

Handbook for a Successful Artist Residency

A service of

***Millersville University:
South Central PaARTners***

in partnership with

***The Pennsylvania Council on the Arts
Arts in Education Division***

This handbook was developed in 2002
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Last updated in 2008

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Introduction and Overview

In 2001, Millersville University entered into a partnership with the Pennsylvania Council on the Arts to design and create initiatives on a regional level that make a significant impact on arts education. Choosing the name South Central PaARTners to reflect the region of coverage and the arts partnership, Millersville University currently services a region including Berks, Chester (western), Dauphin (southern), Lancaster, and Lebanon counties.

South Central PaARTners is dedicated to strengthening arts education in this region through quality programs, strong partnerships and vigorous advocacy efforts. As a part of that effort, the Artist Residency Program works to bring the highest quality professional artists into schools and community organizations across the region.

Artist residencies place professional artists in a wide variety of educational and community settings. The program emphasizes in-depth involvement in the arts and focuses on the creative process of making art. Professional artists are at the core of the program. Their presence in communities is a catalyst for learning and fosters greater awareness of the role of the artist and the arts in our society.

During a residency participants come to understand the artist's experience, insights, traditions and unique vision. Residencies give participants opportunities to develop confidence, share their own ideas and create as artists. Participants discover that they must make decisions and critical assessments to communicate through the arts.

This AIE Handbook lays the foundation for effective communication among all parties involved in planning and implementing artist residencies. It is organized to take you through the entire process of preparing and implementing a successful artist residency. The necessary forms to complete are also contained within. We hope this handbook helps residency sponsors and artists understand how their individual efforts combine to produce a successful residency.

Because each residency should be unique, all of your questions may not be answered in this publication. The AIE staff is available to assist you; we look forward to working with you throughout the residency experience. For more information contact Arts in Education Program Coordinator at (717) 871-2186, scpaie@millersville.edu. Visit the South Central PaARTners website at <http://www.millersville.edu/~artsined/>.

An Artist Residency Defined

What is an Artist Residency?

Simply put, an artist resides within a school community for multiple days (a minimum of 5 days with an ensemble or company/10 or more with an individual artist). While there, an artist spends substantial periods of time working intensively with small groups of students (“core groups”) on one or more long-term projects. (Core groups can be comprised of various grade levels but may not exceed 30 students per group. The number of core groups—up to 3—is contingent upon the size of the school community, art form, and goals and objectives of the residency, i.e. product- or process-oriented.) During the time spent with an artist in residence, core group students exercise creative control over their work. The artist’s role in such work is one of mentor and facilitator, as well as technical adviser on necessary skills.

How much time does an artist spend in the school community?

Outside of the allotted time an artist spends with students, educators, and parents (approximately 50% of each school day), the artist is encouraged, to engage in his or her own artistic work in a studio setting on site. This allows students and teachers occasional access to the artist’s work and process.

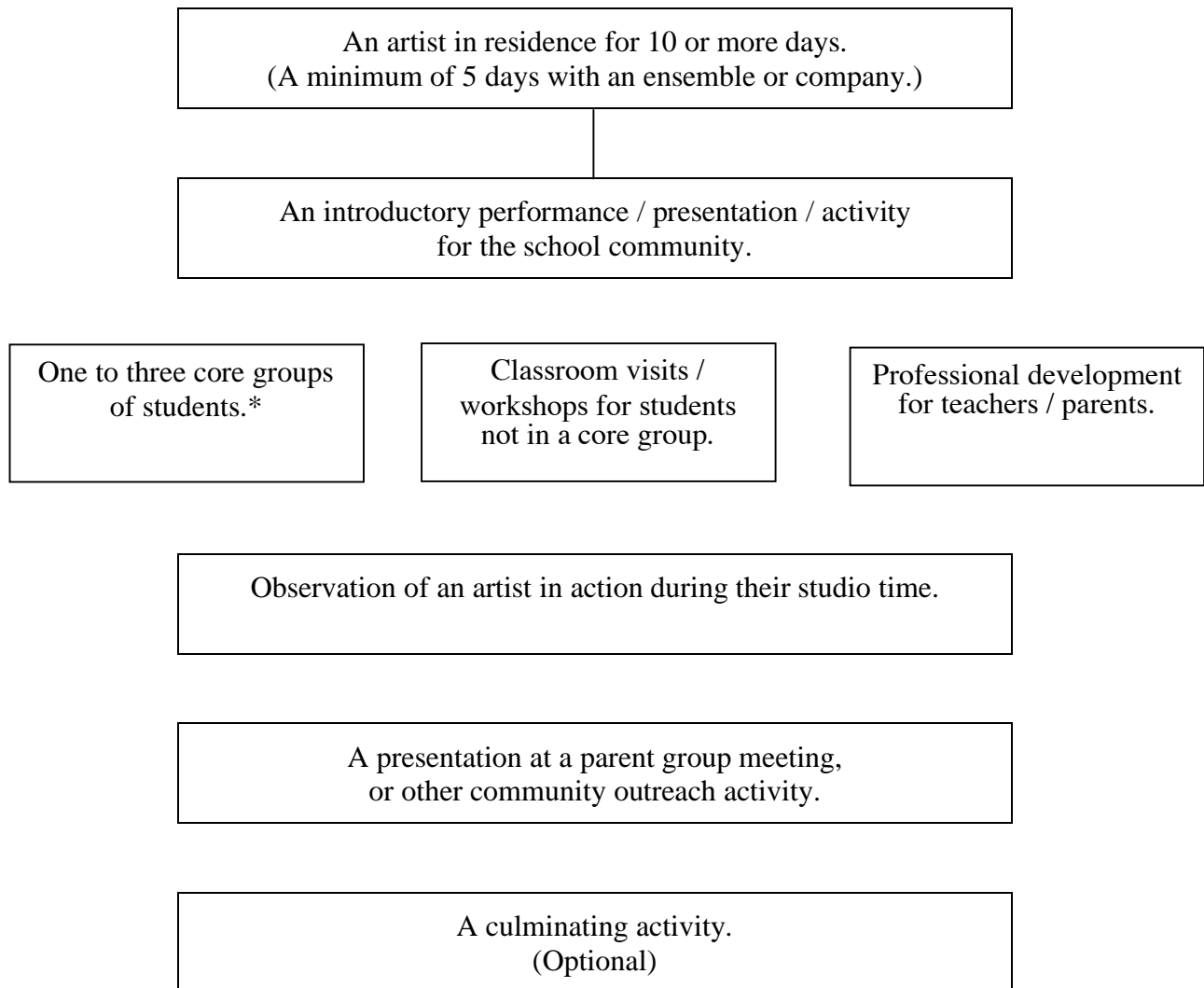
What else will an artist do during an artist residency?

During a residency, an artist will also conduct workshops or in-class presentations outside of the core group. An introductory performance or presentation, and a optional final production or culminating event, may also be components of a long-term residency.

Another component of an artist residency is a professional development session for teachers. (Other adult members of the school community may attend.) This allows educators to develop new skills and new ways of integrating an art form into many different subject areas.

An artist residency can also impact the community beyond the school. Arrangements can be made for presentations at a parent group meeting or for a community performance or event, often involving the school students. Through these events, parents and other community members become better aware of a particular art form and gain insight into how arts in education is vital to the development and success of students. Oftentimes, this newly gained knowledge provides the impetus for lending financial support to school arts programs.

