING THE RESIDENCY**
 - a. Residency Coordinator's Responsibilities
 - b. Artist's Responsibilities
 - c. Teacher's Responsibilities
 - d. Document
- 10. COMPLETING THE RESIDENCY**
 - a. Post Residency Reflection
 - b. Final Report and Request for Funds
 - c. Teaching Artist Survey
 - d. Celebrate Your Success

ARTIST IN RESIDENCE GRANT GUIDELINES

The North Dakota Council on the Arts, Artist in Residence (AIR) Program provides funds for schools and other non-profit organizations to connect artists and North Dakota students and teachers. Activities take place during the regular school year, last three days or longer, and may be scheduled before, during, or after the regular school day. The AIR Program is designed not to replace, but to build upon and enhance a school's existing art programs and vision for future programming.

Deadline Dates

- April 1 (submitted electronically by April 1) Applications received by the April 1st deadline support residency projects that are scheduled to take place between July 1 and June 30 of the upcoming school year.
- November 1 (submitted electronically by November 1) Applications received by the November 1st deadline support residency projects that are scheduled to take place between January 1 and June 30 of the current school year.

Maximum Grant Amount

- Projects that include teaching artists residing within the state of North Dakota may request 70% of the artist's negotiated fee and expenses - 30% match required.
- Projects that include teaching artists that reside outside the state of North Dakota may request 50% of the artist's negotiated fee and expenses - 50% match required.
- Grant requests may not exceed \$5,000.

Eligibility

- Applicants must comply with all general [North Dakota Council on the Arts guidelines](#) as well as those outlined in the Artist in Residence program.
- Any non-profit organization registered with the state of North Dakota as a non-profit (including non-arts organizations) may apply to the AIR program.

Ineligible Activities

- Costs related to social entertainment and reception expenses.
- Costs related to prizes and awards.
- Costs related to permanent equipment.
- Costs related to non-art field trips, lyceums, or lecture-based activities.

Project Requirements

All residency projects must meet or exceed the following requirements:

- **Residency Length**
 - Residencies may vary in length, but must be a minimum of 3 days and can be up to a full year.
- **Student Workshops and Core Group Sessions**
 - The artist must have at least four (4) student-contact sessions per day ([see glossary regarding student contact sessions](#)).
 - At least one core group of students must meet with the artist each day of the residency to get an in-depth experience with the art form ([see glossary for definition of core group](#)).

- Classroom size, per pupil, must comply with the Department of Public Instruction Accreditation Manual. The following figures describe the maximum number of pupils per classroom: K-3 (25); 4-8 (30); and 9-12 (30). The Department of Human Services guidelines for pre-school maximum classroom size, per pupil are as follows: age 3 (20) and ages 4-6 (24).
- **Goals, Objectives and Standards**
 - All residency plans must include an overall goal(s), objectives and address [ND State](#) or [National Core Arts Standards](#).
 - See page 10 for details concerning the design of residency projects.
- **Certified teacher**
 - A teacher licensed in North Dakota must remain in the classroom with the artist when the students are present. **Failure to comply with this requirement may result in the withdrawal of grants funds.** Teachers are strongly encouraged to participate with the artist during all student sessions.
- **Teacher In-service**
 - All residency plans must include a teacher in-service or staff workshop. This is a scheduled session (minimum 50 of min.) where the teachers meet with the artist to review the goals and objectives of the residency, develop an understanding of the art processes that will be introduced to students through hands-on activities, and explore options for extending the learning in the classroom.
 - The in-service preferably takes place prior to the residency.
 - All staff members participating in the residency project are **required** to attend the in-service.
- **Community event and outreach**
 - All residency plans must include a final project, performance, or culminating community event where admission is charged or a free will offering is requested. This reinforces the fact that arts education is not free and the money generated can be used to fund additional arts education activities.
 - The residency plan must be developed to involve artists, teachers, school administrators, and community members in the project. This provides an opportunity for a community to discover the value of partnerships in arts education.
 - The residency must be promoted within the school/sponsoring organization and the community at large. Good publicity of the residency, including invitations to school board members and legislators, will result in well-attended community events and encourage stronger support for future arts programs.
- **Letter of Agreement and Residency Schedule**
 - All residency plans must include a Letter of Agreement and Residency Schedule signed by both the teaching artist and school administrator. A template for the Letter of Agreement and Residency Schedule can be found at: <http://nd.culturegrants.org/repositoryfiles/79/LOA-RS.pdf>
 - A signed hard copy of the Letter of Agreement and Residency Schedule must be mailed along with the required grant Signature Page to NDCA by the application due date (April 1 or November 1.)
- **Residency Evaluation**
 - All residency plans must include an evaluation. Detailed information concerning forms of evaluation can be found on page 16.

Teaching Artist Selection

- NDCA [Arts in Education Roster](#)

- The North Dakota Council on the Arts publishes an online [roster of artists](#) approved by the Council on the Arts to conduct residencies in North Dakota. The roster includes musicians, visual artists, folk artists, dancers, and many other types of performing artists. Applicants are encouraged to choose artists from this pre- approved list found at: <http://www.nd.gov/arts/resources-services/artist-in-residence>
- Projects that include a teaching artist from the NDCA roster who resides within the state of North Dakota may request 70% of the total artist fee.
- Projects that include an artist from the NDCA roster who resides outside the state of North Dakota may request 50% of the total artist fee.
- **New Artists**
 - Applications may include artists not on the Arts in Education Roster. If your application includes an artist not currently on the roster, the artist must complete the [New Artist Application](#) found at: http://www.nd.gov/arts/sites/default/files/PDFs/teachingartistapp2015_0.pdf . The completed New Artist Application and the AIR application will be reviewed concurrently. The New Artist application must be sent to the Council on the Arts in the same envelope as the sponsoring organization's signed Letter of Agreement/Residency Schedule and page.
 - Each year, new artists are added to the roster from applications during the April and November grant rounds. If your school would like to work with an artist who is not currently on the NDCA Arts in Education Roster, please contact the Arts in Education Director for more information and assistance.
- **Rostered Artists from Other States**
 - The Council on the Arts will accept rostered artists from Arts in Education programs in other states to participate in North Dakota residencies. These artists are exempt from the New Artist panel review; but must submit a [New Artist Application](#) along with the sponsor's AIR application for their first North Dakota residency.

More information concerning the selection of teaching artists from other state rosters can be found on page 10.

Artist Fee

- The artist's fee is negotiable between the artist and the applicant. The total artist fee should include honorarium, travel expenses, housing, sustenance, and artist materials. The current state rates for these expenses are listed on the NDCA website. [General Information Section](#).
- The recommended average honorarium for artists in a one-week residency is \$1,250 plus expenses.
- Applicants contract directly with the artist. All costs should be clearly stated in the [Letter of Agreement and Residency Schedule](#) required by NDCA.
- The applicant pays the artist upon successful completion of the residency.

Review Process

Each Artist in Residence application is reviewed by a panel that will make recommendations to the council's board for final funding decisions. The following criteria are used by the panel to evaluate residency project proposals:

- Clarity of applicant's goals and objectives for the residency, including depth of creative experience, age-level appropriate learning activities, and effective use of the artist.
- Professional treatment of the artist, including appropriate residency plan and assurances that the artist's need for space, equipment, and materials will be met.

- Evidence of teacher involvement.
- Evidence of involving the community-at-large.
- Evidence that the residency will not be used in place of on-going arts education programs.
- Evidence that a thorough written evaluation will be conducted at the end of the residency.

Funding Priorities

- New applicants
- Applicants that include North Dakota artists
- Rural schools
- Projects that enhance or advance the school's vision for arts education
- Projects that include clearly stated and achievable goals and objectives
- Projects that provide new and innovative ideas, tools, and processes to students and teachers
- Depth of learning for students
- Depth of learning for teachers
- Applicants that develop partnerships within their communities

Repeat Applicants

Repeat applicants that include the same teaching artist will be reviewed competitively and funding will be awarded to those who:

- Show evidence that the proposed residency will enhance or advance the school's vision for arts education and strengthen its place within the school's curriculum.
- The residency project involves a new core group of students and/or a new focus.

