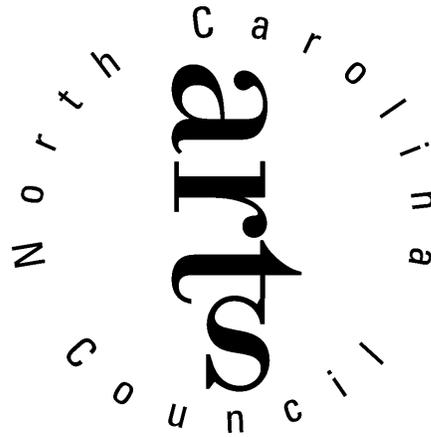


North Carolina Arts Council

# Residency Planning Guide



[www.ncarts.org](http://www.ncarts.org)

## Residency Planning Guide

Published by the North Carolina Arts Council  
December, 2000

750 copies of this public document were produced at  
an estimated cost of \$1100 or \$1.46 per copy.

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## About the North Carolina Arts Council

The North Carolina Arts Council was established to enrich the cultural life of the state by nurturing and supporting excellence in the arts and by providing opportunities for every North Carolinian to experience the arts. For over 30 years, the Council has been a catalyst for the development of arts organizations and facilities throughout North Carolina by making grants and providing technical advice and resources. The Council provides over 1,300 grants annually to nonprofit organizations and artists for arts programming throughout the state. Funds for Council programs and services are provided by the North Carolina General Assembly and the National Endowment for the Arts, a federal agency. The Council provides research and information services to the public, including publications, newsletters, statistical data and mailing lists available for arts purposes. It is a clearinghouse for information about the arts in North Carolina.

The Council is a division of the North Carolina Department of Cultural Resources, the nation's first cabinet-level state agency for the arts, history and libraries. Mary B. Regan, Executive Director of the North Carolina Arts Council, has been on the staff since 1972. Margaret S. "Tog" Newman from Winston-Salem is Chairman of the Council's twenty-four member citizen board.

## Introduction

For over 30 years, the North Carolina Arts Council has enabled schools and communities across the state to dance, sing, paint, act, cry, and laugh alongside the state's most creative resources—our artists. While there are numerous artistic performances and exhibits taking place everyday, an artist residency goes beyond merely seeing and hearing, to interacting with artists one-on-one and gaining insight into the creative process. In an artist residency, students beautify the school with murals, athletes refine their coordination through dance, senior citizens bring their memories alive through drama. An artist residency can take place nearly everywhere and with everyone—the only criteria being the willingness to create!

Each year, the North Council Arts Council funds dozens of artist residencies in schools, libraries, homeless shelters, hospitals—the list is endless. We never cease to be amazed at the resourcefulness of artists who conduct residencies and the schools, arts or community organizations that sponsor them. And each year, we learn something more about what it takes to build a successful residency program. It is in this spirit that we present our *Residency Planning Guide*—a collection of ideas and wisdom which we've gathered over the years. It was written by Linda Bamford, who for many years served as education director for the United Arts Council of Raleigh/Wake County, where she coordinated numerous residencies in the Wake County Public Schools. Linda became Arts in Education Director for the North Carolina Arts Council in November, 2000.

But even with the best of writers and experts on the job, a publication such as this *Residency Planning Guide* is never complete. Each of us, and each of you, will continue to build on what you find in these pages. You will try, learn, try some more, and learn some more. And we will continue to learn from you and your experiences, and add to this Guide as the need arises. A work in progress, we present to you the North Carolina Arts Council's *Residency Planning Guide*. Enjoy!

Bonnie Pierce, Linda Bamford, and Vicki Vitiello  
*Residency Planning Guide* Production Team

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## So, You Want to Do a Residency!

Great idea! An Artist Residency can be a powerful vehicle for change and success. Residencies can effectively address community or school problems, change lives, and create new attitudes. Sometimes residencies even result in the formation of new groups.

Almost every artist and arts administrator can tell heart warming and spirit lifting stories about residencies in which they have been involved. A school dance and theater residency for hearing impaired and deaf students resulted in the creation of a rock and roll band and community-based theater group for deaf and hearing-impaired teenagers. A Shakespeare residency inspired a middle school student to say he wanted to read and study more Shakespeare. A community and school based residency featuring Latino artists, flamenco dance, and a Spanish and English program brought diverse groups together for a standing room only performance and reception. A dance company residency that included activities at a recently merged corporation succeeded in easing hard feelings, mending spirits, and opening the door for fresh friendships and better working relationships.

### Just What is a Residency Anyway?

According to the North Carolina Arts Council, to qualify as a residency, an artist or company must be on site for a minimum of five days (the five days do not have to be consecutive) and can be in residence for up to one year. The activities chosen for the residency must include hands-on participatory experiences with at least one core group that works with the artist or company during the entire time frame. A core group is a select group of participants who meet with the artists or company frequently to insure an in-depth experience. A residency can occur in a school or community or a combination of both.

The North Carolina Arts Council funds artist residencies through its Arts in Education grant category. AIE residencies of five days or longer are eligible for up to \$20,000 in grant funds. Residencies are a high priority in the Arts in Education program, as they have the potential for long-term impact.

### Why Do a Residency?

Anyone who has ever done a residency will tell you it takes a lot of cooperation and hard work. They will also tell you it can be one of the most rewarding endeavors ever.

An artist residency can give people of all ages an opportunity to work in depth with an arts project. It can also expose them to a professional artist or company that will provide them with a unique, hands-on experience with an art form.

In addition to the personal benefits, a residency can provide an innovative approach to solving a problem and achieving a goal. It can also serve as a group and community building opportunity and a chance to involve diverse populations in working together on a common goal. Don't underestimate the power of a residency, and don't hesitate to create one.

### Sources of Inspiration

An excellent resource on residencies (especially those in schools) is a 1998 North Carolina Arts Council publication, *The Art of Learning: A Guide to Outstanding North Carolina Arts in Education Programs* by Miriam L. Herman. The guide contains recent examples of exceptionally creative and successful residencies in North Carolina. As the author states in the Introduction, "These are programs which have real effects in the real world." The guide is inspirational and practical in providing tips on helping a residency run smoothly.

Other resources for planning residencies include

- *North Carolina Arts Council's Guide to Grants*
- *North Carolina Touring Artist Directory*
- Arts Market (statewide, biennial artist showcase and booking conference)

These resources can be found on the North Carolina Arts Council web site at [www.ncarts.org](http://www.ncarts.org). These and other resources are described at the end of this Guide.

## The Making of a Residency

*The benefits of an artist residency can be great, but it is essential that an agency or school allocate the necessary time and resources. Once the idea for the residency is formulated, determine support for the residency by clearing the concept with those in charge, i.e., the principal or a supervisor in a school and the executive director or supervisor in an organization. To garner general support for the idea, make a presentation to a staff and/or department meeting or send a memo around inviting feedback on the idea. Many people hate surprises that involve them unexpectedly in a new project. Play it safe from the beginning, and make sure everyone knows about the idea and is supportive.*

After confirming support for the residency and evaluating available resources, think about the overall goal. What does everyone hope to accomplish? Once a preliminary discussion has occurred about the overall goal (final goals will be fleshed out by a Planning Committee), determine the logical partners for this project. Who needs to be invited to the table to help brainstorm ideas?

### Seek and Find Partner(s)

In considering partners, first think of traditional groups who work regularly with artists: arts councils, schools, presenting and performing arts organizations, visual art groups, museums, and other cultural institutions, including arts agencies dedicated to educating children in various art forms. Then consider less traditional groups, ones who might be interested in the residency and ones who could benefit from it. These include senior citizen groups, adult and child care centers, hospitals, public housing communities, libraries, parks and recreation departments, corporations, clubs for young people, city planning departments, factories, homeless shelters, men's and women's centers, civic clubs, environmental groups, garden clubs, re-entry programs, prisons, juvenile detention centers, and churches. Sometimes the artist or company is selected prior to the engagement of other partners. The selected artist(s) can then become central to the recruitment of partners.

### Create a Planning Committee

After establishing the partners, the next step is to appoint a Planning Committee. A Planning Committee should be broad-based and consist of at least five people. A representative from each partner

group automatically serves on the Committee. Once the artist has been selected, he/she should also participate on the Committee, if possible. Every member should be involved in the planning. Basically the Planning Committee is charged with deciding

- what will happen
- when it will happen
- how the goals will be achieved
- who is responsible for what

To avoid misunderstandings and confusion, the plans should be written down and distributed to all partners.

### Select the Right Committee Members

A Planning Committee for a school residency can consist of teachers, parents, business partners, administrators, media specialists, and arts educator(s) of the same discipline as the resident artist. In some cases, a student may also serve on the committee.

The Planning Committee for a community residency might consist of representatives from the corporate world, local government, the arts community, media, churches, and civic clubs. If the community residency includes a school component, a representative from the school system should also serve on the committee. In creating the committee, consider racial and ethnic diversity, gender, and age.