A Summary of the Components of a Quality Artist Residency



**Core groups can be comprised of various grade levels but may not exceed 30 students per group. The number of core groups—up to 3—is contingent upon the size of the school community, art form, and goals and objectives of the residency, i.e. product- or process-oriented.*

Description of Artist Residency Participants

<p>STUDENTS:</p>	<p>Core group(s):</p> <ul style="list-style-type: none"> • The core group students work with the artists intensively and usually see the artist everyday of the residency. • The focus of the residency for the core group students will engage them in an in-depth experience in the artist's art form. <p>Other Participating Students (Peripheral Groups):</p> <ul style="list-style-type: none"> • Students who see the artist on a less regular basis than the core group students (i.e. 1-5 times) • The other participating students have opportunities to tie the art form to other academic areas. They participate in lecture/demonstrations and/or workshops about the art form, artistic or cultural heritage and processes by which the arts are created and expressed. • The design of the residency plan may also focus on the connection of art in subjects like history, math, science, etc. For example: In a theatre residency, the artist and other visiting artists may introduce students to theatre combat, costume design, set design and construction, make-up and business and management aspects.
<p>TEACHERS— <i>Teachers are key to the success of the residency. The teachers in a residency are partners with the artist(s).</i></p>	<p>Site Coordinator:</p> <ul style="list-style-type: none"> • Serves as the artist's liaison to the site, students and community and therefore must be a person who can maintain a good rapport with all groups. • The host coordinator is generally a teacher, department head or vice-principal or administrator. • The host coordinator must be able to work cooperatively with the artist and continue to stimulate and expand arts activities at the site after completion of the residency. • The host coordinator also identifies areas of need, introduces the artists to the faculty and school support staff and is the liaison between the artist, administration and other teachers. <p>Teacher(s):</p> <ul style="list-style-type: none"> • Has the opportunity for professional development in working with the artist. • When the artist meets with a class it is not a free period for the teacher. The teacher should be an active participant in the residency. The artist and teacher plan the residency in advance, and define the role of the teacher. <p>Teacher Workshops:</p> <ul style="list-style-type: none"> • Increase arts awareness and understanding. • During the residency, workshops for the teachers are scheduled. In the planning sessions topics of interest to the teachers are identified. Introducing the art form to the teachers is important

<p>COMMUNITY:</p>	<p>Community Activities:</p> <ul style="list-style-type: none"> • Deepen the artistic experience by bringing another and wider context to the residency. • Increase arts awareness and understanding. • Attendance at closing activities • Advocacy-the importance of art in our lives • Activities for the community can take many forms, such as the artist providing workshops for members of the community and/or the students become involved in community activities.
<p>ARTISTS:</p>	<p>Resident Artist(s):</p> <ul style="list-style-type: none"> • The resident artist is contracted for a number of days and is involved in the planning of the residency. • The artist designs the residency in cooperation with the teacher and host coordinator that includes activities for the students, the teachers and members of the community. The artist prepares resource materials for use by the teacher after the residency is completed. The materials may include bibliographies, curriculum materials and sources of supplies. <p>Visiting Artists/Companies:</p> <ul style="list-style-type: none"> • Visiting artists augment and enhance the particular art form and increase the understanding of it.
<p>FIELD TRIPS:</p>	<p>By visiting performances, exhibitions in professional facilities or an artist’s studio the student gain additional perspective and a better understanding of the “product” of the art. Dance in a cafetorium isn’t the same as dance in a performance space.</p>
<p>ON-SITE OBSERVER: <i>(partner staff, advisory committee member or panelist)</i></p>	<ul style="list-style-type: none"> • The On-Site Observer visits the residency and observes residency activities. • The On-Site Observer develops conclusions based on observations about the appropriateness and effectiveness of the residency plans and the interaction between and among the artists, teachers and students. • The On-Site Observer develops recommendations for follow up action, such as recommending individual consultations between the AIE Partners and the artist or recommending specific professional development opportunities for artists or teachers.

Benefits of a Quality Artist Residency

Organizations that participate in the Artist Residency Program open the door to numerous benefits. By its very definition, an artist residency provides a more in-depth, substantial experience of the arts for an entire host community, as opposed to a singular performance that, while exposing a large audience to a particular art form, fails to personalize and provide hands-on experience. Children learn best by having first-hand experience over an extended period of time.

Furthermore, studies have shown a significant correlation to arts education and student achievement; achievement that is met from the behavioral, intellectual and practical perspectives. For example, through arts experiences students:

- Build confidence and self-esteem;
- Develop aspirations to achieve, to improve, and to perfect;
- Learn to accept individual and group responsibility, developing a sense of belonging and contributing to a community;
- Discover the integrity of cultures different from their own;
- Develop insight, imagination and their multiple intelligences (linguistic; logical/mathematical, existential, musical, spatial, bodily/kinesthetic, naturalistic, inter-personal and intra-personal);
- Experiment and problem solve;
- Score higher on SATs and other standardized tests; and
- Develop beneficial work habits (speaking and writing well, seeing the whole as well as all the parts, dealing with complexity and ambiguity, enhancing reading, math and reasoning skills, and strengthening the capacity for sound judgment).

Another benefit of an artist residency is that it can be designed to meet the needs of **your** school! Host schools and artists work collaboratively to develop and implement an artist residency tailored to each school's specific needs. The Artist in Residence program provides public education institutions with an outlet to meet the new proposed Pennsylvania education requirements for arts and humanities. Under the new standards, every student is required to have planned instruction in art, music, dance, theatre, and humanities.

For educators, yet another benefit of an artist residency is that it affords opportunities to earn ACT 48 credit hours.

Essential Elements for Conducting a Successful Artist Residency

In order for an artist residency to be successful while running as smoothly as possible, certain things must be agreed upon by all involved and kept in mind throughout the residency. The following is an outline of the steps involved in conducting a successful artist residency.

1. Define roles of all residency personnel.

This includes, but is not limited to:

- Site Coordinator(s) – Educator(s) responsible for coordinating an artist residency.
- Site Administrator – Generally the principal or head teacher of a school or executive director of a community organization.
- Artist – Ensemble/company or individual artist who spends multiple days within the school or site community.

PLEASE NOTE:

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. Some of the reasons for this requirement are: artists are not covered by liability; artists are not disciplinarians; should an emergency arise, another adult is present; and an artist is a guest in the school, not an employee.

In addition, the teacher should be involved in the class. The involvement may be passive or active, but doing grades, reading the newspaper, correcting papers is not involvement. Besides sending a message to the students that the artist(s) visit is not important, the teacher may not be able to help the students if questions arise when the artist is not available.

2. Define residency goals and objectives.

What do you want to accomplish during and as a result of the artist residency? Consider the long-term impact of the residency. How will the residency experience continue to be beneficial after the artist leaves? How can a residency enhance student learning in other academic areas?