Award Notice

- Notification of awards will be made approximately 45 days after the deadline via an Award Notice email.
- Grantees are required to read and save all award information, including attachments.
- Grantees must indicate their acceptance of grant award by signing and returning the Acceptance of Award Letter within 15 days of Award Notice.
- Grant funds are distributed upon receipt of a complete and satisfactory Final Report and submission of the Request for Funds Form (see below.) Directions for completing both of these items are attached to the Award Notice email.

Credit Line

- All publicity materials and programs for supported projects must contain the Council on the Arts' logo and the credit line: *"This activity is supported in part by a grant from the North Dakota Council on the Arts, which receives funding from the state legislature and the National Endowment for the Arts."*

Final Report, Evaluation Materials, Request for Funds, Teaching Artist Survey

- Final Report, evaluation support materials, Request for Funds Form, and [Teaching Artist Survey](https://www.surveymonkey.com/r/LG7NFBW) found at <https://www.surveymonkey.com/r/LG7NFBW> must be submitted within 30 days of completion of the activity. (Directions for completing all the above are included in the Award Notice.)
- Payment will be made on a reimbursement basis to the school/sponsor after the required information has been received.

ASSISTANCE

For questions or concerns, contact the Arts in Education Director at rengelman@nd.gov or (701) 328-7593.

1. WHERE TO BEGIN?

a. Shared Leadership

The most successful residencies are created through shared leadership. Whether you are a new applicant or an experienced sponsor, you should establish an Artist in Residence Committee and distribute job responsibilities among members. The Artist in Residence Committee might include: grade level teachers, principal, arts specialists (including dance, drama/theatre, music and visual arts), school board members, parent volunteers, the school custodian; community members, and a Residency Coordinator.

The Residency Coordinator should understand NDCA's requirements and guidelines for conducting a successful residency. This person will be your "cheerleader" or "shepherd," and will oversee all aspects of the residency. It is important for NDCA and the review panel to know that those involved in the residency have agreed to work together to build a broad base of support to share the learning, the excitement, and the workload.

In addition to creating the Artist in Residence Committee, it is important to design a procedure for clear and ongoing communication among residency participants (artist, teachers, students, parents, local arts organizations and North Dakota Council on the Arts) throughout the residency.

b. Your Vision for Arts in Education

Mounting research evidence confirms that students in schools with arts-rich learning environments academically outperform their peers in arts-poor schools. Where the arts are an integral component of the school day, they positively impact student attendance, persistence and engagement; enhance teacher effectiveness; improve school culture; and strengthen parent and community involvement.



FOR MORE INFORMATION CONCERNING THE ARTS IN EDUCATION, PLEASE READ:

"What School Leaders Can Do To Increase Arts Education"

<http://www.aep-arts.org/wp-content/uploads/2012/08/What-School-Leaders-Can-Do-To-Increase-the-Arts.pdf>

"The Qualities of Quality: Understanding Quality in Arts Education"

<http://www.wallacefoundation.org/knowledge-center/arts-education/arts-classroom-instruction/Documents/Understanding-Excellence-in-Arts-Education.pdf>

As you begin to consider sponsoring a residency, allow enough time to discuss your school’s vision for Arts Education and the status of existing (or non-existing) programs. Keep in mind that the Artist in Residence program may not be used to replace arts programming but rather as means for enhancing existing programs or advancing your school’s vision.

NDCA’s Artist in Residence program can be used to support your school’s vision for arts education in two ways:

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

These “in-classroom instructional residencies” are planned with or adapted to student needs identified by participating teachers. Although these residencies have an indirect benefit for teachers, their primary focus is on students. The teaching artist provides instruction using specialized arts techniques generally outside the expertise of classroom teachers.

In-classroom instructional residencies focusing on particular art forms are intended to help students learn the creative process; acquire technical abilities; apply the arts process to other areas of study; and develop a variety of learning skills (such as practice, exploration and experimentation, reworking and revising ideas, getting feedback, and working collaboratively as well as independently).

In-classroom instructional residencies focusing on integrating arts with other parts of the curriculum meet objectives in both the art form and the subject area. In addition to art skills, they help develop students’ learning skills (e.g., listening and concentration), social skills (cooperation and collaboration, for example), and emotional skills (such as empathy).

The teaching artists who lead these residencies are “collaborating artists” or “master instructional artists.” In addition to having the skills to perform and engage students in discussions, they work in partnership with school administrators and teachers to plan and lead appropriate instruction and assessment.

A school’s first experience with a teaching artist provides an opportunity to become acquainted, begin to develop a trusting relationship, and understand the potential that residency work holds for engaging students in powerful learning. When successful, these initial residencies can lead to invitations for artists to return for future residencies in which they collaborate more fully with teachers, and/or implementation of deeper art programming.

- ***To build teachers’ capacity to teach in, through, and about the arts.***

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

Teaching artists plan professional development programs in collaboration with NDCA staff, school district professional development specialists, school arts specialists, and/or school staff.

These residencies may include workshops that provide an introduction to the teaching artist's upcoming interactions with students, and courses that provide information and strategies for teaching in and through the arts. If you are considering a residency that includes in-depth professional development for teachers, contact the Arts in Education Director for more information and assistance.

Listed below are questions that can be used to help you determine your school's vision for arts education, and think about how a residency project might support this vision.

- Which arts disciplines are currently being offered in our school? Who is teaching it?
- Which of our students have access to arts instruction? Which do not?
- What does quality arts education look like?
- In 3-5 years, what do we want to see in place in our school or district's arts education program?
- In what ways does a residency enhance or advance our school's/organization's vision for arts education?
- Why do we want to work with a professional artist?
- What is exciting about having a residency?
- Why is the arts discipline we are considering important to our vision?
- What challenges might we face as we design and conduct a residency?
- Who will benefit most from a residency?
- What expectations do our staff members have for a residency?
- What expectations does our board have for a residency?
- How might we build connections between a residency and our community?

2. FUNDING

If your residency project includes the services of a teaching artist who resides within the state of the North Dakota, the Artist in Residence (AIR) Program will provide funds for up to 70% of the project cost. If the project includes the services of a teaching artist who resides outside the state of the North Dakota, the AIR program will provide funds for up to 50% of the project cost. This includes the artist's negotiated fee and expenses with a maximum request of \$5,000. Allowable expenses include the following:

- Artist's fee (honorarium)
- Artist's travel, accommodations, and sustenance
- Supplies and materials directly related to the project

Applicants provide the cash match in various ways, including:

- Adding AIR programming as a line item to the school's general budget
- Securing funding through parent and other school-related organizations
- Fundraising
- Private or corporate sponsorship
- Other grants

Example:

If the artist resides within the state of ND and the total project cost (artist's fee, travel, accommodations, sustenance, and supplies) equals \$4,000, the applicant may request 70%, or \$2,800 of the total project cost. The remaining \$1,200 is considered the "cash match" and is the responsibility of the grantee.

In-Kind contributions are encouraged and indicate broad support for the project. However, in-kind contributions may not be used towards the cash-match. In addition, if a portion of the total artist's fee is provided as in-kind, such as lunch or hotel/sleeping accommodations, the amount provided as in-kind may not be used as an expense and must be subtracted from the artist's total fee.

3. SELECTING A TEACHING ARTIST

After considering your needs and goals for your residency, select a teaching artist from the NDCA Arts in Education Roster found at: <http://www.nd.gov/arts/resources-services/artist-in-residence>

This roster includes dance, folk, literature, media, music, theatre, and visual artists who have been pre-approved through an application process to work with North Dakota students and teachers.

