

Arts-in-Education

Cultural Arts Representatives Handbook



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1 . Keys To Success



Congratulations on your appointment and welcome to your school's Cultural Arts Committee!

The Cultural Arts Committee responsibilities are unlike any other position you have held as a member of your parent organization. This handbook is available to help you through the challenging and very rewarding work that lies ahead of you. Your commitment to the important role of the arts in the education to our children will ensure that they:

- Grow and learn about the arts
- Have an opportunity to meet and work with professional artists
- Understand the connections between performances, workshops and classroom work

As a Cultural Arts Committee member, you will soon discover that your job is a demanding, time-consuming, thought-provoking and satisfying task – similar to hosting a party for friends and family.

The **Keys to Success** are:

- Careful planning
- Wise budgeting
- Consistent communicating
- Always remaining aware of others needs and interests
- Tirelessly anticipating and overcoming obstacles
- Completing the job



In short, the key to success is the same whether you are providing an arts program for your school or planning a party - **Attention to Every Detail**

2. Key Characters



You should be aware of the needs, interests, and concerns of all the **Key Characters**. This will ensure that the students will learn and enjoy the program you have selected.

Who are the **Key Characters**? Although you may think of others, generally they include:

- The students (the audience)
- The artists/performers (arts providers)
- Your principal (school's leader)
- Your teachers (arts teachers and classroom teachers)
- Your school's custodial staff (facilities coordinator)
- Your district arts representative
- BOCES (AIE Service Coordinator)

In the truest sense, you become an educational partner with these **Key Characters** in supporting the artistic development of students in your school.

Like yourself, however, each of these **Key Characters** may have other responsibilities and obligations not related to the arts-in-education event and it is important to keep their needs, interests, concerns and time constraints in mind when arranging a program.



3. Program Guidelines

1. Follow your district and school's protocol for arranging on-site programs.
2. Meet with your planning committee to decide which programs are requested at your school.
3. Allow at least 4 weeks to process your Arts Request Form. Our office has to send a contract to the artist, and prepare a purchase order before the program begins to authorize them to perform the contracted service.
4. BOCES cannot process the Arts Program Request Forms without the approval signature of your district's Arts Representative and School Principal, if required.
5. Use the PNW BOCES Arts-in-Education online resource directory to select programs or contact our office for suggestions:
<http://www.pnwboces.org/artsined/index.aspx>
6. You are not limited to artists listed in the BOCES Arts-in-Education online resource directory. New artists are welcome to join our service. For instructions to join, they should contact the PNW BOCES Arts-in-Education Coordinator.
7. For an artist to work directly with students, the artist has to be fingerprinted and cleared in advance before the program begins.
8. An artist should not perform in your school unless BOCES has the approved Program Request form signed by your district's Arts Representative and School Principal, if required. Be sure to contact the artist to confirm the date, time and location and to be sure he returned the contract to BOCES.
9. BOCES cannot provide artists with deposits for programs or pay artists on the day of the performance.
10. Develop strategies for targeting a single grade with a particular art form each year. Some school districts plan their Arts-in-Education programs using this strategy.

Program Guidelines (cont'd)



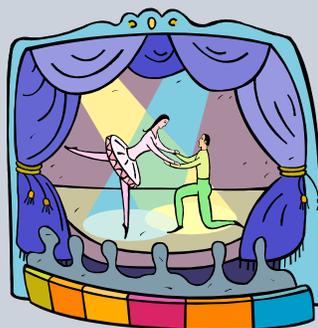
11. Consider the advantages of residency programs vs. assembly programs. There is a need for a variety of experiences. Assembly programs give students an opportunity to see artists at work; residency programs provide students with opportunities to work with artists in small groups over a period of time.
12. Assembly performances also educate students regarding proper audience etiquette. State your expectations: “No talking. Open eyes and ears wide”. Students will develop skills of observation, respect and self-control.
13. Do not take photos or videotape artists’ programs or workshops without asking permission. Be respectful of student privacy and copyright infringement. Do not wait until the day of the program to ask for approval.
14. No artist is “BOCES Approved”. Programs are eligible for state aid through reimbursement if they support the New York State Learning Standards for the Arts (*click to follow link*).
15. Artists will receive payment after BOCES has the invoice and school evaluation form. It takes approximately 2-3 weeks for the artist to receive payment, so please be mindful and immediately return the invoice and school evaluation form to BOCES.