### Activate the Planning Committee

Clearly defining the responsibilities of a Planning Committee is essential. Overall the Planning Committee is responsible for the following:

- selecting the artist (who will ultimately become part of the Planning Committee)
- determining the goals of the residency
- identifying the residency activities and recommending the schedule
- creating a budget and identifying revenue sources
- promoting the residency
- making site arrangements
- documenting and evaluating
- writing grants and preparing reports

## The Making of a Residency, cont.

### Know What You Want to Achieve

Residencies are unquestionably fun, rewarding, challenging, and energizing; but to be truly meaningful and to have a long-term impact, they need to have clearly defined and realistic goals. It is difficult to weigh the success of a residency without knowing what it can and should accomplish. The Planning Committee needs to determine the goals of the residency. Make sure the artist participates in the goal setting, because he or she may have an entirely different idea about what can and should be achieved during the residency. The North Carolina Arts Council provides the following framework for identifying goals:

- To address a school/community need or issue. Projects may seek to use the arts as a catalyst to promote awareness or increase understanding of a need or issue
- To address school curricular goals and objectives. Projects in schools should strive to meet goals and objectives for arts education or integration of the arts with other subjects
- To deepen the experience of existing audiences/participants. Projects may seek to assist audiences/participants in expanding their understanding of the arts
- To develop new audiences/participants for the arts. Projects may seek to reach individuals who have not participated in arts events in the past
- To develop culturally diverse or culturally specific audiences/participants. Projects may seek to increase the cultural and/or ethnic mix of audiences/participants or more fully engage and involve a specific cultural and/or ethnic group

### Put Someone in Charge

Every residency needs a Residency Coordinator, so one of the responsibilities of the Planning Committee is to assure someone is appointed to this task. The Residency Coordinator is a member of the Planning Committee and is the person most closely involved with the residency, the one who is responsible for overseeing it from start to finish. As frequently as possible, the Residency Coordinator should attend residency activities and make sure the program is running smoothly. This individual works directly with the Planning Committee to structure the residency and assumes or delegates a variety of other responsibilities that can include the following:

- compiling information on potential artists
- writing grant applications and final reports
- coordinating the schedule
- facilitating public relations
- documenting and evaluating the residency
- developing the community and/or school programming
- executing contracts and payments
- responding to questions or problems with scheduling, payment, and activities

If the activities of a residency are occurring at multiple sites, e.g., a business, a park site, a school, etc., a contact person needs to be established at each location. The contact person at a school can be an administrator (assistant principals often serve in this capacity), a teacher, or a PTA parent. At community sites, the contact person can be the program director, a facility manager, the human resource director, etc. It really doesn't matter who serves in this capacity as long as he or she is committed to the project, is organized, and has the authority to make decisions or is in close contact with those who can.

The best bet is to ask the person in charge at the residency site to appoint a contact person. Using this approach tells the contact person the "top brass" endorses the residency and expects enthusiastic cooperation from him/her. The contact person is the one with whom the Residency Coordinator will work to implement the residency at his/her site. In some cases, it may be appropriate to have these contact people serve on the Planning Committee.

### Plan to Evaluate

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 achieved? What type of information 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 (see pages 21-23).

## Locate the Ideal Artist

Sometimes the artist or company who will be used for the residency is known from the very beginning (which is great, provided he or she is really the artist best suited for the residency). In other cases, a group may know the kind of residency it wants but may not have a clue which artist can provide it or where to locate an artist. For information on potential artists, contact your local arts council or commission, the North Carolina Arts Council, colleges and universities, cultural institutions, and arts groups.

The North Carolina Arts Council produces *The North Carolina Touring Artist Directory* on-line. This directory includes detailed information on performing, visual, and literary artists and their programs, fee structures, and contact information. Some local arts councils also publish artist directories. To find the publishers of these directories, see the Resources section at the end of this Guide.

In addition to publishing artist directories, several arts councils, including the North Carolina Arts Council, sponsor artist showcases. The style, length, date, and admission fees will vary, but each of the artist showcases typically feature 10-20 minute live presentations by performing, visual, and literary artists. Some of the showcases also include resource rooms where artists are available to talk about their programs and to book engagements (the bookings do not have to be done at the festival or showcase; they can be done later). For a list of showcases, see the Resources section at the end of this Guide. Nothing can replace seeing the artists “in action” and having the opportunity to talk to them personally about residencies.

### Select the Best Artist for the Residency

Once several artists have been identified, contact them by phone. In the initial conversation with the artist or company, discuss the idea (be flexible, the artist may have even better ideas), artist’s experience, fees, availability, and interest. Regardless of the artist, make sure to contact references and request to see work samples. The work samples can include videotapes, audiocassettes, CDs, slides, and/or photographs. No artist or company should ever be hired without seeing work samples first.

After the initial contact with the artists, sending them a Request for Proposal (RFP) is a very effective and succinct way of gathering additional information. The completed RFP or sections of it can also be provided to the residency site(s) as a means of confirming the residency details. The RFP is like an application form. It requests that the artist provide information such as the following:

- contact information
- a brief description of the day to day activities of the residency and other proposed activities
- appropriate age range for each activity and maximum number of participants per session
- length of sessions and number of activities per day
- technical and supply needs and space requirements
- artist’s expectations of teachers (if applicable)
- date choices and fees
- names, addresses and phone numbers of individuals familiar with the artist’s professional work in the setting(s) for which he or she is being considered
- work samples

The RFP should also request that the artist(s) submit a promotional packet for community residencies and a study guide for school residencies. In addition, the artist should provide a resumé or biographical sketch with the application. A sample RFP form is contained in this guide. Make sure the artists know that completing an RFP is not a guarantee they will be chosen for the residency.

The Planning Committee should review the RFPs and work samples and recommend an artist or company for the residency. The Committee may need to conduct a phone interview with the artist to aid in the decision-making process. **A word of caution:** Beware of the artist who says he/she can do anything and his/her program is appropriate for all ages. Confirm this opinion with others.

## What Happens During a Residency?

Every residency should be unique and designed to meet the needs of the community or school. Frequently the artist has a list of activities and/or descriptions of activities from which a Planning Committee can choose. However, many artists will modify their activities to meet the goals of the Planning Committee. It is not necessary to simply accept a residency package the artist has used at other sites. Typically an artist will provide up to three or four activities per day, depending on the length and location of the activities. The length of an activity can range from an hour to a full day workshop. For long activities make sure to build in appropriate breaks. In a school, the artist usually meets with four 45-60 minute classes per day. School and community residencies may have different goals, but some activities may be used in both types of residencies.

### The Community Residency

In determining the elements of a community residency, Planning Committees should consider the goals of the community partners, length of the residency, available funds, appropriate audiences, and locations/facilities. Potential residency components are performances, master classes, workshops, and artist/community creations.

**Performances:** Public performances are commonly used to either kick-off a residency or bring a residency to an exuberant conclusion. Often, the performance will include a pre-concert or a post-concert discussion. These exchanges can happen in a variety of ways. It is unusual for an artist to want to talk with an audience before a performance (he or she is busy focusing on the show) so a pre-concert program often draws on a guest speaker or panel of guest speakers to discuss the work to be seen. Guest speakers can include scholars from the area universities, local artists, critics from the media, etc. During a post-concert discussion, the artist(s) typically come back on stage and answer questions from the audience.

**Master classes:** Master classes can be taught by the artist or by individual members of a company. A master class is geared toward participants who have achieved a certain level of training in an art form and wish to study with a professional practitioner. For example, a visiting gospel performer could teach vocal techniques to a local church choir.

**Workshops:** The residency artist can teach workshops on topics related to the residency. These can be designed for any age and any group. Workshops can be one-time experiences or multiple sessions. Remember, during the course of the residency, the artist will work with at least one core group of participants for a minimum of five sessions.

**Artist/Community Creations:** Often a residency will have an artist working in collaboration with a community group to create a new work of art. Such collaborations have produced results as varied as a community mural, a theater or dance production, and a public garden or park. In the most successful artist/community creations, the community participants truly help to shape the new work that is created; the process and the artist are informed by the talents and experiences of the community participants to create something unique to that time and place and group of people.

**Other Activities:** The list of possible residency activities is virtually endless. Planning Committees are very creative and keep coming up with new ways to connect visiting artists with their communities. Other examples of activities include lecture/demonstrations, “Meet the Artist” receptions, fashion shows, exhibitions, open rehearsals, literary readings, jam sessions with local artists, street dances, etc.

Note that all of these recommended activities are, to some degree, participatory in nature (which is exactly what you want). Remember that each residency activity provides another way for audiences/participants to connect with your program and with the creative experience. Think of these activities as “entry points” for your community, your audiences, your future supporters.

## What Happens During a Residency? cont.

### The School Residency

In determining the elements for a school residency, Planning Committees should consider the length of the residency, available funds, goals, age appropriateness, and facilities. Above all, the residency should be curriculum related and should actively engage the students in hands-on, participatory activities. Potential residency components are study guides, student workshops, teacher workshops, assemblies or exhibitions, family nights, field trips, culminating events, demonstration classes, and team teaching.