You may also select an artist not currently on the NDCA Arts in Education Roster if the following criteria are met:

- The artist completes and submits the New Teaching Artist Application found at http://www.nd.gov/arts/sites/default/files/PDFs/teachingartistapp2015_0.pdf concurrently with the AIR application. The artist's application is reviewed along with the AIR grant application by the AIR review panel. Approval of the AIR Grant application is contingent upon the panel's approval of the New Teaching Artist application.
- The artist has already been accepted on another state's roster. These artists are exempt from the New Artist panel review but must complete and submit a New Teaching Artist Application found at http://www.nd.gov/arts/sites/default/files/PDFs/teachingartistapp2015_0.pdf along with the sponsor's application for their first North Dakota residency.
 - South Dakota Teaching Artist Roster <https://artscouncil.sd.gov/aisc/meetartist.aspx>
 - Minnesota Arts in Education Roster of Artists <http://www.arts.state.mn.us/aie/>
 - Montana Arts Education Artist Registry <http://svcalt.mt.gov/art/schools/>



After selecting your artist, contact him/her directly to check on their interest, availability, and fees. Once the artist commits to the project, set dates and times for planning sessions to collaborate and fully develop your residency ideas.

4. COLLABORATIVE PLANNING WITH YOUR TEACHING ARTIST

a. Planning Sessions

Creating a residency is a collaborative process. NDCA requires the Artist in Residence Committee to discuss the school's vision for arts education, instructional purpose, needs, and interests for your residency with the artist. Your first discussions can be conducted in person or by phone. Once planning is underway details can be clarified by phone or through email.

The following process offers a starting point to frame the conversation:

- Let me tell you about our school.
- Our vision for arts in education includes.....
- Some of our current challenges and opportunities include.....
- Let me tell you about my artwork.
- What will be the instructional purpose of this residency? Will it be student/classroom focused, professional development for teachers, or a combination?
- What will be the overall goal of this residency?
- What activities will lead our students to understanding this goal?
- Here are some ideas I have in mind for your students.....

b. Scheduling a Date for Your Residency

Be prepared to discuss several possible dates for your residency. Consider length (one-week to several weeks or even months) and time of year. Avoid holidays, conferences, and other important events. Be FLEXIBLE! Teaching artists are often called upon to serve several schools at various locations throughout the state. Early planning is critical to finding the best possible date for your school.

c. Project Costs

Ask the artist to provide you with information concerning his/her professional fee, travel, housing, sustenance, and supplies. NDCA Teaching Artists set their own professional fee which is posted on his/her profile page found at: <http://www.nd.gov/arts/resources-services/artist-in-residence>. Some artist may be willing to negotiate their fee. This option can be explored by the applicant and teaching artist.

Securing housing for the artist is the responsibility of the school or sponsor. Often, schools or sponsors arrange lodging in a local hotel or bed and breakfast in exchange for public recognition of the contribution (this would be considered "In-Kind." Some artists are willing to stay in the homes of staff or community members. Lodging details should be discussed and confirmed with the artist before the residency.

With the artist, establish what supplies are essential and determine how they will be purchased and stored. Confirm that all necessary items will be on-site in advance of the start of the residency. All items should meet current health and safety standards.

d. Letter of Agreement and Residency Schedule

The applicant contracts directly with the artist. It is in the best interest of the applicant and the artist to use a Letter of Agreement as a binding contract. All costs, dates, and expectations for both parties should be listed in the Letter of Agreement. At the time of grant submission, NDCA will require that an original, signed Letter of Agreement and Residency Schedule be mailed to the NDCA office. A template for the Letter of Agreement and Residency Schedule can be found at <https://nd.culturegrants.org/repositoryfiles/79/LOA-RS.pdf>.

5. DESIGNING THE RESIDENCY PROJECT



Thinking Ahead - Before you begin the process of designing the residency project, read through the Narrative Questions found on page 29 of this handbook. These questions are the “heart” of the Artist in Residence application. How you respond determines the level of funding you receive. Keep these questions front and center as you collaborate with the teaching artist and others involved in designing the residency. Taking notes, jotting down ideas, and refining as you move along will save time once you begin the actual online grant application.

a. Determine the Residency Goals and Objectives

By drafting goals and objectives, the Artist in Residence Committee and Teaching Artist can begin to define what will be accomplished through the residency. Begin by determining the overarching goal(s). What BIG thing(s) do you want students to understand at the end of residency? Goals are statements about general aims of the residency that are broad, long-range intended outcomes and concepts. Objectives are realistic and measurable tasks that support the accomplishment of goals.

- *A Goal is the desired general result.*
- *Objectives are the desired specific results that are realistic and measurable.*

FOR EXAMPLE:

Goal: Students will be familiar with and have a working knowledge of the art making process.

Two objectives, specific to the goal above could be:

- 1. Students will demonstrate knowledge of the fundamental properties of art including: line, positive/negative space, shade/tone, texture, color, etc.,*
- 2. Students will understand basic techniques of “process” in a variety of media including: drawing, painting, sculpture, and printmaking.*

b. Determine the Arts Standards

Select the standards that will be addressed through the planned activities. Focus on one-two ND State Art Standards <https://www.dpi.state.nd.us/standard/content.shtm> , or one-two National Core Arts Standards <http://www.nationalartsstandards.org/> that directly relate to, and align with your goal(s) and objectives.

North Dakota Visual Art Standard that directly relates to the above goal and objectives:

Standard 1: VISUAL ART MEDIA, TECHNIQUES*, AND PROCESSES**

Students understand and apply visual art media, techniques*, and processes*.*

4.1.2 Know the different techniques used to create* visual art.*

National Core Arts Standard that directly relates to the above goal and objectives:

Visual Arts – Creating

Anchor Standard 2: Organize and develop artistic ideas and work.

4th Grade (Core Group) VA:Cr2.1.4a - Explore and invent art-making techniques and approaches.



Thinking Ahead - While in the planning stages, it is essential to start thinking about how you will evaluate the residency. Your evaluation should be tied to the residency goals and objectives developed during the planning process. As you are deciding upon your goals and objectives, ask yourself “Is this goal/objective achievable? How will I know if it has been reached? What type of information or evidence must I gather to determine if it has been achieved?” This type of thinking will lend itself to designing evaluation tools that can be used while the residency is in process, in addition to tools that might be used at the end. More information on evaluation can be found on page 17 of this handbook.

c. Determine the Core Groups of Students and Learning Activities

Determine the core group that will be the focus of your residency. NDCA requires that your residency plan include a core group of students. These students (usually a particular grade level or students with a specific need) actively engage with the artist each day of the residency and are provided a deep and rigorous learning experience.

In situations where the residency is being planned as teacher professional development, the core group may be the entire group of teachers participating in the residency. Teachers must meet with the artist for a minimum of 15 hours which may be scheduled over a two day period or extended over several weeks.

Collaborate with the artist to discuss and explore activities that will help students meet the residency goals and objectives. Activities must be hands-on with students directly involved in the creative process. Performance or demonstration-based activities in which students are primarily spectators are strongly discouraged unless they are considered essential to the creative process. Think about scaffolding lesson activities so that they build upon success and lead to a final project, performance or culminating event.

d. Determine the Non-core Group of Students and Learning Activities

Students who see the artist on a less regular basis than the core group are considered the non-core students. They participate in abbreviated experiences around the art form, artistic or cultural heritage, and processes by which the arts are created and expressed. Consider activities that will pique interest and curiosity in the arts such as presentations, demonstrations, short performances and small projects.

e. Teacher Participation and In-Service

Teachers and staff play a critical role in the success of the residency by:

- Contributing to the artistic vision of the residency through collaboration with the artist.
- Setting the stage with pre-residency activities.
- Ensuring a safe and disciplined atmosphere for work by being present during the contact sessions.
- Developing themselves professionally and building capacity for teaching in and through the arts by fully participating in the residency activities.
- Extending the residency by designing follow-up activities.



The artist does not replace the teacher. By law, teachers must remain with their students at all times. Artists are aware that they must leave the room if and when the teacher does. In addition, the teachers should be actively involved in the class. Doing grades, reading the newspaper, and/or correcting papers is not involvement. These types of activities send a negative message to the students that the artist(s) visit is not important and are counterproductive to overall goals of the Artist in Residence program.

All residency plans must include a teacher in-service or staff workshop. This is a scheduled session (minimum 50 of min.) where the teachers meet with the artist to review the goals and objectives of the residency, develop an understanding of the art processes that will be introduced to students through hands-on activities, and explore options for extending the learning in the classroom.