3. Determine who will participate in each of the artist residency components and develop activities for:

- Core group(s)
 - Core groups can be comprised of various grade levels but may not exceed 30 students per group.
 - The number of core groups—1 to 3—is contingent upon the size of the school community, art form, and goals and objectives, i.e. product- or process-oriented.
 - Keep in mind that students who cannot scholastically afford a large block of time out of their regular classes may not be able to participate in the core group. Consider whether or not the core group students are involved in band, instrumental lessons, etc.
 - Core group students should also be aware that they will be working during the core group meeting times and that there sometimes will be homework assigned by the artist(s). Homework assignments are meant to be a learning and/or rehearsing process and should be completed. The teacher's support in encouraging and reinforcing the completion of such assignments is important.
- Classroom visits/Workshops
- Introductory Performance/Presentation/Activity
- Staff/Parent Professional Development Session
- Outreach Activity/Community Involvement
- Culminating Activity (optional)

4. Develop a realistic schedule.

- Days
- Activities
- Times
- Contact person

Be sure to consider alternate times in case the original schedule needs to be changed due to inclement weather, illness, etc.

5. Develop Media Coverage:

Consider how you will promote the artist residency throughout your organization and community. Sometimes the media responds well to student-written releases.

PLEASE NOTE: Recognition of “Millersville University: South Central PaARTners” **must** be included in all releases/statements. Also if applicable, the statement that your artist residency is “supported in part by the Pennsylvania Council on the Arts” **must** be included in all releases/statements. (Please see Appendix A)

6. Reserve necessary space(s), including studio space* for artist to work independently.

This should be discussed with the artist during planning. School facilities and artist preferences/needs will vary. Consider where the artist can store items. Will a phone be available for the artist’s use? Will there be someone who can make copies of items for the artist?

*While the studio space component of a residency is encouraged, there is some flexibility in the amount of space and studio time each artist will need.

7. Obtain necessary materials/supplies.

Between the site coordinator(s) and the artist(s), determine a list of **all** needed materials/supplies to be provided by the host site. The host site incurs the expenses of these materials/supplies and should take responsibility to order the materials/ supplies.

8. Develop social plans for the artist.

Consider any social plans that may be appropriate to extend the residency beyond the school population and to make the artist feel welcomed.

9. Schedule additional arts resources that support the artist residency project, as appropriate and if desirable.

These can include workshops/visits/performances by artists other than your “resident artist,” field trips, etc.

10. Evaluate and assess artist residency.

Design an evaluation plan. How will you know that your goals and objectives have been accomplished? Some ideas include the uses of journals, surveys, student performances, etc.

Confer with the artist *throughout* the residency about the status, progress, success and concerns relative to the residency. Other than the initial planning day, a good time to meet is after the first few days, at the mid-point, and, certainly, at the conclusion of the residency. Exchange home/business phone numbers and email addresses between the artist(s) and the site coordinator(s) to facilitate ease of communication.

Communication is key.

Complete and submit the proper **required** forms to South Central PaARTners (Please see Appendix B, Host Evaluation of Residency and Student Evaluation of Residency.) Deadline: At the conclusion of the residency and NO LATER THAN June 30th.

Appendix A

Guidelines for Artist Residencies

Millersville University:
South Central PaARTners
Breidenstine Hall • P.O. Box 1002
Millersville, PA 17551
T: 717/871-2186
F: 717/871-2004
<http://www.millersville.edu/~artsined/>

Before the Residency:

- Consider forming an Artist in Residence Committee made up six to eight teachers, administrators, parents, and other interested community members to help in designing and implementing the residency.
- Develop residency goals that are mutually rewarding for you and the artist.
- Work in partnership with the artist by sharing your objectives and goals for all of the components of the residency.
- Develop realistic plans.
- Establish residency dates and develop a residency schedule with the artist and residency committee.
- Submit the residency schedule to the AIE office before the start of the residency.
- Decide if the residency will be process oriented or if it will have a culminating experience.
- Stay focused on the artistic process so the residency does not become product-driven.
- Discuss with the artist how they could integrate curriculum aspects into the residency.
- Consider educational as well as behavioral expectations of the residency. These can include:
 - Strengthening the ability to assert independence;
 - Enhancing self-image and self-esteem;
 - Improving communication skills;
 - Improving coordination of fine and/or gross motor skills;
 - Naming and expressing inner feelings and moods;
 - Building discipline and concentration skills; and
 - Enhancing the ability to work cooperatively in a group.
- Develop plans that honor and reflect students' perspectives and artistic visions.
- Determine space requirements, set-up, and materials/supplies that will be needed.
- Discuss with the artist(s) how you and/or other teachers can be actively engaged while they are conducting components of the residency.
- Design a plan of how you, other teachers, and/or the artist(s) will periodically review the progress and goals of the residency.

During the Residency:

- Serve as primary liaison between artist and site.
- 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 AIE staff before proceeding.

- Be flexible if change is needed. New ideas may emerge as the artist and participants work together. As a result, the original residency plan may change.
- Maintain open communications. Teachers, staff, the on-site coordinator and administrator should talk and share ideas every day with the artist.
- Move to resolve misunderstandings or potential problems immediately, informing the AIE staff of any major concerns.
- 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.
- Document activities throughout the residency. Remember the AIE Program always needs slides and photos for its promotional materials.
- Serve as an AIE Program advocate by inviting educators and members of the larger community to participate in the residency activities. Share Millersville University: South Central PaARTners, PCA and AIE promotional materials with them, so they can learn about the full range of our grants, programs and services.

After the Residency:

- Meet with residency committee to develop follow-up plans to extend or deepen the residency experience.
- Complete all required forms in Appendix B and prepare support materials. Return them to the AIE office within 30 days after your residency ends. Teacher and student letters and questionnaires may be included. Schools or organizations that do not complete and return these forms will not be eligible for future PCA grants.
- Remember to thank individuals and organizations that contributed to the success of the residency, especially state legislators, school board and city council members, media representatives and local funders.
- Offer to mentor others in your school district, organization or community who want to learn more about sponsoring a residency.
- Tie up any loose ends and leave participants with a sense that the residency was a positive experience because of their contributions.
- Present a workshop on the residency during a future professional conference or in-service. If you would like your residency artist to co-present, call the AIE office to learn about possible funding to support the artist's participation.

The 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.

Before the Residency:

- Define and discuss with the site coordinator(s) what you as an artist usually do in a residency (include examples of how you may have customized the work for similar groups of children).
- Ask the site coordinator(s) and/or teacher(s) to share their objectives for all of the components of the residency.
- Together, with the site coordinator(s) and/or teachers, design the residency for the specific class/core group.
- Decide if the residency will be process oriented or if it will have a culminating experience.
- Consider curriculum integration aspects.
- Consider educational as well as behavioral expectations. These can include:
 - Strengthening the ability to assert independence;
 - Enhancing self-image and self-esteem;
 - Improving communication skills;
 - Improving coordination of fine and/or gross motor skills;
 - Naming and expressing inner feelings and moods;
 - Building discipline and concentration skill; and
 - Enhancing the ability to work cooperatively in a group.
- Consider what the core group(s) will be doing on a typical day.
- Determine space requirements, set-up, and materials/supplies that will be needed.
- Consider how the teacher should be actively engaged when you are conducting the components of the residency.
- Include a plan of how you and/or teachers will periodically review the progress and goals of the residency.

During the Residency:

- Give the residency your full attention. Challenge yourself in each residency.
- Be an appreciative and considerate guest.
- Be accessible; talk with students, teachers and community members beyond formally scheduled contact sessions.
- Develop activities that allow participants to work creatively as artists.
- Resist a product-oriented residency that would limit exploration and reflection through the artistic process.
- Arrange to present your professional work and share your artistic vision during the residency.