4. Getting The Most For Your Dollar



1. Contact your BOCES AIE Coordinator who is very knowledgeable about programs, good artists, where to find them and how to negotiate with them.
2. Look for less popular but equally excellent programs that may be less expensive.
3. Coordinate programs with your district arts representative to avoid duplication and ensure that you will have a broad range of arts programs provided for students.
4. Coordinate events so that they complement each other.
5. Work with other Cultural Arts Committees in adjacent schools to “block book” programs to benefit from quantity discounts.
6. Do not be shy about negotiating fees with artists – they are eager to work!
7. Remember that tickets to Broadway shows, concerts, the circus, etc.; admission fees to museums, cultural facilities, etc.; and student participation in music or art competitions and music festivals can be processed through BOCES and are eligible for aid. However, food and transportation costs are not eligible for aid.
8. Make sure that everyone (principal, teachers, custodians, etc.) is fully prepared for the program so that the valuable time of students and artists is not wasted



5. Program Suitability Checklist



To locate programs or performances suitable to a particular grade level, visit the Arts-in-Education Website at <http://www.pnwbores.org/artsined/>. Go to the Evaluations section for program reviews or visit the new Multimedia Program Catalog for video clips of programs. Ask your predecessor, district's arts representative or school personnel for their feedback to help give you a more realistic representation of the program's suitability for your school.

Try to attend the performance. But if you are unable to attend, ask the following questions to teachers and/or school officials after the show.

Did they enjoy the program? _____

Does it educate as well as entertain? _____

Is the program of high artistic quality? _____

Is the program suitable for students? _____

Does it relate to my students' experiences? _____

Is the artist a good role model for students? _____

What will this program teach kids? _____

Does this program stretch their imagination? _____

Does this program support the arts goals of our school? _____

Does this program reflect appropriate values? _____

Can teachers "build" on this program? _____

Is this program age-appropriate for the grade level? _____



6. Ensuring The Success Of Your Program



Now that you have finalized all the arrangements with the artist, communication with your school’s staff members is the key to success and you will be the key communicator. To ensure the success of this event, be sure to connect with each of these individuals in advance as soon as possible:

School Principal: Send a reminder with the performance date, the start/end time for the program and the location; invite them to introduce the program. If this is not possible, ask who your principal would like to introduce the program.

Teachers: Remind them of the date and the start/end time of the performance. Distribute the study guides the artist has provided; and ask how they plan to prepare the students for the event, how they plan to follow-up after the event, and how you can help with logistics or materials.

School Custodial Staff: Remind them of the date and start/end time; reconfirm the performance space and make certain that the artist will have adequate access to the building and performance space before the event in order to set up. Review the program needs; at the very minimum provide a clean quiet space and any other previously agreed-upon special requests.

Introducer: Provide the person who will introduce the program with background information about the artist or group and the program. Remind him/her of the date and start/end times. If asked, help the emcee prepare an appropriate introduction. Remind your introducer to describe the “audience etiquette” guidelines for your school.

BOCES AIE Coordinator: Check with the BOCES AIE Coordinator to make sure all the necessary paperwork was processed.

7. Program Presentation Checklist



One Week Before The Program Takes Place:

1. Check with the BOCES AIE Coordinator to make certain that a contract from the artist is on file. _____

Three School Days Before The Program Takes Place:



1. Make last-minute contact with the principal. _____
2. Check with the teachers whose students will participate. _____
3. Review the artist's information with the person who will be introducing the program. _____
4. Re-confirm your artist's needs with the school's custodial staff. _____
5. Contact the artist to confirm the arrival time, the name of the school, location of the program and travel directions. _____
6. Make certain that you will attend the performance, and if not, ask someone you know to attend. _____
7. Arrange for the invoice to be signed & the school evaluation of the performance is completed by a school representative or school personnel who will attend. _____