Thinking Ahead - The in-service preferably takes place prior to the residency. To accommodate teachers' busy schedules, some schools schedule the in-service a week or two prior to the actual residency as an afterschool, professional development meeting. This allows the teachers time to collaborate and think of ways to prepare students for the artist's visit.

All staff members participating in the residency project are required to attend the in-service. Artist residencies are often the best professional development teachers receive. A school-wide teacher in-service is an excellent opportunity to model classroom activities and give other teachers in the school a chance to work with the artist and learn about the exciting classroom experiences that students are enjoying. The in-service should not be used as a time to discuss schedules and logistics. Schedules and logistics must be discussed and solidified prior to the residency.

f. Physical Space

The residency coordinator is responsible for asking the artist exactly what he/she needs regarding adequate space during the residency. As you develop your plan, consider the needs of the specific art form to be explored. For example:

Visual Arts

- Tables or desks grouped together

- Easy access to water
- Shelves or safe place for unfinished projects
- Display area

Creative Writing

- Quiet classroom or library space suitable for meeting and writing with students
- Access to computers, word processors, and copying machines

Media Arts

- Access to library and/or computer lab
- Access to digital recorders, cameras, projectors, ipads, or other electronic devices as needed

Drama/Theatre

- Performance space (stage/gymnasium/or large gathering area)
- Classroom for small group rehearsals
- Changing room

Music

- Performance space (stage/gymnasium/or large gathering area)
- Rehearsal room
- Storage space for instruments

Dance/Movement

- Large, unobstructed space where students can safely move
- Changing room

All sponsors should provide a quiet space for artists to think and prepare for their residency sessions. They will also need a lockable space to keep personal belongings and materials.

g. Daily Schedule

As you begin to create the daily schedule for your project, keep the following AIR Grant Guidelines in mind:

- The artist must have at least four (4) student-contact sessions per day ([see glossary regarding student contact sessions](#)).
- At least one core group of students must meet with the artist each day of the residency to get an in-depth experience with the art form ([see glossary for definition of core group](#)).
- Classroom size, per pupil, must comply with the Department of Public Instruction Accreditation Manual. The following figures describe the maximum number of pupils per classroom: K-3 (25); 4-8 (30); and 9-12 (30). The Department of Human Services guidelines for pre-school maximum classroom size, per pupil are as follows: age 3 (20) and ages 4-6 (24).

Develop a schedule for daily activities with input from the teaching artist and teachers. Include events such as core and non-core group sessions, introductory assemblies, teacher in-service or staff workshops, community events, breaks, and post-residency follow-up. Teachers and staff must be ready to compromise to establish a workable schedule that will create the best learning environment for the residency. Applicants are encouraged to be realistic in scheduling a teaching artist's time. Do not over schedule. Remember "quality and not quantity" is important. Provide the artist with break times and (if possible) time between classes and/or sessions.

In situations where the artist is working in a large schools or districts, NDCA recommends that the applicant refrain from spreading the artist too thin in an attempt to impact every student. Doing so often results in a superficial experience that fails to address and/or meet the goals and objectives of the residency. Large schools may want to consider the following options:

- Focus the residency on either lower level or upper level students (example: K-3, 4-6, or 9-12.).
- Focus the residency on one grade level with a particular need or focus..
- Contract the teaching artist for more than one week. Longer residencies may include one new core group per week. For example: Week one – 1st grade, Week two – 2nd grade, and so forth.
- Submit two AIR grants (April and November rounds) per year where the focus is on a different grade level, or upper and lower level students.

A template for the LETTER OF AGREEMENT/RESIDENCY SCHEDULE can be found at:

<http://www.nd.gov/arts/sites/default/files/PDFs/loa-rs.pdf> . Examples of residency schedules can be found on pages 31-32 of this handbook.

Once agreed upon and submitted with the application, the Residency Schedule MAY NOT be altered unless the Arts in Education Director has been notified and the artist agrees to all changes.

h. Culminating Event

Culminating events – such as an exhibit or performance of student work – provide an important opportunity for students to demonstrate their learning to other students, teachers, parents, and the community. Culminating events also help the community understand the value of creative learning.

One culminating event where admission is charged or a free will offering is requested is a required component of the residency plan. This reinforces the fact that arts education is not free and the money generated can be used to fund additional arts education activities.

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, student poetry reading, short play or dance.

i. Involving Your Community

An artist in residency is a wonderful opportunity for a community to discover the value of partnerships in arts education. Use your residency to form partnerships with other schools, organizations, community leaders, civic organizations, and government officials. Including parents and other community members in residency events creates awareness of a particular art form and provides insight into how arts in education is vital to the development and success of students. This newly gained knowledge provides the impetus for lending financial, community, and government support to existing and future school arts programming.



Thinking Ahead - North Dakota Council on the Arts depends upon funding provided through the legislative process. Inviting legislators to your event and thanking them for making the arts a priority in our schools is critical to the future of arts education in our state. Please consider using the template found on page 34 of this handbook as a way of connecting your legislator to the arts learning happening in your school. Providing a copy of your letter to North Dakota Council on the Arts will allow us to make note of your efforts as we continue to strengthen the relationship between the arts and our state lawmakers.

j. Documenting and Evaluating the Residency

To truly have an impact, to learn from successes and mistakes, and to assure that future residencies will occur, it is critical that residencies be carefully documented and evaluated. Successfully documenting and evaluating a residency is just as important as planning and implementation. To assure that the impact of the residency is thoroughly explored and detailed, involve all participants (including the artist and Planning Committee) in the evaluation process

Why document?

Residency documentation is important because it:

- Provides a record of the residency experience
- Can be used as a tool to evaluate the residency
- Can be used to promote the residency and build support for future programs

Documentation typically takes the form of photographs, audio, or video recordings. (Consider plans for integrating new media and technology in the documentation process.) It can also include written materials, such as newspaper articles or journals created by residency participants (used only with their permission). Some schools have audio/video and/or photography classes that could be enlisted to help with documentation. Other schools use parent volunteers or assign this duty to a particular staff member. Artist in Residence projects can be a whirlwind of activity for both students and teachers. Create a plan for capturing the excitement and learning as it happens.

Why Evaluate?

Evaluations can take many forms, depending on why the evaluation is conducted. Most funding organizations (such as North Dakota Council on the Arts) require a written report at the conclusion of a funded project. Evaluations may be conducted to convince a target audience (such as a local school board or city council) that a program is worthwhile and deserving of their support. Savvy organizations know that evaluation is critical to future planning and making program improvements.

Who Should Evaluate?

Frequently, the artist and Residency Coordinator design the evaluation together. In a school residency, teachers should also be involved in the evaluation design.

There are three primary questions to ask when designing an evaluation:

- Who are you evaluating for?

- What do you want to know?
- How will you know it when you see it?

The audience for your evaluation is an essential consideration as different audiences require different types of information. A funder may have a list of questions or a specific evaluation form to use. A local school board is likely to be concerned with student achievement; whereas, an arts council might wonder if the residency changed the way that participating schools view the arts.

Since evaluation is considered as part of the residency planning process, a list of evaluation questions can be developed from the residency goals and objectives. This is a true test of whether or not your goals and objectives are realistic and obtainable. For example, a one-week residency with a writer is probably not sufficient to expect an increase in students' writing test scores. Let's say the goal of a school residency is to raise students' self-esteem. Then the evaluation question becomes "Did the residency result in an increase in students' self-esteem?" The next step is to determine what self-esteem looks like and how you will know whether or not it increased. This may involve observations of student behavior over the course of the residency, as well as an examination of students' written work, or personal interviews with students.

If this process sounds cumbersome, consider focusing the evaluation on a small sample of students, provided that the sample is an accurate representation of the total student body involved in the residency.

Evaluation Tools

Once you have determined the audience and questions driving your evaluation, there are many tools available to capture what's happening in the residency. Think of yourself as a "detective" and evaluation as a process of "gathering evidence" to answer your evaluation questions. No matter what tools you use, your approach should always be guided by your evaluation questions.