- Respect the residency schedule. Discuss proposed amendments with the on-site coordinator. Confer with the AIE staff if significant changes are proposed.
- Be flexible if change is needed. Remember that new ideas may emerge as the residency develops. As a result, the residency plan may need to be changed.
- 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.
- Be open and seek constructive criticism from residency participants.
- Act to resolve misunderstandings or potential problems immediately. Inform the AIE staff of any major concerns.
- Arrange to talk with students and teachers as needed to help them understand what they are doing and how their learning connects to other experiences.
- Use studio time for your own artistic work. Schedule open studio time for observations, when appropriate.
- Help the site implement assessment strategies such as journals, videos and group discussions.
- Ask the on-site coordinator to ensure that all necessary paperwork has been provided to process your payment on time.
- Participate in a closure meeting at the conclusion of the residency. Identify the residency's strengths and weaknesses and make recommendations for future programs.
- Provide resource materials and ideas for follow-up activities. Ask the on-site coordinator to help by copying originals for handouts.
- Be an ambassador for arts education and the PCA.

After the Residency:

- Talk with the residency committee about returning for one or two days to work with teachers to develop follow-up plans.
- Provide additional information the sponsor may need for internal evaluations and reports to school boards or boards of directors. This information may provide support for future residencies and arts-related programs.
- Complete the Artist Evaluation of Residency Form and the Artist Journal and return it to Millersville University: South Central PaARTners within 30 days of the completion of the residency.
- Thank all involved in hosting the residency.

Use these guidelines to help promote your artist residency.

- Meet with the residency committee and take inventory of what media contacts you have. Assign responsibilities for writing news articles and making calls. This is the time for the artist and committee to define the important ideas to be shared with the community. You should provide information about the artist, art discipline and why this experience is valuable to student learning.
- Inform newspapers and other local news media about your residency plans. Call them before the residency to discuss publicity opportunities.
- Make full use of on-site media, such as a school, district or organization newsletter, mailing lists, bulletin boards, banners, flyers, marquees, closed circuit TV and announcements, web sites and distance learning broadcasts.
- Verify facility and space availability for public presentations.
- Confirm participation and scheduling of volunteers, such as parents, grandparents, senior citizens and local businesses, to support activities.
- Invite parents, school board and community members so they will understand and support residency goals, objectives and activities. Their direct involvement can make a difference in future support for arts education programming.
- Keep legislators, city council members and other key decision-makers informed about the importance of this program. Include them in the residency activities and give them a role to play, such as welcoming guests or delivering an opening speech. Other ways they could be informed and involved include making a five-minute videotape of the residency with interviews with students about the residency experience, having parents send something describing their own experiences or their child's experience during the residency or sending them letters written by students and other participants.
- Recognize the PCA and Millersville University: South Central PaARTners in all promotional materials. (*Please see Wording of Recognition on reverse side*)
- Send news clippings, photos, newsletters, videos or other publicity to Millersville University for future promotional use. See the Photo Documentation for information on photographing residencies.

Wording of Recognition

All published materials (press releases, invitations, school newsletters, signage, etc.) should recognize that the artist residency is made possible, in part, because of Millersville University: South Central PaARTners. Furthermore, if the school received any grant monies from the Pennsylvania Council on the Arts through Millersville University, then the PCA must be recognized. Be sure to recognize anyone else who contributed to making this possible, for example, your parent group, district office, etc.

The proper wording for such a statement is indicated below.

NOTE: If and when Millersville University seeks funding for future residencies, it must show evidence of this recognition. Also, the PCA has a reporting agency that collects any mention of the PCA across the state. Your support in communicating the proper message is greatly appreciated.

Please provide Millersville University with originals or copies of any promotional/publicity material. These can be submitted with the Host Evaluation Form at the conclusion of the residency.

Wording if money WAS received by PCA via Millersville University.

This project was made possible through the AIE Partnership of the Pennsylvania Council on the Arts, a state agency. It is funded by the citizens of Pennsylvania through annual legislative appropriation, and administered locally by Millersville University: South Central PaARTners. The Pennsylvania Council on the Arts is supported by the National Endowment for the Arts.

Wording if money was NOT received by PCA.

This residency is made possible by the support of Millersville University: South Central PaARTners.

The following is a sample press release to be further developed by the site coordinator(s) and submitted to various media – print and audio – specific to the geographic location of the artist residency. PLEASE NOTE: Recognition of “Millersville University: South Central PaARTners” must be included in all releases/statements. Also, if applicable, the statement that your artist residency is supported in part by the Pennsylvania Council on the Arts must be included in all releases/statements. We invite you to contact us if you need any guidance or assistance in this area. *(Please see Press Release Sample on reverse side)*

PRESS RELEASE

DATE:
CONTACT:
PHONE:

FOR IMMEDIATE RELEASE

Headline

Name of School/School District/County – Give the who, what when, where and why of your artist residency. Give a synopsis of the components of your artist residency, detailing each one.

REMEMBER: Recognition of “Millersville University: South Central PaARTners” must be included in all releases/statements. Also, if applicable, the statement that your artist residency is supported in part by the Pennsylvania Council on the Arts must be included in all releases/statements. The wording for such is... **This project was made possible through the AIE Partnership of the Pennsylvania Council on the Arts, a state agency. It is funded by the citizens of Pennsylvania through annual legislative appropriation, and administered locally by Millersville University: South Central PaARTners. The Pennsylvania Council on the Arts is supported by the National Endowment for the Arts.**

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(Indicates the Press Release is at its end.)

Accompanying the press release, but not necessarily part of the body of the Press Release, provide information about the schedule and note the best “photo opportunities,” and encourage the media to dispatch a photographer / camera crew / newscaster.

NOTE: Sometimes the media responds well to press releases directed to them by the students involved.

PRESS RELEASE

DATE:
CONTACT:
PHONE:

FOR RELEASE DURING THE WEEK OF APRIL 15

Photographer to Conduct Residency at McCaskey

J.P. McCaskey High School is planning a 15-day artist residency with Lancaster photographer, Donna Wilcox, during the weeks of April 15 to May 3. **This project was made possible through the AIE Partnership of the Pennsylvania Council on the Arts, a state agency. It is funded by the citizens of Pennsylvania through annual legislative appropriation, and administered locally by Millersville University: South Central PaARTners. The Pennsylvania Council on the Arts is supported by the National Endowment for the Arts.** Additional funds were provided by the Lancaster Foundation for Enrichment, a School District of Lancaster non-profit organization that aids in creative projects. The residency will involve approximately ninety 9th grade students in a project combining a research project based on the 1940's and 1950's and a visual representation of the project through photography.

During the artist residency, the students, under the supervision of the modern American history teacher, M.J. Smoyer, will conduct an interview and write a research article on a topic of their choice. While researching their topic, Ms. Wilcox, along with the teachers, will work with students to assist them in designing and executing a visual presentation that tells the story behind their overall project.

In addition to working individually with students, Ms. Wilcox, a photographer whose work has been exhibited locally, regionally and nationally and who's current exhibit is the Central Market Art Gallery in Lancaster, will provide teachers and students with a general orientation to the photography process, sharing many of her own original works and creating new works while in residence.