**Study Guides:** Study Guides are an essential part of a school residency. The host site should expect and require the artist to provide one to the school(s) well in advance of the actual residency. At least four to six weeks in advance is adequate, although some teachers prefer to receive Guides at the beginning of the school year. Don't confuse a Study Guide with a promotional packet about the artist; they are two different kinds of materials and serve different purposes. An artist uses a promotional packet to approach prospective sponsors and to get jobs. The promotional packet is often about the artist and what he/she can offer.

A Study Guide is most frequently designed by the artist though in some cases the sponsoring organization assumes this responsibility. The Study Guide supports the instructional objectives of the artist in the school or classroom. It contains background information on the artist and art form, suggested activities, and sometimes lesson plans the teachers can use before and after a residency to prepare the students and to extend the learning of the residency. A Study Guide also contains the agreed upon goals, residency format, and the artist's expectations of the teachers.

In some cases the Study Guide may contain bibliographies with suggested readings and/or research questions that students can explore prior to the artist's arrival. For example, information on the history of a country, an instrument, or dance may be included, or the artist may request that the students read a certain book or play in preparation for the residency. There are no set rules for the contents of a Study Guide. It really depends on the art form and nature of the residency.

Study Guides should be duplicated by the host site and provided to every teacher involved with the residency. A copy of the Study Guide should also be left in the school's media center so everyone can have access to it. If possible, the artist should review the Study Guide with the teachers during an orientation session.

**Student Workshops:** Students are the primary focus of the residency. Typically an artist will meet as many as four 45-60 minute classes per day. During the course of the residency, the artist will work with at least one core group of students for a minimum of five class sessions. The workshops will be participatory and related to the North Carolina Standard Course of Study.

*It is essential that teachers remain in the classroom during student workshops.* A teacher's presence demonstrates to students that the residency is important and that good behavior is expected. Artists are not certified teachers and should not be expected to manage a classroom without help from the teacher.

**Teacher Workshop:** Workshops can be designed to enhance and increase teachers' knowledge of the arts or to provide teachers with arts-related strategies for use in the classroom. A teacher workshop provides an excellent opportunity to model classroom activities suggested in a study guide. Workshops might take place after school or can be scheduled for a half or full day on a weekend or teacher workday.

**Assembly or Exhibition:** Assemblies are 45-60 minute performances by the artist for the entire school or specific grade levels/classes. If the assembly or exhibition is available at the beginning of the residency, it can generate excitement in the school and serve as an excellent "spring board" for the residency.

**Family Night:** The goal of a Family Night (one to two hours long) is to involve families and students together in an activity at school. Having the students demonstrate or share some of their learning experiences from the residency can be the "hook" that brings the family to school. After the demonstration,

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and students may be invited to join in artist-led activities.

**Field Trip:** A field trip should be arranged with the host site well in advance of the proposed date, and all teachers in the school should be informed of the activity as soon as possible. The field trip can be a visit to a museum, gallery, concert, or theater for a professional production. The goal of the field trip is to give students the opportunity to experience an exhibit or performance in a professional setting. The field trip should only be added as a component of the residency if it is directly related to the residency goals. Students should be prepared in advance for the field trip experience. Preparations can include

- a representative from the presenting organization visiting the school in advance to talk to the students.
- the resident artist preparing the students for the field trip (in some cases, the artist can be the guide during the visit).
- the teachers preparing the students through the use of Study Guides provided by the host organization.
- pre-show discussions at the field trip site and led by site staff members.

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

**Demonstration Classes:** In demonstration classes, teachers become observers as the artist leads students in activities and models teaching techniques.

Afterwards, the artist meets with the teachers to discuss the class and plan team teaching activities.

**Team Teaching:** This activity can be a follow-up to the demonstration classes. The artist and teacher conduct a class together to reinforce new teaching techniques.

**Observation:** If demonstration classes and team teaching are chosen as activities, a follow-up could occur with the artist. Several weeks later, the artist would observe the teachers leading classes and using the techniques they learned earlier. The artist would provide feedback to the teachers.

## Folk Arts Residencies

For schools and communities interested in authentic traditional arts and culture in North Carolina, folk artists offer particularly strong connections to the state's regions and histories. Folk artists are deeply rooted in the arts and crafts of their communities, and many of them take great pleasure in performing or in demonstrating their crafts for appreciative audiences.

Folk artists are among the state's finest cultural and heritage resources. They include old-time stringband and piedmont blues musicians, gospel and ballad singers, buck and flatfoot dancers, potters, basketweavers, woodcarvers, storytellers, and blacksmiths. They are African Americans, Anglo-Americans, Native Americans. Some, such as a Vietnamese highlander who brought a remarkable and ancient musical tradition when he resettled in North Carolina, are more recent arrivals.

### Finding Folk Artists

With a few exceptions, folk artists are not widely known and have not made their living as professional touring artists. Some have never thought of themselves as "artists," and most do not have brochures or other publicity materials to advertise their availability. Nevertheless, finding them is not too difficult.

One resource is the *North Carolina Touring Artist Directory* published by the North Carolina Arts Council. A section of that directory is devoted to North Carolina Folk Heritage Award Artists, those who have received the Council's award to "recognize extraordinary achievement within art forms that are rooted in the traditional and ethnic cultures of the state." The award recipients listed in the directory are those who continue to perform to the delight of their friends, communities, and wider audiences.

Another resource is the Folklife Program staff of the North Carolina Arts Council. Our staff can help you identify additional folk artists who might fill your program needs. They can also connect you to a network of knowledgeable folklorists in the state.

North Carolina is fortunate to have a number of professional folklorists experienced in documenting and presenting traditional artists in regions across the state.

They can help identify appropriate folk artists and may even be available to collaborate with you on developing an effective residency for a particular artist. In such cases, be sure to build into your budget funding for both the folk artist and the folklorist.

### Special Considerations

Schools and communities will want to take special care in hosting folk artists for residencies, especially those who are elders in their communities, keeping in mind the following:

- While some folk artists are willing to travel widely in the state, many of them have preferences about how far they want to venture from home. Travel outside their preferred area may or may not be negotiable.
- Some folk artists depend on someone else for transportation, usually a family member, sometimes a friend who performs with them. The planning process should clarify any travel and program needs. All travel costs should be paid in addition to the performing or demonstrating fee.
- Many folk artists work very effectively as solo performers or demonstrators; some will want to include other family members or friends in their residency; some work best accompanied by a folklorist or other knowledgeable presenter.
- Resource files of the Folklife Program at the North Carolina Arts Council contain descriptions of a number of the state's folk artists and their arts that can be used for residency-planning purposes.

## Residency Preparations

Virtually everyone who has ever done a residency (artists, organizations, and schools) has one of those “horror” stories to tell. The stories range from the artist arriving and no one expecting him/her, to the artist getting lost and arriving 30 minutes late for the program, to a sponsor arriving at a community residency site to discover the door locked. Although mistakes happen and crises strike, you CAN avoid some of these things by being WELL PREPARED!

### Advance Preparation for Participants

Being well prepared includes scheduling an orientation or introductory meeting with all of the key players and the artist. At the meeting, the artist talks about his or her expectations and plans for the residency.

If the residency is occurring in a school, the artist should be introduced to the school staff at a faculty meeting or other appropriate gathering. This provides an opportunity to review the Study Guide (which the artist sent in advance) with the teachers so they can prepare the students for the residency. Even teachers not directly involved with the residency should be informed of residency activities.

To further prepare the participants and the site in advance, the Planning Committee should

- distribute promotional materials, resumes, and/or biographical sketches of the artist.
- furnish schedules and descriptions of the residency activities.
- provide study guides to schools and information packets to community sites.
- record events on a master calendar.
- reserve and confirm spaces.
- review technical requirements and confirm the site has the required equipment and it is in working order.
- provide a technical sheet to the individual responsible for the equipment and set up.
- purchase or supply materials.
- send reminders to all concerned one to two days prior to the start of the residency.
- call the artist and confirm dates, arrival times, and other residency details.

- 
- send a letter home (for school residencies) to families from the teachers explaining the residency and inviting their participation.

### Advance Information for the Artist

To assure a smooth and successful residency, it is essential the Planning Committee also provide an information packet to the artist in advance. The artist packet should contain

1. information sheet with
  - daily residency/class schedule with names of teachers/coordinators, room numbers, and residency locations.
  - start and end time of each activity.
  - age, size of groups and, if applicable, grade level of participants.
  - composition of core group (male/female, African American/Caucasian/Hispanic, gifted/disabled, etc.)
2. contact sheet with the names, addresses, phone numbers (home and work), fax numbers and e-mail addresses of key personnel.
3. map of the community and directions to the residency sites.
4. calendar of events noting holidays, schedule changes, hours of operation, and other significant occurrences, such as field trips and testing dates for schools.
5. layout of the residency site that clearly marks (when applicable) entrance, main office, staff lounge, restrooms, water sources, storage space, supply area, snack machines, cafeteria, parking, and work area for artist.
6. policy sheet and/or site rules and regulations regarding smoking, drug use, checking in and out, attire, behavior, use of supplies and equipment, etc.
7. profile of host group(s) that features mission statement, goals and objectives, special programs, and demographics.