- **Interviews**
Interviews should be based on scripted questions derived from the evaluation questions. If interviewing a number of different participants, be sure to use the same script of questions to ensure that you get comparable information.
- **Focus Groups**
A focus group is more than an informal roundtable discussion or debriefing. It is typically scripted (based on the evaluation questions), moderated, taped and transcribed, then analyzed. Focus groups usually include up to 12 people who share a common perspective or experience, such as teachers who worked with the residency artist, PTA members, etc.
- **Questionnaires or Surveys**
Questionnaires and surveys are the most commonly used evaluation tool as they are easy to use and analyze. However, most surveys are poorly constructed and do not capture very useful information. When constructing a survey, always keep your evaluation questions in mind—what do you really want to know? Asking for the strengths and weaknesses of an activity may result in an array of responses that are too scattered to be meaningful. Better to ask more pointed questions, such as "After taking

this (dance) workshop, do you feel more (or less) confident in your ability to express an idea through movement?” Close-ended questions are easier to tabulate and can result in statistical (numerical) descriptions of your program, such as “96% of residency participants said they felt more confident in their ability to express an idea through movement.”

Examples of close-ended questions include yes/no or true/false questions, forced choice or multiple-choice questions, and rating scales. Rating scales offer a choice of “position” along a continuous spectrum. Some examples of rating scales include:

- 1 through 5 (one being lowest, 5 being highest)
- poor, fair, good, excellent
- strongly disagree, disagree, agree, strongly agree

Open-ended questions—e.g. “Describe the impact of the residency on your students”—take longer to respond and are more difficult to analyze; however, they can reveal rich information about the residency. Use open-ended question sparingly and only when you have a specific need—remember to keep your evaluation questions in mind! Using general questions, such as “What did you like about the residency?” might not be as effective as targeted questions which get at what you want to know.

- **Audio/Visual Documentation**

Photography, audio and videotaping are often used to document a residency, but analysis of the tapes and images can also provide important evaluation information. For example, a videotape of a residency activity could be reviewed to study the level of interaction between the artists and participants. How did the residency participants respond to the artist? Did they appear to be engaged in the activity or did they appear confused or disinterested? Remember that body language can provide as much information as spoken language.

- **Observations**

Observe the residency in process and make notes on student behavior as it relates to your evaluation questions. Using the goal of increased self-esteem, for example, you would watch for behaviors which demonstrate positive (or negative) self-esteem. Determine in advance what behaviors to look for, but document others which might fit your concept of “self-esteem.”

- **Checklists**

A checklist can be used by the artist, teacher, an observer, or even students themselves. It lists indicators of a particular behavior (such as self-esteem) with a space to check off when these behaviors occur. A checklist may be developed for a single student, a group of students, or the class as a whole.

- **Portfolios**

A portfolio refers to a collection of student work created during the course of the residency. It may include art work, written work, checklists, or other materials. A major purpose of a portfolio is to assess student work over time—how it has changed or improved from the beginning of the residency to the end.

- **Journals**

Journals are an excellent way to capture students' own thoughts, feelings, and attitudes about the residency and what they are learning. It's also a good idea to have the artist and teacher keep a journal of their own thoughts and what they see happening in the classroom. A comparison of the artist's notes with the teacher's notes can help to verify that something really is happening.

- **Pre- and post-testing**

Pre- and post-testing is useful when residency objectives include learning new material or acquiring a new skill. For example, a pretest might be given to assess students' knowledge of a period of history covered by the residency. The same test would be administered at the end of the residency to determine what students learned or gained.

Once all of the evaluation information has been collected, the material needs to be analyzed, compiled, and distributed to the appropriate people. The Planning Committee, the artist, funders (NDCA), school board members, policy makers, and partners should all receive reports.

Evaluation Terminology

When conducting an evaluation it is helpful to have a grasp on commonly used evaluation terms.

- **Assessment vs. Evaluation**

Although the terms evaluation and assessment are often used interchangeably, they are actually different concepts. In education, the term "assessment" usually refers to student progress towards learning a body of knowledge or acquiring a skill. A test given at the end of a unit is an example of student assessment. Evaluation looks at the total impact of a project or program over time. Evaluation usually implies that a judgment will be made as to the program's effectiveness. Assessment of student learning can be one component of an evaluation.

- **Formative vs. Summative**

Formative usually refers to evaluation which occurs while the program is in process in order to make changes or improvements. Summative is done at the end of the program to review what was accomplished. A meeting between the residency artist and classroom teacher at the mid-point of a residency would be considered formative (while the residency is still "forming"). A focus group with key residency participants after the residency is complete is an example of summative evaluation.

- **Qualitative vs. Quantitative**

Qualitative research is information that describes what took place in an extensive personal, anecdotal, or reflective way. Qualitative research includes observation, interviews, focus groups, and open-ended questions (on a survey or questionnaire) that let people answer in their own words. Quantitative research is information which can be quantified or reduced to numbers (statistics), such as how many people participated, the percentage of people who said the program was worthwhile, etc. Quantitative data is usually collected through closed ended questions on a survey or questionnaire.

k. Post-Residency Reflection and Follow-up

A reflection or debriefing session should occur immediately after the residency. During this session, the artist, Residency Planning Committee, teachers, and other key players should have an honest and open discussion about the strengths and weaknesses of the completed residency and the changes that should be made in the future. The post-residency meeting is also a time to develop follow-up plans which will extend or deepen the residency experience. Minutes should be taken during this meeting and shared with all of the participants and in your final report to NDCA.

6. WRITING THE GRANT APPLICATION

Before you begin:

- Read the Artist in Residence (AIR) Guidelines for information concerning deadlines, grant amounts, eligibility, and program requirements. <http://www.nd.gov/arts/grants/arts-in-education/artist-in-residence>. (A copy of the AIR Guidelines can be found on page 1 of this handbook.)
- Review the Narrative Questions, which are the “heart” of the grant. (A copy of the Narrative Questions can be found on page 29 of this handbook.) NDCA suggests that you copy the Narrative Questions in the order given, and respond to them in a word document that can be uploaded once you have entered the online application process.
- Obtain and have on hand your school district’s FEIN Tax Exempt and DUNS numbers by contacting your school district’s business office.
- Contact the Arts in Education Director who will assist you with your school district’s Direct Receiver Account. Please read important information concerning this account below:



NEW APPLICATION PROCESS BEGINS JULY 1, 2015.

All schools must sign up as an “Indirect Receiver” under their respective school district’s “Direct Receiver Account.” This is a new requirement within the GO online program and will connect your school to your school district’s FEIN and DUNS numbers. Please contact the Arts in Education Director prior to applying to see if your school district has established a Direct Receiver Account at rengelman@nd.org or (701)328-7593. If your district does not have Direct Receiver Account, one will be established for you.

a. Online Grant Application Process

• Signing Your School Up For An Indirect Receiver Account

- Contact the Arts in Education Director before you begin to see if your school district has established a Direct Receiver Account.
- Once you have received verification from NDCA that your school district has established a Direct Receiver Account, you may Sign Up at <https://nd.culturegrants.org/> to create an Indirect Receiver Account for your school. The Indirect Receiver Account will allow you to access all grants available to your organization each year. Therefore it is important to create a username and password that can be remembered and used for years to come. If you forget your username and/or password **DO NOT** create a new account. Contact the Arts in Education Director or NDCA staff who will assist you. **Duplicate accounts for applicants are not allowed and will be automatically deleted.**

The screenshot shows a registration form with the following fields and values:

- Home | Help | **Sign Up** | Log In
- Registration Content
- First Name *: Mary
- Last Name *: Hill
- Title of Main Contact *: Your Title
- Address 1 *: 1234 1st Street
- Address 2: (empty)
- City *: Bismarck
- State *: North Dakota
- Zip Code *: 58501
- Phone No. *: 000-000-0000
- Email *: letitgo@notmyemail.com
- Confirm Email *: letitgo@notmyemail.com
- Username *: Mhill
- Password Rules :**
Contain at least 8 Characters
Contain at least 1 Number
- Password *: (masked with dots)
- Confirm Password *: (masked with dots)
- Would you like to associate this user account with an organization? *: Yes
- Drag the slider and move it to the right side before you submit the form.**
This action is required in order to prove that you're a human.
- Unlocked : the form can be submitted
- Submit | Reset

• Page One

Complete the information on this page. When asked, "Would you like to associate this user account with an organization?" select **YES. Submit.**

- Page Two

- For Organizational Role, select **Indirect Receiver**.
- For Existing Org, type in the name of your school district or District's FEIN#. Select **Search**.
- If your district has established a Direct Receiver Account the name of your district will appear in the box below.
- **If you do not see your school district STOP and contact the Arts in Education Director at rengelman@nd.gov or (701)328-7593 for assistance. A Direct Receiver Account for your district will be created for you.**
- Select the name of your school district displayed in the box. Your school's district's FEIN# will automatically be displayed. Before proceeding, check to be sure that this information is correct.
- Type in your district's official DUNS# and all other required information.
- To find the State Senate and District numbers, select **Validate Districts** and the information will automatically display. **Submit**.