*REMEMBER: Recognition of "Millersville University: South Central PaARTners" must be included in all releases/statements. Also, if applicable, the statement that your artist residency is supported in part by the Pennsylvania Council on the Arts must be included in all releases/statements.

Photographing Residencies

Documenting a residency experience should be fun, but often, in the excitement of the moment, it is easy to overlook a few easy steps that could alleviate problems such as improperly exposed film and out-of-focus subjects. Review the following information to prepare your camera for working order. Make sure you have chosen the best film for the situation to create photographs that represent the experience shared by the participants.

Use of Camera and Flash

Whether you are an experienced photographer with a classy system or just an average person using a simple point-and-shoot camera, take the time to dig out the owner's manual and review the features of your equipment. Know the capabilities of the camera and flash. Pay particular attention to how the lens focuses, how to set the film speed, how to determine a proper exposure and the brightness range of the flash. If the camera has not been used in a while, shoot a test roll of film in conditions similar to those you will encounter documenting the residency. When using a flash, make sure the batteries are fresh and charged. Again, look over the owner's manual. Make sure the subject is in the range of your flash. For example, a flash may have a range of four to 12 feet. Subjects closer than four feet will be too light (overexposed) in the picture. Subjects farther away than 12 feet, will appear too dark (underexposed) in the photo. The flash range changes according to the type of film you use. A film with a higher speed usually will give a greater depth of field, or broader range of focus, and will illuminate subjects at farther distances.

Prepare the equipment for use before you arrive at the site so you do not have to load film with kids and teachers orbiting around you. Install fresh batteries and carry an extra set. If you are using a manual camera, make sure the flash is synched with the shutter speed. Usually this requires using a shutter speed around 1/60th of a second.

Choosing Film

The PCA staff likes to have photographs in slide form and color prints. Slide film is quirky. It's not as forgiving as color negative film, which means the exposure has to be right on the money. It's also very sensitive to different types of lighting, so using the wrong kind can result in strange colors. During manufacture the film is balanced for daylight scenes or for those lit by tungsten light sources. Daylight balanced film should be used when photographing outdoors or when using a flash. Tungsten film is produced for scenes illuminated by a heated tungsten filament. That means a conventional light bulb. Tungsten light sources do not include fluorescent lights. Fluorescent lights have their own wacky set of circumstances. In most residency situations, tungsten balanced film is not practical. It's not fast enough to photograph indoors without a tripod.

Ninety percent of the time, daylight balanced film is the best film to use in residencies. Make sure you use a flash when photographing indoors and turn off any overhead fluorescent lights. Otherwise, a psychedelic green haze will appear in your photos, like its falling from the heavens.

Suggested Films

Use any color slide (reversal) film made by the major companies such as Kodak or Fuji with an ISO of 100 to 400. ASA or ISO rating refers to the film speed that tells how sensitive the emulsion is to light. A film with an ISO of 400 is more sensitive than one with an ISO of 100. That means faster speed films can be used in lower light situations than slower speed films. However, image quality is sharper with the slower films. Make sure the film is daylight balanced. Tungsten balanced films usually have a T after their ISO number. Most slide films are manufactured for E-6 processing, which means they can be developed and mounted within two hours. Point-and-shoot cameras usually have wimpy flash units. If you are using one, buy a higher speed film, such as one with an ISO of 400.

Shooting

In the words of photojournalist Robert Capa, "If your pictures aren't good, you're not close enough." Think of yourself as a film director. Start with a few wide establishing shots, then get closer to document the details of the residency. Be sure what you want to be important is in sharp focus. Experiment with different camera angles. Try sitting on the floor and pointing the camera up or stand on a chair looking down. Get eye level with your subject. Be aware of your background. Is it distracting? Avoid posing your subjects directly in front of a wall because flash creates shadows on walls, which can be overbearing. If you see a great picture, take more than one shot. If you miss a shot, have the participants re-enact the scene. You are not going for a Pulitzer. Photograph kids individually and in groups. Don't wait until the last day of the residency to take pictures. Photograph from the beginning. Show the kids' creative process.

Prepared by Mary Strubbe, AIE Artist in Residence

Appendix B

Forms to Copy and Complete

Millersville University:
South Central PaARTners
Breidenstine Hall • P.O. Box 1002
Millersville, PA 17551
T: 717/871-2186
F: 717/871-2004
<http://www.millersville.edu/~artsined/>



Date: _____

Artist-in-Residency Agreement

Millersville University: South Central PaARTners

School or site: _____

School District: _____

Address: _____

City: _____ State: _____ Zip: _____

Site Administrator: _____ Phone: _____

Site Coordinator(s): _____ Phone: _____

Resident Artist: _____

Number of Days: _____ Dates of Residency: _____

EXPENSES:	SUPPORT:
Artist's Fee: _____	PCA Support: _____
Travel: _____	
	School's Share: _____ <i>(Plus materials, if applicable)</i>
Billing Person: _____	
Billing Address: _____	
Billing Phone Number: _____	

Special Terms/Notations:

1. Recognizing the value of an artist's time and resources, any changes in scheduled dates/times/locations/etc. that are caused by no fault of the artist should be conveyed to the artist IMMEDIATELY. Failure of this notification by the site coordinator(s) will cause the host site to incur additional expense(s) for artist's travel, time, etc.
2. The artist fee is paid directly to the artist in installments by Millersville University: South Central PaARTners. Host sites will be invoiced for their portion of the total fee by the last day of the residency.
3. 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.
4. Site Coordinator(s) and Site Administrator agree to complete the Host Evaluation of Residency and the Administrator's Evaluation of Residency forms and submit them to Millersville University: South Central PaARTners by the specified deadlines. *Please note: These forms are required of all schools receiving PCA support. Failure to complete both forms may compromise future grant funding.*

Signature

Date



MILLERSVILLE
UNIVERSITY
Find Your Future. Here.

Please Mail To: (B-1) MILLERSVILLE 6/08
Millersville University: South Central PaARTners
Breidenstine Hall, P.O. Box 1002, Millersville, PA 17551
Phone: (717) 871-2186 **Fax** (717) 871-2004 **Email:** scpaie@millersville.edu

Residency Final Report

Name of artist: _____

School or site: _____

Artistic Discipline: Crafts Dance Design Arts Folk Arts Interdisciplinary Arts
 Literature Media Arts Music Theatre Opera/Music theatre
 Photography Storytelling Visual Arts

ARTIST IN RESIDENCE EVALUATIONS

Please fill out and submit the following surveys with this report:

- Administrator’s Survey
- Teacher’s Survey
- Core Group Student Survey
- Teaching Artist’s Survey (may be submitted directly from the artist)

RESIDENCY STATISTICS

Please provide the following information on the residency participants:

- _____ # core group students
- _____ # total students
- _____ # total teachers
- _____ # community members
- _____ # total participants (parents, students, guardians, audience members, visitors, teachers, administrators, or staff persons)

DOCUMENTATION ENCLOSURES

Please include with this report any publicity, examples of student work, slides and/or photographs, etc of the residency. Photographs may also be emailed to scpaie@millersville.edu