### Get off to a Good Start!

Someone from the Planning Committee (ideally the Residency Coordinator) should be on site, with a name tag, to greet the artist, show him/her around, and make the appropriate introductions. To assure a smooth residency, schedule interim meetings with the artist and key residency personnel.

## *Residency Preparations, cont.*

### *A Few Do's and Don'ts to Remember*

1. Do inquire in advance about the space requirements for a presentation. How high does the ceiling need to be? Does the artist need a sound system and microphones? How much cleared space is needed? Will the artist present outdoors? Does the artist need any special kind of flooring, such as a dance or wooden floor? Does the artist need volunteer assistance?
2. Do distribute information on projects, activities, and resources that can extend the impact of the residency after the artist leaves.
3. Do make sure the piano is tuned and the space is cleared and clean for the artist.
4. Do make sure the air conditioner or heat is on well in advance of the presentations to assure proper climate control (some areas need the heat or air to be turned on as much as 24 hours in advance for adequate heating or cooling).
5. Do offer assistance in setting up and breaking down activities, and make sure the artist has an adequate amount of time in the space before and after an activity or event.
6. Do provide the artist with water and a glass during presentations.
7. Do advise the artist of individual participants with special needs.
8. Do check equipment the day before and the day of the presentation to make sure it is in working condition and in the proper location.
9. Do have spare batteries, bulbs, tapes, drop cords, electrical adapters, etc.
10. Don't insist the artist work with more than four 45-60 minute classes per day or provide more than three to four activities in one day.
11. Don't combine groups or classes without the artist's permission.
12. Don't ask the artist to work with larger groups than he/she has specified.
13. Do require the teacher or regular leader be in the room and actively engaged in the program.
14. Do make your artists comfortable! Provide them with a separate work and rest area to use during the "down times" of the residency.
15. Do provide the artist with "break times" and (if possible) time between classes and/or sessions.
16. Do invite the artist to dinner and other events.
17. Do honor the artist at a reception or party, (with his/her permission), but don't expect the artist to perform free at the event.
18. Do provide the artist with a secure storage space for his/her supplies.
19. Don't monopolize the artist's time or plan every minute of his/her day.
20. Don't ask (unless absolutely necessary) the artist to move his/her supplies from one classroom or area to another every day.

## Budgeting for a Residency

Obviously being able to pay for the residency is critical, and an organization should not commit to anything in writing or verbally before it is certain the funds exist or can be easily identified. Unfortunately, even some great ideas have not received funding or full funding. Don't assume the large corporation in the community or other obvious funders will automatically fund the residency or the partner(s) will share equally in the cost. Even a school system or PTA will not necessarily allocate major funds for the project.

With that word of caution, determine how much the entire residency will cost. The following are the direct and indirect expenses that must be considered when creating a budget. In exchange for recognition and/or tickets, donors may agree to provide some items or services free or at cost.

### Determining the Artistic Fee

What is the total amount the artist is going to charge for conducting the residency? The artist always sets his or her own fee; however, sometimes these fees are negotiable depending on the circumstances. Some artists can adjust their fees and some cannot, but it never hurts to ask if they quote a fee that is truly unaffordable. Always be fair to the artist! If some uncertainty exists about the fairness of a fee, call the North Carolina Arts Council or local arts council for advice. Typically, today in North Carolina, the fee for an individual artist will range between \$700 and \$1,500 per week for a 20 hour, five day per week residency (fees for companies may be significantly higher). Fees vary depending on the type of residency, activities, the number of artists involved, and the stature of the artist(s). Make sure to ask the artist(s) exactly what is covered with the artistic fee. To avoid misunderstanding, ask him/her to put this information in writing and mail it or an itemized cost sheet.

### Establishing the Planning Fee

In considering the cost of the residency, ask the artist for his/her fee for a planning session prior to the start of the residency. The planning meeting occurs between the artist and the individuals with whom the artist will work directly. The purpose of the meeting is to share plans, confirm details, establish goals, and finalize evaluation tools. Some artists do not charge a separate fee for a planning meeting; however, this issue definitely needs to be clarified prior to the

meeting. Depending on the artist, the nature and length of the meeting, and the location of the residency

site, the planning fee can range from \$50 to \$500. If the artist provides a slide show/talk, performance or any other kind of formal presentation to an audience as part of the planning meeting, planning fees may be higher.

### Allocating for Supplies and Materials

Almost every residency requires the purchase and/or provision of supplies and materials. Usually the artist will provide a list of the needed materials and supplies, or will provide the supplies for an additional fee. Supplies and materials can include scripts, lumber, paint, paint brushes, nails, cassette tapes or CDs, props, construction paper, clay, music, costumes, plants, soil, brick, etc.—all of the items that are necessary for doing the residency. Always ask the artist what materials are required for the residency and what the fee is for the materials. Sometimes the supplies have to be shipped in advance of the residency, and that involves another charge to the sponsor. If any supplies are left over at the end of the residency, the extra supplies belong to the group that paid for them.

### Providing for Operating Expenses

There are other expenses related to sponsoring a residency besides the direct costs for the artist and supplies. Money may be needed for technical contracts, such as sound, lights, audio/visual equipment, photography supplies and contracted labor. The budget also needs to cover long distance calls, office supplies, mileage, postage, equipment and space rental (when necessary), copying, printing, receptions, entertainment, insurance, and marketing. Don't forget to budget for residency documentation and evaluation (see pages 21-23). It is also advisable to build in a contingency fee for unexpected costs.

## **Budgeting for a Residency, cont.**

The sponsoring organization is responsible for the “care and feeding” of the artist. Lodging, transportation, and meals fall under this category. As a gracious host, the sponsor should ask the artist for his/her preference in transportation, food and lodging. These costs are perfect for in-kind donations. Ask businesses to provide these items free of charge or at a reduced rate in exchange for recognition.

### **Transporting the Artist**

An artist who is five or more hours from the residency site may prefer to fly rather than drive to the location. Regardless of the mode of transportation, it is the sponsor’s responsibility to pay for travel. Sometimes the host site makes travel arrangements for the artist, and sometimes the artist makes the arrangements. However, both parties need to agree in advance on the arrangements and costs.

If the artist is to fly, make sure he/she understands only a coach fare will be provided. Although airfares are often less expensive with a Saturday night stay over, this may not be convenient for the artist. Respect the artist’s wishes! It may actually cost more to have the artist stay through the weekend if he/she has completed the residency. If the sponsor requests the artist stay over until Sunday or Monday, the sponsor is responsible for the artist’s lodging, transportation, and food for those extra days.

If the artist prefers to drive to the site and use his or her own vehicle while in residence, the sponsor is expected to reimburse the artist for mileage. A good rule of thumb for this allowance is the fee local or state government employees receive per mile when they use their own vehicles for business. Sometimes the artist will accept reimbursement for the actual gasoline used, but a per-mile reimbursement that takes into account wear and tear on the vehicle is standard. Again, agree on the rate of reimbursement and other fees in advance.

If the artist does not bring a personal vehicle, the sponsor is obligated to provide transportation. In general, the kind of transportation provided is up to the sponsoring agency. Some groups find it easier to rent a car for the artist. Others prefer to provide the transportation themselves. Either way is acceptable.

Depending on the number of artists and equipment, the sponsor may also have to provide a mini van for transportation.

### **Housing the Artist**

If the artist is from out of town, the sponsor is expected to arrange for his/her lodging. Some artists are willing to stay in people’s homes, and others are not. The sponsor should inquire in advance about the artist’s preference. If more than one artist is involved in the residency, don’t assume the artists will share rooms. It is okay to ask if they are willing to share a room with someone else, but if they are not comfortable with this arrangement, the sponsor must provide a single room.

When determining where the artist will stay, consider locations close to restaurants, stores, and the residency site. Prior to booking the lodging, ask the artist if he/she prefers a smoking or non-smoking room. If the artist is going to be in residence for seven days or more, check to see if the community has “extended stay” lodging available. These locations are often much less expensive than a regular hotel and come with a fully equipped kitchen and other amenities. Completely furnished corporate apartments are also less expensive than hotels over a long term, so inquire about this type of housing also. Don’t expect (unless absolutely necessary) the artist to stay in a variety of different locations during his/her residency.