Home Help Sign Up Log In

Organization Contact Information
Organization registration

Organization Role

Existing Org (Dist/Dir Rec) [Search by Organization Name or EIN# (xx-xxxxxxx)]

Search Results

Bismarck Public Schools

FEIN Number

DUNS# *

Organization Name *

Address 1 *

Address 2

City *

State *

Zip Code *

Phone *

Fax *

Website *

State Senate District

State House District

Congressional District

- Page Three

- Read the **GO™: GRANTS ONLINE END USER TERMS AND CONDITIONS**.
- Scroll to the bottom of the page and select **Yes** if you agree. **Submit**.
- The following message will appear: **"You have recently requested to use a fiscal agent's EIN number. Your account is pending approval. Please contact your fiscal agent for access. Thank you."**
- **DO NOT contact your school district office.** Email the Arts in Education Director at rengelman@nd.gov and request approval of your Indirect Receiver Account.
- NDCA staff will review your information and send you an email confirming your account status.
- Once you have received notice from NDCA confirming your Indirect Receiver Account you will be able to log back in at <https://nd.culturegrants.org/> using your username and password and have access to all available grant programs.
- **Remember that in following years you will not need to repeat the Sign Up process.** Rather, you will log directly into the system using your established username and password.



- **Artist in Residence Grant Application**

You are now ready to apply to the Artist in Residence Grant.

Log in to the online GO grant system at <https://nd.culturegrants.org/>. All grant programs available to your organization will be listed. Select Artist in Residence Sponsor by clicking on the blue notepad on the right and complete the AIR application as follows:

- **Grant Guidelines AIR** – Read and indicate that you understand the grant guidelines by selecting “Yes.” **Save & Continue.**
- **Grant Application AIR** – Complete all information. **Save & Continue.**
- **Required NEA Questions AIR** – Complete all information. **Save & Continue.**
- **Project Locations AIR**
Download the instructions for finding the latitude and longitude of your project locations. After completing the information concerning your project location(s) select **Save**. The information you added will disappear from the text boxes provided but be visible on the lower portion of this page. If your project includes more than one location such as a field trip, go back and add this location. Repeat this process making sure that all project locations are visible at the bottom of the page. For projects that involve a series of locations you may use and upload the Project Locations Spreadsheet provided on this page. **Save & Continue.**
- **Narrative Questions AIR**
Respond to the narrative questions in the boxes provided, or you may copy and paste the questions into a word document and respond in the order given. After saving the document to your desktop, use the Upload option found under Manage Folders to upload your document. Your document will appear under Manage Folders. **Save & Continue.**
- **Project Budget AIR**
Complete the information making sure that your expenses and income match. Do not include services or supplies provided as in-kind (donated) in your expenses or income. AIR applications may not use In-Kind to make the required match. However, listing all in-kind services or supplies reflects well on your application and demonstrates the community’s support for the project. **Save & Continue.**
- **Letter of Agreement and Residency Schedule AIR**
If you have not already done so, download and complete the template for the Letter of Agreement and Residency Schedule found at: <http://nd.culturegrants.org/repositoryfiles/79/LOA-RS.pdf> . This form must be completed in its entirety, signed by both the artist and sponsor, and mailed to NDCA along with the required Signature Page and proof of non-profit status by the grant deadline (April 1 or November 1.) Add additional pages as needed. **Save and Continue.**
- **Signature Page**
 - Select the type of Federal non-profit status that relates to your organization. For most schools, select “Other.” Schools who select “Other” should mail a copy of the school’s tax-exempt form to indicate proof of non-profit status.
 - Verify that you have completed, signed, and mailed (or will mail) the Letter of Agreement and Residency Schedule.
 - Download and review the Accessibility Checklist. Indicate that you have completed the checklist.
 - List the authorizing official’s full name and title.
 - Add the current date.

- Indicate that all information is true and correct.
 - Print a hard copy of this page and secure the authorizing officials signature. **Save & Submit.**
 - **Mail this Signature Page along with the required Letter of Agreement and Signature Page, and proof of non-profit status to NDCA prior to the grant deadline (April 1 or November 1).**
 - Mailing Address:
*North Dakota Council on the Arts
1600 E. Century Avenue, Suite 6
Bismarck, ND 58503-0649*
- **Confirmation Email**
- After submitting your grant you will receive an automatic email notice stating,
*“Thank you! You have successfully submitted your Artist in Residence grant application. No changes can be made to your grant request after this point.
To ensure that your application can be considered for funding, please mail the required signed documents and any support materials to the NDCA office at 1600 E Century Avenue, Suite 6, Bismarck, ND 58503-0649.
Required materials must be postmarked on or before the deadline date. You will be contacted upon approval or denial of your application. If you have any questions, please call NDCA's office at [701-328-7593](tel:701-328-7593).”*
 - If you do not receive this email, go back and make sure you have selected **SUBMIT**. If you still do not receive an email notice, contact the Arts in Education Director for assistance.

7. AWARD NOTICE

30 – 45 days after submitting your grant, you will receive an email indicating the status of your grant, and amount awarded. Attached to this email will be an official AWARD NOTICE that includes directions for accepting your award and for completing the Final Report. **Save and print all information.**

To accept your award and receive funding you must complete the following:

- Inform the teaching artist of the approval. Confirm dates, times, and other details related to the residency with the artist.
- Complete the Acceptance of Award and Original Artwork Release sections. Then, return pages 1 and 2 to the NDCA via US Mail by date indicated.
- Download and save the attached NDCA Logo and Logo-Credit-PR Directions.

8. CREDIT AND PUBLICITY

Attached to the AWARD NOTICE you will also find a .jpg file of NDCA's logo, directions for its use, and suggestions for publicity.

The NDCA logo and its accompanying credit line (see below) must be included on all promotional materials announcing NDCA-funded projects. This includes all electronic media such as e-mails and web sites. The logo and

credit line must be used in their entirety and in a type size that is readable. If you need the logo in a different file format, please contact NDCA at 701-328-7594, or e-mail comserv@nd.gov.

The following credit line must accompany the NDCA logo on all publicity materials:

“This project is supported in part by a grant from the North Dakota Council on the Arts, which receives funding from the state legislature and the National Endowment for the Arts.”

While the NDCA does issue press releases regarding overall grant awards and grant recipients, a release directly from your entity can make a greater impact. Your release will include details about the specifics of your project and is more likely to invite further media attention (e.g. featured news stories, newspaper articles and photos, etc.).

The Following are tips for writing a press release to help publicize your entity’s grant award and activities.

Tips to keep in mind:

- Timing is important; if possible, try to tie the release to an event your organization is sponsoring.
- Be specific. Identify the artist(s), other funding sponsors, etc. involved with the project.
- Emphasize community significance. Highlight the scope of individuals, artists, and organizations the grant is intended to impact.
- Include a quote from a person of authority in your organization.
- Keep it brief. In general, press releases should be limited to one page.
- Be “official.” Send out your release on your organization’s letterhead and include contact information for follow-up.

The following credit line must also be included on any press release:

“This project is supported in part by a grant from the North Dakota Council on the Arts, which receives funding from the state legislature and the National Endowment for the Arts.”