Administrator's Survey

To be completed by the site administrator

Name of artist: _____ Art form: _____

School or site: _____

Your name: _____

Artist Professionalism

	YES	NO	N/A
The artist followed school district policies and procedures.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artist was punctual.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artist was well prepared for each session.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artist was an effective role model.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artist was available at times other than the workshops.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artist was involved with the faculty.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artists dressed appropriately.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1. Participation in the AIR program has enhanced our school's commitment to the arts.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
2. Participating teachers acquired new techniques to use in the classroom.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
3. Participation in the AIR program has enabled us to reach "difficult to teach" students.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
4. Participation in the AIR program increased teachers'/administrators' appreciation of the arts.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
5. Participation in the AIR program heightened my awareness of the benefits of arts education.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
6. Participation in the AIR program taught me the value of collaboration with a teaching artist.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
7. Working with our teaching artist enabled me to see an even greater value in teaching the arts.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
8. Participation in the AIR program helped me to address state and local arts standards.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
9. AIR program achieved most or all of our goals and objectives.
 Strongly agree Agree Disagree Strongly Disagree Not applicable

(over)

10. My experience has increased my willingness to host more AIR programs.

Strongly agree Agree Disagree Strongly Disagree Not applicable

11. This experience has increased my willingness to include more arts within our schools' curriculum.

Strongly agree Agree Disagree Strongly Disagree Not applicable

Please respond to the following questions.

12. What was your overall impression of the residency?

13. Were there any conflicts during the artist residency? Explain.

15. List the three most significant things students learned through participation in this program.

16. List three things we could do to improve the artist residency experience.

Teacher's Survey

To be completed by all participating teachers.

Name of artist: _____ Art form: _____

School or site: _____

Your name: _____

Artist Professionalism

YES NO N/A

- The artist was punctual. YES NO N/A
- The artist was well prepared for each session. YES NO N/A
- The artist was an effective role model. YES NO N/A

1. Participation in the AIR program has enhanced our school's commitment to the arts.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
2. Participating teachers acquired new techniques to use in the classroom.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
3. Participation in the AIR program has enabled us to reach "difficult to teach" students.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
4. Participation in the AIR program increased teachers'/administrators' appreciation of the arts.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
5. Participation in the AIR program heightened my awareness of the benefits of arts education.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
6. Participation in the AIR program taught me the value of collaboration with a teaching artist.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
7. Working with our teaching artist enabled me to see an even greater value in teaching the arts.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
8. Participation in the AIR program helped me to address state and local arts standards.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
9. AIR program achieved most or all of our goals and objectives.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
10. My experience has increased my willingness to host more AIR programs.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
11. This experience has increased my willingness to include more arts within our schools' curriculum.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
12. Participation in the AIR program has had a positive impact on my students' academic achievements.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
13. Participation in the AIR program has had a positive impact on my students' critical thinking skills.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
14. Participation in the AIR program helped students feel better about themselves.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable
15. The AIR program allowed my students to discover new talents.
 - Strongly agree Agree Disagree Strongly Disagree Not applicable

(over)

16. Participation in the AIR program increased students' enthusiasm for school.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
17. Participation in the AIR allowed my students to acquire a greater appreciation of the arts.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
18. My students enjoyed working with the teaching artist.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
19. Participation in the AIR program helped improve my students' ability to work together cooperatively.
 Strongly agree Agree Disagree Strongly Disagree Not applicable
20. Participation in the AIR program gave my students skills they will be able to transfer to other projects.
 Strongly agree Agree Disagree Strongly Disagree Not applicable

Please respond to the following questions.

21. What was your overall impression of the residency?

22. As an educator, what pleased you most about this residency?

23. List the three most significant things students learned through participation in this program.

24. List three things we could do to improve the artist residency experience.

25. Please share any other comments about this residency you may have heard from parents, teachers, students, etc.

Core Group Student Survey

To be completed by the core group students (Grades K – 4)

Name of artist: _____ Art form: _____

School or site: _____ Teacher's Name: _____

Your name: _____

- | | YES | NO |
|--|--------------------------|--------------------------|
| 1. My arts project was fun. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. I learned many new things. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. I liked working with other students on this project. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. I liked having a teaching artist working in our classroom. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. My arts project made reading more fun. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. My arts project made writing more fun. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. I would like to do another project like this. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. My parents and teacher were very proud of the work I did. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. What was your favorite part of what you did with the artist? Why? | | |

10. What was your least favorite thing about what you did with the artist? Why?

11. If you could do it over again, what would you change?

Core Group Student Survey

To be completed by the core group students (Grades 5 – 12)

Name of artist: _____ Art form: _____

School or site: _____ Teacher's Name: _____

Your name: _____

- | | YES | NO |
|--|--------------------------|--------------------------|
| 1. My arts project was fun. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. I discovered new talents as result of participating in my arts project. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. I learned many new things. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. My arts project made me feel better about my abilities. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. I can use things I learned in this project in other subject areas. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. I learned a lot from the teaching artist. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. I hope I can do another project with a teaching artist. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Participating in the arts project made learning more fun. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. I have discovered that I like the arts more since participating in the arts project. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Because I enjoyed the arts project so much, I plan on or would like to study the arts after school, on Saturdays and/or during the summer. | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. What was your favorite part of what you did with the artist? Why? | | |

12. What was your least favorite thing about what you did with the artist? Why?

13. If you could do it over again, what would you change?

Teaching Artist’s Survey

To be completed by the teaching artist

Name of artist: _____ Art form: _____

School or site: _____

Teacher’s name: _____ Grade level: _____

Please indicate the degree to which participation in the Artist in Residency program has benefited **you** as a teaching artist for each of the following statements:

1. Through participation in the AIR program, my reputation and visibility as a teaching artist has increased.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
2. Through participation in the AIR program, I helped to increase arts appreciation within the school where I worked.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
3. Through participation in the AIR program, I learned ways to address state and local Pennsylvania arts standards.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
4. Through participation in the AIR program, I have been able to demonstrate to the community at large the value of maintaining the arts in schools.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
5. Through participation in the AIR program, I realize the value of professional development that prepares teaching artist to work in a variety of classroom setting.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
6. Through participation in the AIR program, I benefit by being able to directly influence the way a student perceives the arts.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
7. Through participation in the AIR program, I benefit by helping students uncover hidden talents.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
8. Through participation in the AIR program, I have increased my level of confidence as a teacher of the arts in a public school setting.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

Please indicate the degree to which participation in the Artist in Residency program has benefited the **students** for each of the following statements:

9. Participation in the AIR program has had a positive impact on students’ academic achievement.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable
10. Participation in the AIR program has had a positive impact on students’ creative thinking skills.
 Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

(over)

11. Participation in the AIR program helped students feel better about themselves.

Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

12. The AIR program allowed students to discover new talents.

Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

13. Participation in the AIR program increased students' enthusiasm for school.

Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

14. Participation in the AIR program allowed students to acquire a greater appreciation of the arts.

Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

15. The students enjoyed working with the teaching artist.

Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

16. Participation in the AIR program helped students develop the ability to work together cooperatively.

Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

17. Participation in the AIR program gave students skills that they will be able to transfer to other projects.

Highly beneficial Moderately beneficial Very little benefit No benefit Not applicable

List the three most successful or rewarding experiences you encountered during your residency.

List the three things you learn through participating in this residency.

What suggestions would you make to the host site for hosting future artist residencies?