### **Feeding the Artist**

If the artist is from out of town and staying in a hotel or motel, the sponsor is responsible for the cost of the artist’s meals. Providing the artist with a per diem is usually preferable to reimbursing the artist for the actual cost of the meals. With a per diem, the artist doesn’t have to keep up with receipts, and the sponsor does not have to reconcile them. The per diem for meals can vary depending on the location, but \$25-\$35 per day is a typical rate and will usually cover the cost of meals for the artist. If the artist’s lodging comes with a fully equipped kitchen, the per diem for meals can be less. For school residencies, it is acceptable to provide the artist with a cafeteria pass, but don’t require him/her to use it.

## Where to Find the Money

Sometimes groups hesitate to pursue an artist residency out of fear they cannot afford one. With a little bit of ingenuity, research, in-kind gifts, and partnering, potential sponsors often discover they can indeed fund a residency.

### Funding Available through Arts Councils

Two obvious sources of funds for community and school residencies are local arts councils or commissions (not all local arts councils have grant funds, but it is worth checking out) and the North Carolina Arts Council. If you cannot locate your local arts council or commission, contact the North Carolina Arts Council at the phone number below.

Most local arts councils have an allocation of state funds through the Grassroots Arts Program. A portion of these funds must be granted to the community for arts programs. Arts councils in larger communities may raise additional funds to supplement the grant funds available. In addition to the potential funds, the local arts council or commission can be a great partner or resource.

The North Carolina Arts Council provides grant support for school/community residencies through its Presenting Artists in Schools/Communities grant category. This category provides support to schools and nonprofit organizations to hire professional artists for performances, workshops, readings, festivals, residencies, and after-school or summer programs.

PreK-12 schools, school systems, and nonprofit arts or community organizations are eligible to apply for these grant funds. Contact the Council to receive a copy of the *Guide to Grants*. This guide will provide all of the information needed (including an application form) to apply for funds.

Be aware of the deadlines for the grants, and leave enough time to plan and prepare the application. The deadline for grants is March 1<sup>st</sup> for residencies between July 1<sup>st</sup> and May 31<sup>st</sup>. Grant applications must be in the North Carolina Arts Council office by 5:00 p.m. on March 1<sup>st</sup> (applications cannot be faxed).

## Where to Find the Money, cont.

### Local Business and Community Resources

The North Carolina Arts Council can be reached in the following ways:

- Phone: 919-733-2111
- Fax: 919-715-8287
- E-mail: [ncarts@ncmail.net](mailto:ncarts@ncmail.net)
- Mailing address:  
North Carolina Arts Council  
Department of Cultural Resources  
Raleigh, North Carolina 27699-4632
- Street address:  
407 N. Person Street  
Raleigh, NC 27601
- Web site address: [www.ncarts.org](http://www.ncarts.org)

### Funding Available through Foundations

Communities, states and regions often have foundations that offer grant funds, including ones that focus only on education. Most foundations have specific areas of focus and some don't fund arts activities; however, many do, so it is well worth a call. To determine which local, state, regional, and national foundations provide funding, check the state or local library or go on line to search for data. Two very good sources for information are The NC Center for Nonprofits (919-790-1555 or [www.ncnonprofits.org](http://www.ncnonprofits.org)) and The Foundation Center (800-424-9836, a toll free number, or [www.fdncenter.org](http://www.fdncenter.org)). One of the services The Foundation Center provides is fast access to a wide range of information that can be sent directly to a fax number, at no charge, 24 hours a day. Although rather expensive, one of its most valuable publications is *The Foundation Directory*. Another excellent resource is *North Carolina Giving: A Directory of the State's Foundations*. Both of these directories are commonly found in public libraries.

### Funding Available through Corporations

All major corporations have philanthropy sections that consider requests for funding. To access information on a corporation's philanthropy policies call the corporate office and ask for the name and number of the individual who manages corporate giving. The corporations often have printed guidelines and application forms that can be mailed. Most funding sources have specific deadlines for applications (often once a year), so allow plenty of time to make the request (at least 3-6 months in advance).

Many local businesses are good sources for community and/or school funding. Identify the businesses that may have an interest or logical connection to your project or goal(s). A bookstore might provide funds for a literacy project or an architectural firm might contribute to a public art project. Even grocery stores and restaurants might consider giving to a project that benefits the community they serve.

In addition to actual dollars, businesses can be excellent sources for in-kind contributions. Consider asking a local business for in-kind donations of supplies or services, such as paint, lumber, printing, musical instruments etc. Local groups or agencies can also provide food for receptions, free hotel rooms, rental cars, and more. Sometimes they won't provide it free but might give a reduced rate.

### **School Funds**

Schools themselves can be resources for funding. PTAs often have a strong commitment to the arts. Look to them for some funding of artist residencies. Virtually every school also has a School Improvement Plan that targets certain areas in the school for special attention. While the principal may not be able to justify funding for an arts project, he or she may be able to defend funding for projects that improve the school environment. A visual art residency in which students create murals, banners, sculptures, or special focus gardens would be an attractive, easy project to

which principals can allocate funds. Schools also frequently have special state and local funds, such as Chapter II and Title VI funds, that can be used for artist residencies. Staff development funds are an additional source for revenue if the residency has a teacher education component.

### **Partner Contributions**

Partnerships are an obvious source for funds. Don't hesitate to suggest that partners contribute to the cost. If they cannot contribute cash, they should be encouraged to contribute other resources such as clerical assistance, printing and copying, documentation, space, publicity, and manpower. Remember that school systems and local government agencies (such as Parks and Recreation sites) often receive special discounts and have their own print shop and courier services. These features can cut costs significantly. Inquire about them!

#### **Education: A "Hot Button" for Funding**

Education is a "hot button" for funding sources these days. Especially popular are projects in school or community settings that address work force readiness, literacy, at-risk youth, parental involvement, diversity, and character development. The arts are an ideal and innovative way to address these issues. Funding sources will often be open to these approaches, so try to "build a case" around these ideas.

## **Residency Contracts and Legal Issues**

*Appointing a responsible and resourceful Planning Committee, selecting a qualified artist, and*

*structuring a strong residency are all important steps in creating a successful project; however, there are other factors to consider. To assure that the*

*residency features everything discussed and verbally agreed to, written contracts and/or agreements need to be executed between the partners, the artist, and the sponsors. Arrangements can be formalized with three different types of documents: a Partnership Agreement (highly recommended), a Letter of Intent, or a Contract (samples of these forms can be found in the back of this guide).*

In general, agreements/contracts are signed by all involved parties and contain the following:

- names of all concerned partners
- description of services to be rendered
- dates, times, and locations of services
- items to be provided by the sponsor(s)
- cancellation clause
- contract fee and other allowances for transportation, lodging, meals, supplies
- dates and location of payments
- assumption of risk statement (see item “n” on sample contract)
- description of artist as an independent contractor liable for insurance and taxes
- technical rider or technical requirements

### **The Contract**

A contract “seals” the deal and assures there are no misunderstandings between the involved parties. A contract protects both the artists and the sponsor(s), details the agreement, and assigns responsibilities. A contract can take many forms; it is always best to have an attorney review the document before any party signs it. If there is an attorney on the Board of Directors, he/she can perform this service. If the Board of Directors does not have an attorney, contact the NC Volunteer Lawyers for the Arts at 919-990-2575. Be aware, though, a fee may be charged for their services. In many cases, artists provide their own contracts, which relieves the sponsoring group from creating one.

If the contract does not provide for everything needed, an addendum can be added that all parties agree to and

sign. Contracts can be amended by having both parties initial any handwritten or typed revisions. To save some time and to avoid revising the contract, discuss with the artist his/her expectations and requirements. Some artists require a deposit or a percentage of the total fee upon signing the contract. Other artists may expect to be paid a percentage of the total fee and/or the transportation, lodging, and food costs the first day of the residency. The sponsor may also need to provide an advance for the cost of materials. If the artist receives an advance, require the return of any unspent money and receipts for all purchases. Before signing any contract, make sure all costs can be covered on the due dates.

Note that many companies require contracts to be signed before funding is secured. In this instance, it is wise to include a clause that says “pending receipt of a grant from the North Carolina Arts Council or other funding sources.”

### **The Letter of Intent**

A Letter of Intent signed by the artist and sponsor(s) can be used as a tentative agreement until funding has been secured, and a contract is finalized. A Letter of Intent should not serve as a substitute for the actual contract. The Letter of Intent typically provides a description of the services to be provided; the dates and times of the residency; and the agreed upon artist fee, supplies, and other provisions to be provided by the sponsor(s).

### **The Partnership Agreement**

A Partnership Agreement is a document agreed to and signed by all parties sponsoring the residency. The Partnership Agreement outlines expectations: It lists the partners and goals, describes what will happen during the residency, identifies who will be responsible for what, and presents the timetable for the residency. In addition, it identifies the resources required (human, financial, and material) and designates who among the partners will provide or be responsible for them. Be sure to clarify who will make payments to the artist and who will manage other financial commitments.