The NDCA is interested in the acknowledgement your entity receives. If your entity receives media coverage (regarding this grant award or other events) please inform us via email at rengelman@nd.gov or send a hard copy of any printed materials to: NDCA, 1600 East Century Avenue, Suite 6, Bismarck, ND 58503.

A sample grant award news release can be found on page 34.

9. DURING THE RESIDENCY

Successful residencies are the result of shared leadership. The school principal, Residency Coordinator, Teaching Artist, and teachers all play an important role in making the residency a positive and enriching experience for all.

- **Principal or Administrator will:**
 - Set an enthusiastic and supportive tone for the residency.
 - Prepare your school or organization and the larger community for the artist's visit.
 - Introduce the artist to your school or organization and the larger community.
 - Provide scheduling flexibility to accommodate the residency plan.
 - Assist in selecting dates for the residency with the fewest distracting conflicts.
 - Arrange staff release time for residency planning and implementing activities.
 - Ensure that space for the residency is conducive to learning.

- Participate in residency activities.
 - Attend planning sessions.
 - Inform the artist of the school's or organization's philosophy, policies and procedures.
 - Monitor residency progress, talking with the artist, observing activities and participating, whenever possible.
 - Address residency inquiries and problems.
 - Promote the residency experience at educational or other professional forums.
- **Residency Coordinator will:**
 - Serve as primary liaison between artist and site.
 - Maintain a positive tone.
 - Respect the residency schedule established during the planning session. If you need to amend the schedule, discuss proposed changes with the artist and residency committee. If a significant change is proposed, confer with the Arts in Education Director before proceeding.
 - Communicate expectations for teachers and staff.
 - Check with your treasurer or business manager to ensure the artist's financial paper work is in order and is being processed in a timely manner. The artist's final payment must be ready on the final day of the residency.
 - Make plans for a school-wide orientation to inform everyone about residency objectives and activities.
 - Keep everyone at the school continually informed about the residency's progress.
 - Monitor residency progress, talking with the artist, observing activities and participating, whenever possible.
 - Get to know the artist. Introduce him or her to school staff and members of the community. Invite the artist to sit with you during lunch.
 - Make sure the artist is aware of school procedures, location of restrooms, lunchroom, place to safely store their personal items, and all assigned areas where he/she will be conducting lessons.
 - Manage publicity such as TV and news reporters.
 - **Artist will:**
 - Be organized and prepared.
 - Manage time effectively.
 - Be professional in demeanor: respect for school/community space environment, materials, rules, schedule, and property.
 - Respect the residency schedule. Discuss proposed amendments with the Residency Coordinator. Confer with the Arts in Education Director if significant changes are proposed.
 - Maintain open communications. Talk to teachers, staff, the on-site coordinator and administrators daily to share ideas and discuss residency progress. Voice your concerns and needs regarding scheduling, supplies and volunteer help.
 - Act to resolve misunderstandings or potential problems immediately. Inform the Arts in Education Director of any major concerns.
 - Help the site implement assessment strategies such as journals, videos and group discussions.
 - Participate in a closure meeting at the conclusion of the residency. Identify the residency's strengths and weaknesses and make recommendations for future programs.

- **Teachers Will:**
 - Prepare students for the residency. Provide information about the artist; explain the purpose of the residency, and what students will learn.
 - Maximize teaching time with artist by preparing students and having the room set up before artist arrives.
 - If the residency is not conducted in the classroom, bring your class to the location prior to the start time so that the work proceeds on schedule.
 - Participate in residency activities. Get something for yourself! Document what you are learning throughout the residency. Take notes about each lesson, the skills taught, the processes used, the vocabulary. Reflect on how you might use this knowledge in your classroom in the future.
 - Provide feedback to the artist about student progress.
 - Be “present” in the classroom at all times.
- **Document and Collect Evidence**
 - Take photos and video each day to document progress and student learning.
 - Collect samples of student work and other items that will be used in your evaluation.
 - Record student, teacher, and parent comments.

10. COMPLETING THE RESIDENCY

a. Post Residency Follow Up and Reflection

- Host a closure meeting at the end of the residency with all members of the Artist in Residence Committee, teachers, and the teaching artist.
- Reflect on the evidence you gathered for your evaluation to determine if the residency goal(s) and objectives were met.
- Include the teacher in-service and culminating community event in your evaluation.
- Consider the following:
 - Were there any unexpected outcomes?
 - What went well?
 - What was challenging?
 - And how might you modify, change or enhance this project?
- Develop follow-up plans to extend or deepen the residency experience

b. Final Report and Request for Funds

- To receive your grant funds, the Final Report and Request for Funds Form must be submitted within 30 days of the completed residency.
- To submit the Final Report, use your username and password to log back into the online grant **go** system found at <https://nd.culturegrants.org/>.
- Select Artist in Residence Sponsor Final Report and complete all information. A copy of the survey and questions contained within the Final Report can be found on page 30.
- Upload evidence that supports your evaluation.

- After submitting the Final Report, download and complete the Request for Funds Form found on the Final Report Certification page, or at:
<http://www.nd.gov/arts/sites/default/files/PDFs/fundreq.pdf>.
- Mail the Request for Funds Form to:
North Dakota Council on the Arts
1600 E Century Ave, Suite 6
Bismarck, ND 58504
- Please allow 3- 4 weeks for processing.

c. Teaching Artist Survey

Teaching Artists conducting residencies through NDCA are required to complete the online Teaching Artist Survey found at <https://www.surveymonkey.com/r/LG7NFBW> within 30 days of the residency. Remind your Teaching Artist of this requirement.

d. Celebrate Your Success!

- Let your supporters and workers know that the residency was a positive experience because of their contributions.
- Share your evaluation materials and documentation with students, teachers, parents, school board members, legislators.



North Dakota Council on the Arts depends upon funding provided through the legislative process. Inviting legislators to your event and thanking them for making the arts a priority in our schools is critical to the future of arts education in our state. Please consider using the template found on page 34 of this handbook as a way of connecting your legislator to the arts learning happening in your school. Providing a copy of your letter to North Dakota Council on the Arts will allow us to make note of your efforts as we continue to strengthen the relationship between the arts and our state lawmakers.

NDCA ARTIST IN RESIDENCE NARRATIVE QUESTIONS

PLANNING

1. Name the members of Residency Planning Committee.
2. Who will act as the On-site Residency Coordinator?
3. Describe your school's vision for arts education. How will this residency enhance or advance this vision?

PROJECT DESCRIPTION

1. Who is the artist(s) conducting this residency and why was he/she selected?
2. What are the overall goal(s) and objectives for this residency?
NOTE: Goals are statements about general aims of the residency that are broad, long-range intended outcomes and concepts. Objectives are realistic and measurable tasks that support the accomplishment of goals.
3. What ND Arts Standards or National Core Arts Standards will you address?
NOTE: You may choose to address ND Arts Standards <https://www.dpi.state.nd.us/standard/content.shtm> or the National Core Art Standards <http://www.nationalartsstandards.org/>
4. Describe the core group. Why were these students and/or teachers selected?
5. Provide a detailed description of the learning activities that will be implemented with the core group.
6. Describe the non-core group.
7. Provide a detailed description of the learning activities that will be implemented with the non-core group.
8. Describe the final project, performance or culminating event. Address the following: What will it include? Who will be invited? Where and when will it take place?
9. Describe how you will involve your school board, parents and other community members in your residency.
10. Describe your public relations and promotion plan. Consider the following: contacting local newspaper and TV stations, flyers, school newsletter, letter to PTO or parent organization, personal invitations, E-newsletter, letter to your state representative.
11. Describe your plans for a post-residency follow-up and reflection that involves the Planning Committee, teaching artist, teachers, and others instrumental to implementing the project.

TEACHER/ARTIST INVOLVEMENT

1. Describe the activities planned for the mandatory teacher in-service. Address the following: When and where will the in-service be held? What will the artist share with teachers to develop their understanding of the above goal(s)? How will the artist actively engage teachers during the actual residency?