Teaching Artist Observation Form

Name of artist: _____ Art form: _____

School or site: _____

Teacher's name: _____ Grade level: _____

Observer's name: _____ Date observed: _____

- Artistic Discipline:
- | | | | | |
|--------------------------------------|---------------------------------------|--------------------------------------|------------------------------------|---|
| <input type="checkbox"/> Crafts | <input type="checkbox"/> Dance | <input type="checkbox"/> Design Arts | <input type="checkbox"/> Folk Arts | <input type="checkbox"/> Interdisciplinary Arts |
| <input type="checkbox"/> Literature | <input type="checkbox"/> Media Arts | <input type="checkbox"/> Music | <input type="checkbox"/> Theatre | <input type="checkbox"/> Opera/Music theatre |
| <input type="checkbox"/> Photography | <input type="checkbox"/> Storytelling | <input type="checkbox"/> Visual Arts | | |

TEACHING METHODOLOGY

4 = Strongly agree 3 = Agree 2 = Disagree 1 = Strongly Disagree NA = Non-applicable

	4	3	2	1	NA
Students were informed of the purpose of the lesson/unit.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Meaningful connections were made between/among the disciplines.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lesson goals were clearly presented in a sequential way.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Activities, materials, and lesson plan were age- and grade-level appropriate.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
High-quality examples from the arts and other disciplines were used.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teaching artist had planned the use of time for the workshop well including time for closure and time for clean up.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artistic process of creating, performing, and responding were incorporated.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Assessment was ongoing throughout the lesson/unit/project, with appropriate feedback provided.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

INSTRUCTIONAL INDICATORS

4 = Frequently during lesson 3 = Occasionally during lesson 2 = Seldom during lesson 1 = Not at all NA = Non-applicable

	4	3	2	1	NA
Involved all students by requesting and inviting equal participation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provided opportunities for students, artists, and teacher to collaborate and work together.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Demonstrated respect for all learners by encouraging individual expression, responsibility, and decision-making.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Connected the current lesson to students' previous learning experiences or to own personal experiences.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Used multiple ways to convey the lesson, including but not limited to questioning, illustration, demonstration, modeling.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provided one-on-one instruction or attention as well as group instruction.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(over)

Appendix C

Definitions and
Arts in Education Resources

Millersville University:
South Central PaARTners
Breidenstine Hall • P.O. Box 1002
Millersville, PA 17551
T: 717/871-2186
F: 717/871-2004
<http://www.millersville.edu/~artsined/>

Definitions

Artist Directory

List of all artists involved in the PCA's Arts in Education Program, produced annually and made available to schools and organizations across the state.

Artist Payment Invoice

A payment form produced by the South Central PaARTners office and sent to the artist six to eight weeks before the start of a residency. This form should be submitted to South Central PaARTners within a week of receipt to ensure prompt payment upon completion of the residency.

Artist-Staff Workshop

A professional development opportunity for teachers and administrators to gain hands-on experience working with artists to better understand an art discipline and residency artists' work. This is an essential component of all residencies.

Artist Studio Space

A space provided by the residency sponsor for an artist's studio time. This space is appropriate to each artists' discipline and made reasonably accessible to residency artists during their stay.

Artist Studio Time

Daily time for an artist in residence to make their own work. This time may be open so participants can observe the development of the artist's work.

Artist in Residence Committee

Group of six to eight individuals, including site's principal or administrator, arts specialists, teachers, staff, students, parents and other interested community representatives, responsible for planning the residency, writing the application and implementing a residency. It is recommended that all schools and organizations planning a residency form this committee.

Contact Session

A meeting of approximately one hour between the artist(s) and a group or class. A residency artist should conduct no more than five contact sessions per day.

Core Group

A group of eight to 30 students, teachers, staff, parents and other community members that meets with the artist daily for an in-depth artistic experience.

Creative Writing

Language can be music and it can be pictures. Poets, fiction, nonfiction writers and playwrights demonstrate the elements of language and the ways that feelings, stories and ideas can be captured in words. Writing allows participants to hear and express their own voices and to become meticulous observers and listeners.

Dance

Dance, whether modern, classical or traditional, uses the body and movement to transform experience and reflect the mind and spirit. Dance involves participants as observers,

choreographers and performers. Movement develops their kinesthetic intelligence and provides a powerful tool for communication and expression. Dance, taught person to person, generation to generation, illuminates our lives and the world around us.

Design Arts

Architecture, landscape architecture and graphic design provide opportunities to explore and understand natural and made-made environments. Artists in these disciplines use history, science, mathematics, art and sociology. Collaboration is important as design artists translate creative ideas into practical solutions that reflect personal and community aesthetics and values.

Host Site

A nonprofit school or community organization hosting a residency.

In-Kind Services

Services that are donated and not paid for by the applying organization. They can be volunteer time by a professional, office space, facilities or equipment rental.

Interdisciplinary Art

Interdisciplinary art explores and integrates more than one art form. Artists from different disciplines collaborate to develop an experience that dissolves the boundaries that separate them. New work is created that integrates the forms, opening new avenues for communication and expression.

Media Arts

Media artists use animation, documentation, fiction and experimental means to tell stories. This discipline includes sound, picture, color, movement, performance, music, writing and design. Creating through media empowers people, giving them tools to view and think critically. Turning a life or a community into a film, video or audio project can celebrate and preserve a story.

Multi-Disciplinary Residency

A residency that equally integrates two or more artistic areas and involves two or more artists collaborating to create new work with residency participants.

Music

Musicians communicate and express themselves through classical, jazz, popular and folk styles. Instrumentalists, vocalists and composers create solo and ensemble performances that bring personal, cultural or historical perspectives to their music. Creativity is encouraged and may be expressed in many musical forms.

Peripheral Group

A group of eight to 25 teachers, staff, students, parents and other community members who meet with the artist several times during a residency. The peripheral groups may be classes or other groups of students that meet with the artist for workshops, demonstrations, and/or lectures about the art form.

Peripheral Sites

Locations other than the primary site where aspects of the residency will take place. These are only appropriate in longer residencies.

Planning Session

A three-hour meeting scheduled four to six weeks before the residency begins with the artist, site coordinator, administrator and AIE program representative to plan the residency.

Primary Site

The location where the artist will be based throughout the residency.

Professional Artists

People who devote a major part of their time to creating, producing and performing any of the arts.

Residency

A set period of time, ranging from two weeks to nine months, during which an artist lives and works in a community. A residency usually includes performances, readings or exhibits as well as workshops, lectures, and demonstrations.

Residency Schedule

A schedule of the artist's time during a residency. This includes core group and peripheral group contacts, presentations or sharing, teacher workshops, community presentations and artist studio time.

Residency Site

The location where residencies occur.

Site Coordinator

The artist's liaison to the host site, students and community this role is generally filled by a teacher, department head or vice-principal or administrator, and they are responsible for the duties outlined in Appendix A of the *Handbook for a Successful Artist Residency*

Technical Assistance

Advice or information given to applicants to help them through the grant application writing and residency planning process.

Theatre

Actors, directors, mimes and puppeteers interpret and create through theatre games, role-playing and performances. Expression is encouraged and skills are enhanced through movement, design, public speaking and cooperative learning.