On The Day Of The Program:



1. Arrive at school at least ½ hour before the artist is expected. _____
2. Check to make sure that the performance/workshop space is well lit, clean and well ventilated. _____
3. Ensure that any previously agreed-upon requirements (chairs, tables, etc.) are in place for the artist. _____
4. Make certain that your school's security personnel knows the artist is appearing at your school and be sure arrangements are in place to grant the artist access to the school to unload equipment and set up. _____
5. If you are there, meet the artist and extend a greeting. Be cheerful and optimistic about the program's success. Convey how great the students and teachers are and mention something uniquely special about your school. _____
6. Be prepared to provide the artist with assistance should they need it. _____
7. Remind the artist of the agreed-upon start and end times and the importance of adhering to this schedule. _____
8. Make certain that the program begins on time. _____

Program Presentation Checklist (cont'd)



9. During the program, shield the artist and audience from distractions (banging doors, people walking through the performance, class bells, etc.) ____
10. At the end, you or the introducer should thank the artist: "Let's say thank you and give another round of applause for" ____ "



After The Program Has Ended:

1. Help the artist pack up (if needed). ____
2. Ask the artist for the BOCES Invoice and School Evaluation form for you to complete the so they can be paid as quickly as possible. The artists received these instructions and forms. ____
3. Try to talk to students: Did they like the program? Why or why not? What did they learn? ____
4. Ask teachers if the program was helpful/appropriate/enjoyable for the students; invite them to have their students write thank-you notes for a successful program; solicit suggestions for future programs. ____

Reminder: Mention on the School Evaluation Form any problems (artist's late arrival, behavior, inappropriate aspects of program, etc.) that you experienced. The artist will be

notified, and this will warn other potential users of your concerns.



8. Passing The Torch



As your tenure on the Cultural Arts Committee draws to a close, be certain the person taking your place is well prepared to carry on your good efforts. If you take time to train that person on the forms, the AIE Website, resource availability, artists' recommendations, procedures and budget information, you will insure that your school's arts program continues at the same high caliber. Your BOCES AIE Coordinator will be happy to schedule a formal "orientation" session for new Cultural Arts Committee members either at the end of the school year or immediately after the new school year begins. The BOCES AIE Coordinator is always available year round to work with new members. However, a personal, one-to-one introduction to your particular school may be needed, and who is better equipped to do this than YOU? Although you will surely identify many more, here are some of the items to review with your successor:

1. The names of teachers within your school who are especially supportive of the arts and interested in having special programs for their classes.
2. The internal procedures to follow in your school for "booking" a program (clearing the date with the principal, completing the BOCES Arts Request form, distributing study guides, contacting the custodial staff, completing School Evaluations, etc.)
3. Your school district's procedures and policies for the approval of programs, handling Arts-In-Education budgets (district funds, parent organization funds, how the BOCES administrative fees are handled, how state-aid reimbursement to the district is allocated, etc.).
4. Any letters, forms, travel directions or other information you may have created for artists, school staff, publicity coordinators, etc.
5. A timeline for events that was successful for you.
 - How far in advance did you arrange the performance?
 - When did you submit the BOCES Arts Request Form?
 - At what point did you send the travel directions?
 - When and how to contact the custodial staff?
 - Who notified the press and how far in advance of the performance?
 - When and how did you thank the artists and the school staff?
6. Lists of popular programs, and programs you considered, but due to time or monetary constraints were not yet arranged for the school. (These can include specific requests by the teachers or the principal, as well as suggestions from you or other well-informed resources).

9. Arts In Education Archive

Finally, each school should have an archive file listing all Arts-In-Education programs that took place, year-to-year. If one does not currently exist, begin one – it can be as simple as saving a data file to send or creating a loose-leaf binder! Be sure to include the following information:

- Date of performance and program title
- Name, address and telephone number of the artist
- Cost of program
- Grade level
- Students response to the program
- Teachers response to the program
- Your own evaluation of the artist and program
- Copies of brochures and/or study guides provided by the artist

This archive file ensures that, after you have taken on new responsibilities, your successor will become familiar with the programs presented at your school, and will be able to avoid duplication. They will know the costs of programs that have been successful for the students at your school.