LOGISTICS

1. Describe the physical space where the majority of the residency activities will take place. Address how this space meets the needs of the teaching artist and students.
2. Complete and upload the Residency Schedule provided at: <https://nd.culturegrants.org/repositoryfiles/79/LOA-RS.pdf>
NOTE: Residency schedules must meet and/or exceed all requirements found on page XX of the Artist in Residence Planning Guide.

EVALUATION AND DOCUMENTATION

1. Describe your plan for evaluating the overall impact of the residency.
Note: Effective evaluations are conducted through a variety of tools and techniques ranging from informal to formal. Collecting and reflecting on evidence collected before, during, and after the residency helps the grantee evaluate the results of the project. Evidence may include, but is not limited to, teacher and student journals, documentation from student reflections and thinking protocols, photos, video, project samples, documented observations, portfolios, pre- and post-testing, teacher assessments, self- assessments, rubrics, etc. For more information on evaluation see page XX of the Artist in Residence Planning Guide.
2. Describe how you will document and share the learning that resulted from your residency with stakeholders (teachers, school board, community, legislators) and ND Council on the Arts. Consider plans for integrating new media and technology in the documentation process.

ARTIST IN RESIDENCE FINAL REPORT - PROJECT EVALUATION

PLEASE RATE THE RESIDENCY IN THE FOLLOWING AREAS: (Select Excellent, Good, Acceptable, or Poor)

1. Artist's cooperation in planning
2. Artist's pre-residency materials/instruction
3. Artist's professionalism: arrived on time, dressed appropriate, was an effective role model
4. Artist's flexibility and ability work effectively in school environment
5. Artist's ability to provide effective instruction to students
6. Appropriate activities for targeted age group
7. Artist's ability to provide effective in-service activities/training to teachers
8. Overall success of final project, performance, or culminating event

PLEASE ANSWER THE FOLLOWING QUESTIONS:

1. Share the evaluation, or story of the overall impact this project had on your students, teachers, school, and community. Were the goals and objectives stated in your project proposal achieved? Were there any unexpected outcomes? Explain.
2. After reflecting on the results of this project and your evaluation, explain how you might modify, change or enhance this project.
3. Describe the teacher in-service.
4. Describe the community activity.
5. Explain what efforts are being made to continue and expand the learning that resulted from this project.
6. Did the support and coordination provided by the North Dakota Council on the Arts meet your expectations? If not, how can we improve?
7. Please share any stories or quotes from those involved in this project that articulate the benefits of arts education at the personal or community level. We will use this feedback to better explain the value of state and federal support for North Dakota Council on the Arts and the AIR program.
8. Use the option below to upload evidence collected before, during, and/or after the residency that supports your evaluation.

LETTER OF AGREEMENT RESIDENCY SCHEDULE FILLABLE PDF TEMPLATE

<https://nd.culturegrants.org/repositoryfiles/79/LOA-RS.pdf>

RESIDENCY SCHEDULE EXAMPLES

Example schedule for a small school – one core group.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
SESSION 1 TIME: 7:45-8:00 am	TEACHER IN-SERVICE	8:15-9:00 All-school presentation	PREP	PREP	PREP
SESSION 2 TIME: 9:15-10:15 am	CORE GROUP 4 TH GRADE	CORE GROUP 4 TH GRADE	CORE GROUP 4 TH GRADE	CORE GROUP 4 TH GRADE	CORE GROUP 4 TH GRADE
SESSION 3 TIME:10:30 – 11:30 am	1 ST GRADE	1 ST GRADE	5 TH GRADE	5 TH GRADE	
SESSION 4 TIME:11:30-12:30 pm	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
SESSION 5 TIME: 12:30-1:30 pm	2 ND GRADE	2 ND GRADE	3 RD GRADE	3 RD GRADE	REHERSAL
SESSION 6 TIME:1:45-2:45	KINDERGARTEN	6 TH GRADE	6 TH GRADE	KINDERGARTEN	REHERSAL
SESSION 7 TIME:2:45-3:30					PARENT/COMMUNITY PRESENTATION 2:30-3:30 (Residency follow-up 4:00 – 4:30)
Evening					

Example schedule for a large school – one grade level as core group.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
SESSION 1 TIME:8:00-8:30 am	Teacher In-Service (7:45-8:30)	All-school presentation	PREP	PREP	(large group rehearsal)
SESSION 2 TIME:8:45-9:45	CORE GROUP 2 ND GRADE A	CORE GROUP 2 ND GRADE A	CORE GROUP 2 ND GRADE A	CORE GROUP 2 ND GRADE A	CORE GROUP A
SESSION 3 TIME:10:00-11:00	CORE GROUP 2 ND GRADE B	CORE GROUP 2 ND GRADE B	CORE GROUP 2 ND GRADE B	CORE GROUP 2 ND GRADE B	CORE GROUP B
SESSION 4 TIME:11:00-12:00	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
SESSION 5 TIME:12:00-12:45	PRESENTATION FOR K-1 ST GRADE	PRESENTATION FOR 3 RD GRADE	PRESENTATION FOR 4 TH GRADE	PRESENTATION FOR 5 TH GRADE	PRESENTATION FOR 6 TH GRADE
SESSION 6 TIME:1:00-2:00	CORE GROUP 2 ND GRADE C	CORE GROUP 2 ND GRADE C	CORE GROUP 2 ND GRADE C	CORE GROUP 2 ND GRADE C	PREP
SESSION 7 TIME:2:15-3:15	CORE GROUP 2 ND GRADE D	CORE GROUP 2 ND GRADE D	CORE GROUP 2 ND GRADE D	CORE GROUP 2 ND GRADE D	COMMUNITY WIDE PERFORMANCE
SESSION 8 TIME:3:30 – 4:30					2:30 – 3:30 pm (Follow-up with second grade teachers following performance)
Evening					

EXAMPLE GRANT AWARD PRESS RELEASE

[Date]

For Immediate Release

For more information, contact [Name], [Phone]

Information concerning the total number and \$ amount granted to AIR residency projects will be provided to you in your Award Notice

[Name of School] Receives Arts in Education Grant

In support of their efforts to promote community arts, [Name of School] applied for and was awarded a \$[amount] Artist-in-Residence grant by the North Dakota Council on the Arts (NDCA).

[School] was among five recipients of the most recent Artist-in-Residence (AIR) grants awarded by the NDCA. This grant program is designed to give students and teachers an understanding of quality art and an appreciation for cultural traditions through hands-on workshops and experiences. A total of \$[total amount] was awarded.

The grant will help to provide funds to [School] for [residency description. . .think about who, what when, where, why, and how as you prepare this section. . .include name of artists and teachers involved, planned activities, goals of the residency, etc. . . including how the residency may impact the school and the community. . .include notification of any public performance or exhibitions planned].

“[Quote from principal, teacher, school board president, etc.],” says [name], [position]. “[Rest of quote].” [Add additional quotes as desired.]

This project is supported in part by a grant from the North Dakota Council on the Arts, which receives funding from the state legislature and the National Endowment for the Arts. In addition, [School] gratefully acknowledges others who made this residency possible, including [other funders such as PTO/PTA, community sponsors, etc.].

The deadline for the next round of Artist-in-Residence grants will be in the fall of 2015. For more information, contact the Council on the Arts at 701-328-7593 or visit www.nd.gov/arts.

EXAMPLE LETTER TO STATE LEGISLATOR

[School Letterhead]

State Senator/Representative []
[Street Address]
[City, State, Zip]

[Date]

Dear Mr/Mrs. []

[School Name] is pleased to inform you, our District State [Senator/Representative], that we have secured an Artist-in-Residence grant from the North Dakota Council on the Arts. This grant will allow us to bring [name of teaching artist] to our school to conduct a residency from [Date] to [Date].

We are excited to have this opportunity to offer our students an authentic learning experience in the arts and invite you attend our community event on [Date] at [Time] at/in [Location]. In addition, we welcome you to drop by the school during the week to see our students and teaching artist at work. Planned activities include: [provide a list of activities that are unique to your proposed project].

Thank you for providing state funds to North Dakota Council on the Arts. Our school's vision for arts education includes [your vision]. Through your continued support we will take steps towards making this vision a reality for our students, teachers, and community.

Sincerely,

[Your Name]
[Title]
[Contact Information]