## **Residency Contracts and Legal Issues, cont.**

### **How to Avoid Legal Nightmares**

There are certain legal requirements sponsors need to be aware of when contracting with an artist. For instance, the artist is an independent contractor;

therefore, the sponsor is not responsible for any federal or state withholding taxes, social security taxes or benefits, unemployment insurance coverage, worker's compensation insurance, disability insurance, or any other insurance benefits. As an independent contractor, the artist is responsible for protecting him/herself completely. In addition, the sponsor is not responsible for any theft, loss, or damage to any personal property of the artist. To avoid legal complications, however, statements to this effect must be contained in the contract.

In case an event has to be canceled due to "Acts of God," the sponsor and the artist should make every effort to reschedule the event or activity. If the event or activity cannot be rescheduled for a mutually convenient time, the artist will be fully compensated for the activity as if the activity had been completed. "Acts of God" include, but are not limited to, hurricanes and tornadoes, weather that closes the facilities, and power failure. Contracts should contain information on the policies relating to "Acts of God."

If a sponsoring organization/school pays an artist a total of \$600 or more during a calendar year, the sponsoring organization/school has a legal obligation to provide the artist with a 1099 Miscellaneous Tax Form at the end of the calendar year. The sponsor also is legally responsible for reporting the artist's earnings to the federal and state government.

If an organization or school contracts with an artist who is not a resident of North Carolina and pays the artist a total of \$1,500 or more during a calendar year, the sponsoring organization/school is responsible for withholding and depositing 4% of the total amount paid to the artist. Information to this effect should be communicated in the contract with artists who reside outside of North Carolina. Note that this withholding requirement is not applicable to artists who reside in North Carolina. In addition, remember an artist is a special resource and guest in a school, not a teacher. Since the teacher is legally responsible for the students, he or she must be present in the classroom during all residency activities.

## Residencies Resulting in Public Art

### Issues Related to Public Art

The creation of public art presents a wide-range of issues that must be dealt with prior to a residency. Public art relates to temporary or permanent works of art in the environment that are for public use and/or enjoyment. They may be commemorative, aesthetic, and/or functional. Public Art can include sculpture, monuments, murals, fountains, gardens, parks, plazas, and amenities that include signs, seating, lights, fences, gates, and other functional elements.

It is a good idea to spell out the terms of a public art residency in writing in order to avoid misunderstandings later on. Before launching into a public art residency, resolve the following questions/issues:

- What sort of work of art is contemplated?
- What sort of process have you established to review the design and progress of the work? What is your process of accepting (or not accepting) the work?
- Are all materials costs included in the residency contract?
- Who actually owns the work of art: the artist, sponsor, or proprietor of the space in which the work will be located?
- Who will maintain the work of art?
- Who is liable for damage to the work of art during its creation and after its completion?
- Can images of the work be reproduced and used on promotional and/or educational pieces? Typically the organization sponsoring the work can use the image for non-commercial and/or educational purposes.

- Will the work be temporary or permanent? If it is temporary, how long will it be at the site? What will happen to it at the end of the temporary period? Who is responsible for removing the work and restoring the site (physically and financially)? Can it be sold? If sold, who will receive the money?
- How will the artist and funders/sponsors be recognized at the site of the work of art?
- What sort of documentation of the project and/or finished work is planned?

To resolve these questions, discuss the issues with the artist, and put the decisions in a written contract everyone signs. **Always review every contract and decision with an attorney!**

### Good Resources on Public Art:

Jeffrey Cruikshank and Pam Korza, *Going Public: A Field Guide to Developments in Art in Public Places* (Amherst, MA: Arts Extension Service, 1988). Order from the Arts Extension Service at 413-545-2360.

Patricia Fuller, *New Works: A Public Art Planning Guide* (Durham, NC: Durham Arts Council, 1988). Available in limited supply from the North Carolina Arts Council.

## Publicizing an Artist Residency

Publicity is vital to a residency's visibility in the community and to advocacy efforts for the arts. It helps place the arts in the forefront of the public's awareness and garners support for current and future arts programs.

One of the responsibilities of the Planning Committee is to see that the residency receives widespread coverage; therefore, the Planning Committee should appoint at least one person to be responsible for the residency's public relations efforts. It is desirable for this person to work with a subcommittee.

The publicity committee should inventory its media contacts and expand the list. It should also take advantage of other venues for publicizing the residency. Having the publicity committee brainstorm every conceivable means of promoting the residency in the school or the community is a great way to identify new mechanisms.

Although both school and community residencies need to be promoted, certain strategies are specific to each type of residency.

### **Publicizing the Community Residency**

Responsibilities for writing articles and making calls should be assigned to committee members. The committee should also identify the important issues to communicate. Meaningful information about the artist, his/her art form, and the value of the residency to the community should be relayed to the media. The press should also be invited to do an interview and photo shoot with the artist (with the artist's permission).

In promoting the residency to the print media, the committee should provide a press packet that includes a photograph of the artist, an artist resume or biographical sketch, and a preview of the residency. As a follow up to the press packet, the committee should "pitch" feature stories on the artist and/or the residency. To determine feature articles in which the media might be interested, consider the unique aspects of the residency, the participants, and/or the artist or company. Ask the following questions:

- Is this the first time this event has ever occurred in this community? For example, a theater company that comes into a community and works with the homeless to create an original play is newsworthy if no one else has ever done this type of project in the community.
- Is the artist who will lead the residency extremely well known, and is it unusual for an artist of this caliber to work in this community? If a world renowned dance company comes to a community to work with at-risk students, the story has merit.
- Is the residency concept itself unusual? The media might be interested in a story of a community music group that provides educational workshops for low income families, especially if the workshops are held while the families wait for their children to complete their free or reduced cost music lessons.
- Does the artist or a company member have any special ties to the community? Perhaps a company member went to high school in the area. These ties can become the basis of a story.

These are just a few of the questions that can identify potential stories. Look especially for the unique aspects of the residency and for stories that would be of common interest.

When the residency is an extended one, the publicity committee should determine a way to "sell" a reporter on following the residency to its end. In other words, figure out different stages or benchmarks of the residency. For instance, if a sculptor is doing a residency involving both an art museum and a school, suggest to a paper or specific writer that this residency lends itself to several stories:

- an announcement of the school residency with an overview of the entire residency.
- the artist "in action" at the school with the students (the article would include photos of the students at work with the artist).
- the exhibition of the students' work created as a result of the residency.
- the creation of a sculpture at the museum site with the students assisting the artist.
- the dedication of the piece.

## **Publicizing an Artist Residency, cont.**

During the residency, the committee should continue to submit news releases on special events and activities, such as a public concert, a group exhibition, or a theater performance. It is also a good idea for the committee to take advantage of the free calendar listings in local newspapers!

For radio and television, the publicity committee should submit 15, 30, and 60-second public service announcements and other news releases to area stations. It should also determine what television and/or radio programs have talk shows and schedule the artist and/or participants for one of the shows. In addition, the committee should explore ways to publicize the residency on cablevision. Sometimes cablevision allows groups to tape shows. Consider taking some of the participants to the station and video-taping them working with the artist.

When the residency includes a public event, additional ways of spreading the word might include

- placing posters on community bulletin boards and in stores (always ask permission)
- distributing flyers in the community and/or using table tents to advertise the event(s)
- hanging banners and sending out postcards announcing the event
- using corporate newsletters, closed circuit TV, and PA systems
- advertising on marquees
- giving away free tickets on a radio show

### **Publicizing the School Residency**

Getting local newspapers and TV and radio stations to publicize a school residency can be a challenge, but not impossible to achieve. Many big city newspapers have an Education Section that is perfect for stories about school residencies. After all, having an artist in residence at a school over an extended period of time is still fairly unusual, especially if the artist is working in “regular” classrooms, such as an English class or a math or science class. People expect artists to work in arts classes; however, an artist who works in a core curriculum area is fairly unique and, thus, perhaps newsworthy. Don’t discount the small town newspapers either. Small town newspapers are often very open to articles about schools in their community.

### **Publicizing an Artist Residency, cont.**

Frequently they will print articles exactly as they are submitted to them.

TV stations are particularly intrigued by human-interest stories, even school ones. If a residency involves a lot of activity, such as students actively engaged in a workshop, a TV station might be interested in videotaping some of the “action.” Don’t expect them to come out and tape students just sitting at their desks listening to an artist. These “shots” are not active enough. However, a group of students and teachers learning an African dance and drumming together can be an exciting visual. The residency is worth a written “pitch” and follow-up conversation with a producer or show host. Even if the show host or producer doesn’t respond positively the first time, he or she may need a “fill” story at the last minute, so be prepared for the unexpected call.

Make sure the principal has agreed in advance to television coverage and is willing for a news crew to come into the school during or after school hours. In other words, always clear any outside publicity with the principal before encouraging it, and make sure the media knows to sign in at the main office and to wear a school name tag. Make sure, too, that the school has releases on all of the students allowing them to be taped or photographed. A photograph or video of a student (even in a crowd) cannot be shown without the signed permission of the student’s legal guardian or parent.