Folk Arts

The folk arts are characterized by historic, stylistic, ethnic, community or family-based connections. Artists are accomplished practitioners of their crafts and noted interpreters of their traditions. It is important that these artists be recognized first for what they bring to their art and second for the traditions they represent. Traditional arts continue to evolve, firmly rooted in the past, but shaped by the conscience of their times.

Visual Arts

The visual arts explore painting, printmaking, bookmaking, drawing, sculpture, ceramics, photography and installation projects. Artists bring their personal visions and technical knowledge to residencies. Artists expand the definitions of their disciplines, pushing their work beyond traditional expectations.

Resources

Americans for the Arts

Americans for the Arts is a national organization of groups and individuals dedicated to advancing arts and culture in communities across the country. The organization strives to make the arts more accessible to every child and adult in America. Americans for the Arts works with cultural organizations, arts and business leaders and patrons to provide leadership, advocacy, visibility, professional development and research and information that will advance support for the arts and culture in the nation's communities. Americans for the Arts, 1000 Vermont Avenue NW, 12th Floor, Washington DC 20005; 202/371-2830 or One East 53rd Street, New York NY 10022; 212/223-2787; <http://www.artsusa.org>.

Arts Education Partnership

The Arts Education Partnership is a national coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. Designed to encourage initiatives at the state and local levels, the partnership emphasizes the transfer of good practices in establishing local and state partnerships and the exchange of state and local plans and programs among states, school districts and schools.

Arts Education Partnership, One Massachusetts Avenue, NW, Suite 700, Washington DC 20001-1431; 202/326-8693; E-mail: aep@ccsso.org; <http://aep-arts.org/Home.html>

ARTSEEDGE: The National Arts and Education Information Network

Operating under a cooperative agreement between the John F. Kennedy Center for the Performing Arts, the National Endowment for the Arts, and the US Department of Education, The mission of ARTSEEDGE is to help artists, teachers, and students gain access to and/or share information, resources, and ideas that support the arts as a core subject area in the K-12 curriculum. <http://artsedge.kennedy-center.org/>

Bravo

Bravo, the Film and Arts Network, offers critically acclaimed American and international films and performing arts, including dance, theatre, classical music and jazz.

Bravo, 150 Crossways Park West, Woodbury NY 11797; 516/396-3000; <http://www.bravotv.com>.

Citizens for the Arts in Pennsylvania

Citizens for the Arts in Pennsylvania (CFA/PA) is a statewide, grassroots, nonprofit organization committed to advancing the arts in Pennsylvania through advocacy, programs, and services.

Citizens for the Arts in Pennsylvania, 1500 North Second Street, Harrisburg PA 17102; 717/234-0959; E-mail: paarts@paarts.org; <http://www.paarts.org/>.

Council of Chief State School Officers

The council is a nationwide, nonprofit organization composed of officials who head departments of education in the states, the District of Columbia, the Department of Defense Education Activity and five extra-state jurisdictions. This organization works closely with several national arts education assessment efforts and with the Goals 2000 Arts Education Partnership.

Council of Chief State School Officers, One Massachusetts Avenue, NW, Suite 700, Washington DC 2001-1431; 202/408-8076; <http://www.ccsso.org>.

Getty Center for Education in the Arts

The Getty Education Institute for the Arts is one of five institutes that together with a museum and a grant program compose the J. Paul Getty Trust. In the belief that the arts are fundamental to every child's development, the Education Institute is dedicated to contributing to the improvement of the quality and status of arts education in the nation's schools. Fundamental to the institute's philosophy is the conviction that for arts education to become a more meaningful part of the general education, its content must be

broadened to include instruction in the four disciplines that contribute to the creation and understanding of art: art production, art history, art criticism and aesthetics. This approach is known as discipline-based art education.

The Getty Center for Education in the Arts, 401 Wiltshire Boulevard, Suite 950, Santa Monica CA 90401-1455; 310/440-7315; <http://www.getty.edu/>.

The Getty's Art Education Website: ArtsEdNet

Resource from the Getty to support the needs of the K-12 arts education community focused on helping arts educators, teachers, museum educators, and others using the arts in their curriculum.

<http://www.getty.edu/artsednet/>

John F. Kennedy Center for the Arts

The Kennedy Center is committed to increasing opportunities for all people to participate in and understand the arts. The center strives to commission, produce and present performances reflecting the highest standards of excellence and diversity indicative of the world we live in, and to make those performances accessible to the broadest possible audience through arts education. The Kennedy Center believes the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language that permits communication among all people.

The Kennedy Center, Washington DC 20566; 202/416-8845; <http://kenedy-center.org>.

National Assembly of State Arts Councils

The National Assembly of State Arts Agencies is the membership organization of the nation's state and jurisdictional arts agencies. NASAA's mission is to provide member agencies with the information, resources and representation they require to engage issues proactively and serve the public effectively. Each of the 50 states and six jurisdictional governments has created an arts agency to support excellence in and access to the arts. For the last 30 years, the state arts agencies have invested in our nation's cultural life by nurturing artistic endeavors nationwide and giving millions of people greater opportunities to participate.

In addition to supporting established and emerging artists and arts organizations, state arts agencies are involved in developing, promoting and sustaining programs that reach rural and under-served populations, provide alternatives for at-risk youth, act as catalysts for economic development and offer innovative approaches to arts education.

National Assembly of State Arts Councils, 1029 Vermont Avenue NW, 2nd Floor, Washington DC 2005; 202/347-6352; e-mail nasaa_nasaa-arts.org; <http://www.nasaa-arts.org>.

National Endowment for the Arts

The National Endowment for the Arts works to foster the excellence, diversity and vitality of the arts in the United States and to broaden public access to the arts.

National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue NW, Washington DC 20506-0001; 202/682-5400; <http://arts.endow.gov>.

National PTA

The National PTA is the oldest and largest volunteer association in the United States working exclusively on behalf of children and youth. The mission of the National PTA is. to support and speak on behalf of children and youth in the schools, in the community and before governmental bodies and other organizations that make decisions affecting children; to assist parents in developing the skills they need to raise and protect their children; and to encourage parent and public involvement in the nation's public schools.

National PTA Headquarters, 330 N. Wabash Avenue, Suite 2100, Chicago IL 60611-3690; 312/670-6782; e-mail info@pta.org; <http://www.pta.org/index.htm>.

Pennsylvania Council on the Arts

The mission of the Pennsylvania Council on the Arts (PCA) is to foster the excellence, diversity and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

Pennsylvania Council on the Arts, Room 216, Finance Building, Harrisburg, PA 17120;
717/787-6883; <http://www.artsnet.org/pca/pca.html/>.

Pennsylvania Department of Education

The State Board of Education and the Pennsylvania Department of Education are unified in their mission to ensure all students reach high levels of academic achievement, a primary key to their success as individuals, workers and citizens.

Pennsylvania Department of Education, 333 Market Street, Harrisburg, PA 17126;
717/783-6788; <http://www.pde.state.pa.us/>.

Pennsylvania PTA

The mission of the Pennsylvania PTA is to support and speak on behalf of children and youth in the schools, in the community, and before governmental bodies and other organizations that make decisions affecting children; to assist parents in developing the skills they need to raise and protect their children; and to encourage parent and public involvement in public schools of this nation

Pennsylvania PTA, 4804 Derry Street, Harrisburg, PA 17111-0340; 717/564-8985; infopta717@aol.com;
<http://www.papta.org/>.