10. Glossary Of AIE Terms



Arts-in-Education: According to the New York State Education Department, music, drama, dance, visual arts, reading, writing, storytelling and media arts are included in this classification. All activities that fall within these categories are eligible for state aid reimbursement when arranged through BOCES.

Block Booking: Essentially a quantity discount that is provided by the artist/arts organization when one or more schools agree to purchase several programs within the same day or time frame.

BOCES: The Board of Cooperative Educational Services; there are 39 BOCES throughout New York State, most of which offer arts services to the schools in their areas.

BOCES Approved: A misnomer - NO programs are BOCES approved because it is not within the purview of BOCES to approve or disapprove of programs. Some artists use this term in their publicity materials – ignore it. All Arts-in-Education programs contracted through BOCES are eligible for New York State aid reimbursement if they support the New York State Learning Standards for the Arts.

Contract (not to be confused with Invoice, see below): A legal document that, at the request of a school, BOCES issues to an artist or arts organization confirming that certain services will be provided to the school for a specified rate. When the contract is executed, the artists' costs become eligible for state aid reimbursement to the school district. *Please note: An artist cannot perform in your school until he/she has returned a signed contract to BOCES.*

Invoice: A bill generated by BOCES to the artist/arts organization to use at the completion of a program or service. The invoice is a legal document to confirm services were completed to the satisfaction of the school. Invoices must be signed by the artist and by a person authorized by the school district. The invoice is submitted to BOCES along with the school evaluation of the artist before payment can be generated.

Evaluation: An assessment of the quality and impact of a school's Arts-in-Education program. Schools complete the School Evaluation form provided by BOCES before the artist is paid. Responses from teachers, parents and administrators from schools are collected and entered in an annual Arts-in-Education Program Evaluation Catalogue available to view online through our website at: <http://www.pnwboces.org/artsined/evaluations/index.aspx>

Performances: Generally regarded as an “assembly” program because it is designed for a large group of students with limited student participation in the activities taking place onstage. Performances can deal with all the art forms mentioned above.

Glossary Of AIE Terms (cont'd)



Residency: As distinguished from “performance”, a residency is generally a series of workshops designed for and provided to the same group of students over a period of time. The most important features include sequential visits by the artist, direct work with students, and often, production of a final project (concert, performance, mural, theatre piece, sculpture, etc.). Residencies provide immediate interaction between artist and student.

Showcase: A sampling of programs available through one or more agencies, generally the samples are short excerpts from the performance that would be presented in your school. Occasionally, they are complete mini-performances designed for the showcase. People looking for programs for their schools often attend showcases.

State Aid: Reimbursement provided to a school district by New York State for Cooperative Services (including the arts) that are contracted by a BOCES. Only public school districts are eligible to receive state aid. PTAs, non-public schools, arts organizations, etc. cannot receive state aid. Reimbursement is provided from New York State directly to the school district during the subsequent school year.

Study Guides: Teaching materials that provide information and teaching suggestions related to a given arts program. Generally used by teachers to help prepare students for an upcoming event, study guides are important and should be provided by artists who are coming into your school to perform services.

Tickets: Admission to art museums, concerts, theatrical performances, the opera, the ballet, modern dance, Broadway shows or any other cultural event is eligible for state aid when it is purchased by the school district through BOCES’ Arts-in-Education program. (If you are uncertain that your event qualifies for state aid, please contact BOCES AIE Coordinator).

Workshop: Generally a single session during which an artist or several artists work with students and their teacher in a classroom or small group setting. The goal of a workshop can be to produce a project together or it can provide an opportunity for the artist to describe his/her work in great detail. Residencies (see above) are generally composed of a SERIES of workshops. Workshops are an excellent alternative to auditorium performances because they involve students and artists in an “up close and personal” setting. A well-rounded arts-in-education program should provide students with performance and workshop experiences.