Radio shows will occasionally include an interview with an artist and/or students. It all depends on how universally appealing the story is or how the story might be of interest to a particular segment of the listening audience. For instance, the host of a show on medical care might be interested in doing an interview with a writer or visual artist who helps terminally or seriously ill children cope with their emotions, pain, and fears through writing and visual arts. Certainly a radio show would also be interested in a “personality” who is working at a school.

### **More Ideas for School Publicity**

The majority of the publicity efforts for a school residency will involve informing the school community about the residency. The following strategies can be used to achieve this goal:

- placing posters on school bulletin boards or creating special bulletin boards featuring information on the resident artist
- distributing flyers in the schools and sending them home to families
- putting announcements about the residency in school mail boxes
- hanging banners at the entrance of the school, in the cafeteria, or the hallways
- having a special display of related books in the media center
- providing the students with stickers or buttons that say “Ask me what I learned from an artist today” or “I was touched by the arts today” or some comparable statement that might provoke family members or others to ask the student about his/her experience (this strategy obviously works best with elementary students)
- using school and district newsletters, closed circuit TV, and public announcement systems
- holding an orientation meeting with the artist, faculty, and staff
- sponsoring a “Meet the Artist” event and reception for families, faculty, and staff
- inviting families, school board members, and top school administrators (e.g., the superintendent) to student presentations, assemblies by the artist and receptions

- hosting a “Family Night” with the artist where students and families participate together
- advertising on school marquees

### **Publicity Do’s and Don’ts**

1. Do consult with the artist about the best time during his/her residency for an interview with members of the press.
2. Do invite parents and school board and community members so they will understand and support the residency goals and activities. Their direct involvement can make the difference in their support for future arts programming.
3. Do keep legislators, city council members and other decision-makers informed about the impact of the program. If possible, include them in the residency activities and give them a “role” to play, e.g., welcoming guests, delivering speeches, etc.
4. Don’t forget to acknowledge all of the funders in verbal interviews and presentations, as well as in written material.
5. Don’t forget to send thank you notes to everyone who helped make the residency possible, especially the artist and funders.

Most of all: **Don’t forget why you did the residency in the first place and have fun with it!**

## **Residency Documentation and Evaluation**

To truly have an impact, to learn from successes and mistakes, and to assure that future residencies will

occur, it is critical that both school and community-based 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 a) provides a record of the residency experience, b) can be used as a tool to evaluate the residency, and c) can be used to promote the residency and build support for future programs. Documentation typically takes the form of photographs, audio, or video recordings. 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. Community or university audio/visual sources can also provide assistance. These costs should be included in the residency budget.

### **Why Evaluate?**

Evaluations can take many forms, depending on why the evaluation is conducted. Most funding organizations (such as the North Carolina Arts Council) 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?**

A simple evaluation design can be implemented using the resources of the artist, Residency Coordinator, teachers, and community partners. With more complex designs, it may be better to contract with an evaluation consultant. To identify a consultant, contact the North Carolina Arts Council, local colleges/universities, or local school system. Sometimes a college or university

will have graduate students or faculty members who will design and carry out an evaluation for a nominal

## **Residency Documentation and Evaluation, cont.**

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.

cost. Contact the School of Education within a college or university, if there is one. Local school systems usually have an Evaluation and Research and/or Evaluation and Testing Division. These divisions can be helpful in designing evaluation tools for schools.

### **Designing the Evaluation**

Frequently, the artist and Residency Coordinator design the evaluation together. In a school residency, teachers should also be involved in the evaluation design. In a community residency, input should be sought from all residency partners.

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, a local arts council might wonder if the residency changed the way that participating schools view the arts.

If evaluation is considered as part of the residency planning process, it should be easy to develop a list of evaluation questions 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'

### **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.<sup>1</sup>

**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.<sup>1</sup>

**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.

**Residency debriefing:** A debriefing usually occurs immediately after the residency. During this session, the artist, Planning Committee, 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. Minutes should be taken during this meeting and shared with all of the participants.

**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.

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<sup>1</sup> Stevens, Louise A., *Through A Mirror: A Guide to Evaluating Programs*, 1993, ArtsMarket Consulting, Inc.

## Residency Documentation and Evaluation, cont.

The following tools are most commonly associated with school residencies but may be adapted for community residencies, particularly those involving youth.

**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 pre-test 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, board members, policy makers, and partners should all receive reports.

### Evaluation Terminology

When conducting an evaluation or contracting with an outside evaluator, 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 but should not be the only information used to evaluate a program.

**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.<sup>2</sup>

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<sup>2</sup> Stevens, Louise A., *Through A Mirror: A Guide to Evaluating Programs*, 1993, ArtsMarket Consulting, Inc.

## Resources

*Note: Information contained on this page is time sensitive and will be updated periodically. Call the North Carolina Arts Council for an update.*

### Resources from the North Carolina Arts Council

**Guide to Grants:** The on-line *Guide to Grants* contains the Council's grant guidelines and eGrant application form. The deadline for most grants is March 1 for projects that take place between July 1 and May 31.

**The Art of Learning:** *The Art of Learning* is an on-line publication published in 1998 which highlights several outstanding arts in education programs funded by the Council in recent years. Each program description contains detailed information on the cost of the program, funding sources, artists and students involved, and program successes.

**Web Site:** The Council's Web site at [www.ncarts.org](http://www.ncarts.org) contains information about Council programs and services, lists of arts groups in the state, as well as links to Web sites of North Carolina and national arts organizations. The site also contains the *North Carolina Touring Artist Directory*, grant guidelines, and application forms.

**North Carolina Touring Artist Directory:** The on-line 2002-2004 edition of the Directory provides listings of North Carolina artists and ensembles in all arts disciplines (dance, literature, music, theater, and visual arts), as well as Folk Heritage Award recipients who are available to tour throughout the state sharing their talents and programs. Each listing contains artist contact information, a photograph, written description of the artist's background and creative work, and fee ranges.

**For information about the Arts Market, contact the North Carolina Arts Council at 919-733-2111 or [ncarts@ncmail.net](mailto:ncarts@ncmail.net).**

### Artist Showcases

**Arts Market:** The Arts Market is a statewide, biennial artist showcase and booking conference sponsored by the North Carolina Arts Council and the North Carolina Presenters Consortium. Artists from across North Carolina and beyond gather in a central location to network and share information with presenting organizations and schools. Participating artists have booths with materials about their programs, and a select number perform live showcases and residency samplers. All art forms are represented, including literary and visual arts.

### Other Artist Showcases:

- Southern Arts Exchange, sponsored by the Southern Arts Federation, typically held the first week of October. For more information, contact SAF at 404-874-7244.
- Performing Arts Showcase and Arts in Education Booking Conference, sponsored by the South Carolina Arts Commission, typically held the first week of October in Columbia, SC. For more information, contact the SCAC, 803-734-8698.

## Resources, cont.

### **Local Arts Council Arts in Education Programs**

Many local arts councils in North Carolina collaborate with local schools to provide arts in education programs such as artist performances and residencies. The local arts councils listed below offer services to market artists to schools in their area, such as an artist showcase or directory.

Asheville Area Arts Council  
PO Box 507  
Asheville, NC 28802-0507  
828-258-0710

The AAAC sponsors an artist showcase targeted at schools in the Asheville-Buncombe area. It also publishes an Artist Directory.

Arts Council of Fayetteville/Cumberland County  
PO Box 318  
Fayetteville, NC 28303  
910-323-1776

The pARTners in Learning program publishes an artist directory to assist Cumberland County schools in selecting artists for performances and residencies.

Durham Arts Council  
CAPS (Creative Arts in the Public Schools) Program  
120 Morris Street  
Durham, NC 27701  
919-560-2718

The CAPS program markets artist residencies to Durham Public Schools through the CAPS guidebook.

United Arts Council of Raleigh/Wake County  
336 Fayetteville Street Mall, Suite 440  
Raleigh, NC 27601  
919-839-1498

United Arts publishes an artist directory and sponsors an artist showcase to assist Wake County schools in selecting artists for performances and residencies. Showcase is usually in August.

Western Arts Agencies of North Carolina (WAANC)  
Mountain Arts Program  
PO Box 506  
Hiddenite, NC 28636  
828-632-2780  
WAANC@aol.com

WAANC is a consortium of several arts councils and presenters in western NC counties. WAANC sponsors the Mountain Arts Program (MAP) which publishes an artist directory and places artists in schools for residencies.

**Request for Proposal  
Artist Residency**

PLEASE TYPE OR PRINT

Proposal and all attachments must be received no later than \_\_\_\_\_.  
Proposals may be mailed, faxed or hand delivered to:

Name  
Address  
City, State Zip Code

Fax Number: (area code) \_\_\_\_\_ Phone:(area code) \_\_\_\_\_

E-Mail Address:

\_\_\_\_\_

Name of Artist

\_\_\_\_\_

Address \_\_\_\_\_ Zip \_\_\_\_\_  
\_\_\_\_\_

Area Code/Telephone (Day) \_\_\_\_\_

Area Code/Telephone (Evening) \_\_\_\_\_

Area Code/Fax Number \_\_\_\_\_

E-Mail Address: \_\_\_\_\_

TITLE OF RESIDENCY: \_\_\_\_\_

The proposed residency must be a minimum of five days long up to a maximum of one year. The residency must involve hands-on participatory experiences with at least one core group of individuals that works with the artist or company during the entire time frame. (A core group is a select group of participants that meets with the artist or company frequently to ensure an in-depth experience.)

- A. Proposed goals for residency (final goals will be determined with the Planning Committee):

B. In 300 words or less, please provide a description of the residency that can be used for promotional and fundraising purposes. Attach a separate sheet of paper if necessary.

C. Briefly outline the suggested day to day activities of the Residency (final activities will be determined in collaboration with the Planning Committee).

D. Describe the final project/activity or product that will be created by the participants.

E. Please check the grade level(s) or age level appropriate for the Residency:

GRADES:    \_\_\_ K-5        \_\_\_ 6-8        \_\_\_ 9-12        \_\_\_ other

- OR -

AGES: \_\_\_ children \_\_\_ adults        \_\_\_ senior citizens

F. Total length of residency (days, weeks) \_\_\_\_\_

Note: residency must be a minimum of 5 days and a maximum of one year.

G. Number of class sessions or activities per day \_\_\_\_\_.

H. Maximum number of individuals per class session or activity \_\_\_\_\_

I. Artist expectations of classroom teacher or group supervisor/leader:

J. Technical Requirements: (i.e. sink with running water in room; work tables; ability to clear space for activities; # of electrical outlets; storage space; kiln; CD/cassette player; overhead projector; VCR; slide projector and screen; bulletin board space; chalk boards;

flip charts; special tools/equipment, etc.). Note: if necessary, a separate sheet of paper may be attached with this information.

K. Materials needed for Residency: (the Artist is expected to supply or purchase all materials needed and, if necessary, charge a materials fee to cover the cost of the materials).

L. Available Dates for Residency:

\_\_\_\_\_ through \_\_\_\_\_

- M. Total artist fee for residency: please note that currently in North Carolina the fee for individual artist residencies ranges between \$700 and \$1,500 per week depending on the length of the residency and the number of classes/activities per day. Fees for companies may be significantly higher. Total artist fee should include a fee for one pre-planning session.

\$ \_\_\_\_\_

- N. Total Cost of Materials/Supplies: \$ \_\_\_\_\_

- O. Total number of adult volunteers (in addition to the teacher/supervisor) needed to assist the Artist: \_\_\_\_\_

Please indicate any additional requirements for the proposed residency that may not have been covered in the above questions.

ATTACHMENTS: Please include the following with your proposal:

\_\_\_\_\_ Resume or Biographical Sketch

\_\_\_\_\_ Promotional Materials

\_\_\_\_\_ Names of three (3) references who are familiar with your professional work as an artist. Please include addresses and phone numbers of references:

\_\_\_\_\_ Work Samples (i.e. video tape, audio cassette tape, CD, slides, photographs)

**PARTNERSHIP AGREEMENT**

**Partnership: (list the organizations involved in the partnership)**

**Partnership Goal: To develop (in one sentence state the intended result(s) of the partnership)**

**OR**

**To provide (in one sentence state the intended result(s) of the partnership)**

<b>How the Results Will Happen (What)</b>	<b>Responsibility (who)</b>	<b>Timetable (when)</b>
1. <b>STRATEGY:</b> _____ <b>TASKS</b> a) b) c)	_____	_____
2. <b>STRATEGY:</b> _____ <b>TASKS</b> a) b) c)	_____	_____
3. <b>STRATEGY:</b> _____ <b>TASKS</b> a) b) c)	_____	_____

**Resources Required: (List the financial arrangements or attach a budget. List any major human, financial or material resources that members of the partnership will contribute**

**SIGNATURE:** \_\_\_\_\_ **DATE:** \_\_\_\_\_  
**for (name of organization)**

**SIGNATURE:** \_\_\_\_\_ **DATE:** \_\_\_\_\_  
**for (name of organization)**

**Letter of Intent**

This letter will confirm a tentative agreement between the (Name of Sponsoring Group); herein after called "Sponsor and (Name of Artist); herein after called "Artist".

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

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

A. Description of service(s)

B. Date(s) \_\_\_\_\_ through \_\_\_\_\_ Days of the Week \_\_\_\_\_

C. Time(s) \_\_\_\_\_ Location(s) \_\_\_\_\_

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

E. Total Artistic Fee: \$ \_\_\_\_\_ Total Cost of Materials \$ \_\_\_\_\_

In addition to the Artistic Fee, the Sponsor agrees to provide (list provisions; i.e., lodging, food, transportation):

AGREED TO AND ACCEPTED BY:

SIGNATURE OF ARTIST \_\_\_\_\_ DATE \_\_\_\_\_

SIGNATURE OF SPONSOR \_\_\_\_\_ DATE \_\_\_\_\_

PLEASE SIGN BOTH COPIES, KEEP ONE COPY FOR YOUR RECORDS AND RETURN THE OTHER COPY TO:

Name of Sponsor  
Address  
City, State Zip  
Number

Questions?

Contact Person  
Day Number  
Evening

Fax Number  
E-mail Address

## Artist Contract

This AGREEMENT is made the \_\_\_\_\_ (day) of (month) \_\_\_\_\_ in the year \_\_\_\_\_ between (name of sponsor) hereinafter called the "Sponsor" and (name of artist) hereinafter called the "Artist".

The Sponsor and the Artist mutually agree upon the following:

- a) The Artist is an independent contractor and is not to be considered an employee of the Sponsor.
- b) The Artist will provide \_\_\_\_\_ (service) at \_\_\_\_\_ (name of location) on (month) \_\_\_\_\_ (day) \_\_\_\_\_, (year) \_\_\_\_\_ at \_\_\_\_\_ (times). \_\_\_\_\_ (number of participants) will be participating. The \_\_\_\_\_ (room/performing space) will be made available for this event and will be accessible \_\_\_\_\_ minutes prior to the event and \_\_\_\_\_ minutes following the event for set-up and breakdown. All changes made in this schedule MUST be approved in advance by the Artist and Sponsor.
- c) A fee will be paid to the Artist for this activity/event in the amount of \$ \_\_\_\_\_. The Artist fee will be paid to the Artist by the Sponsor on (date) \_\_\_\_\_ (at location) \_\_\_\_\_.
- d) The Artist will adhere to site's regulations pertaining to use of equipment, facilities, and supplies for program functions approved by the Sponsor; and the Artist will obtain permission from the Sponsor prior to requesting secretarial assistance from any employee for services relating to the activity/event.
- e) The Artist is to send the Sponsor, at least four weeks prior to his/her event, one copy of his/her educational or orientation materials.
- f) The Artist will utilize the services of the Residency Coordinator to make recommendations on activity/event location(s), to maintain contact with participants, and to clarify questions concerning policies and procedures.
- g) The Artist will check with the Residency Coordinator one week prior to the event to confirm the schedule, and obtain specific instructions on the site, materials, etc.
- h) The Artist will provide his/her own transportation and make arrangements for his/her own accommodations if necessary. Unless otherwise agreed to in this contract the Artist will assume all travel, food and lodging costs.

- i) The Artist will incur no expenses against the Sponsor without prior approval. The Artist will assume expenses incurred without the approval of the Sponsor.
- j) Where the Artist has failed to provide an activity because of personal illness, transportation difficulties or any other reason resulting in any way from any act, omission, or negligence on the part of the Artist, not including "Acts of God," the Artist will provide the activity at a later date mutually agreed upon with the Sponsor, and the Artist will be fully compensated for such performance or activity.
- k) In the case of bad weather, fire, power failure, or other "Acts of God" which may prevent the continuation or completion of the proposed activity, the Artist will be fully compensated for the activity as if the activity had been completed.
- l) Where the Artist cannot reasonably conduct or complete the activities because of acts, omissions, or negligence on the part of the Sponsor, the Artist will be fully compensated for the activity as if the activity had been completed.
- m) The Artist, as an individual contracting independently, will not hold the Sponsor responsible for any Federal or State withholding taxes, social security taxes or benefits, unemployment insurance coverage, workers compensation insurance, disability insurance or any other insurance benefits. As an independent contractor, the Artist is responsible for protecting him/herself and agrees to assume the responsibility entirely.
- n) The Artist further agrees to indemnify and hold the Sponsor and its employees harmless against all claims, losses, expenses (including reasonable attorney's fees), and injuries to persons or property resulting in any way from any act, omission or negligence on the part of the Artist in the performance of or failure to provide an activity.

I have read and understand the provisions of this Contract.

Agreed to and Accepted by:

Signature of Artist \_\_\_\_\_ Date \_\_\_\_\_

Signature of Sponsor \_\_\_\_\_ Date \_\_\_\_\_