

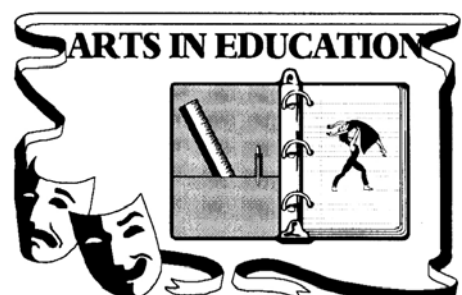
PUTNAM/NORTHERN WESTCHESTER
BOCES
ARTS IN EDUCATION SERVICE
2009 - 2010

Cultural Arts
Representatives
Handbook



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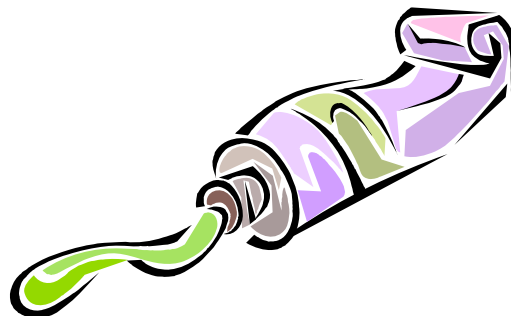




Cultural Arts Representatives Handbook



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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. For this reason I have made this HANDBOOK available to help you through the challenging and very rewarding work which lies ahead of you.

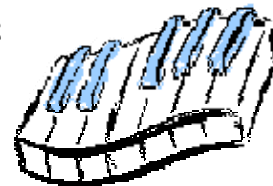
Your commitment to the important role of the arts in the education to our children will ensure that they -

- Grow and learn through - and about - the arts;
- Have an opportunity to meet and work with professional artists; and
- Understand the connections between these performances and workshops and their 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 - not unlike hosting a party for friends and family!

As with a terrific party, the **KEYS TO SUCCESS** are:

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



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:

The host or hostess is the key to a good party. Likewise, you are the key to the success of your arts in education event.

2. KEY CHARACTERS



You need to be aware of the needs, interests, and concerns of all the **KEY CHARACTERS**. This will ensure that the children in your school will learn from and enjoy the program you have selected.

Who are these **KEY CHARACTERS**? Although you may think of others, generally they include:

- The children (the audience)
- The artists/performers (the arts providers)
- Your principal (the school's leader)
- Your teachers (the arts teachers AND the classroom teachers)
- Your school's custodial staff (the facilities coordinator)
- Your district arts representative (see pages 13 & 14 for list)
- BOCES (the AIE Service Coord.)

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 has many responsibilities and obligations which are 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. RULES OF THUMB

DO'S AND DON'TS AND NEVER FORGETS



REMEMBER . . . You are **NOT** limited to artists listed on the BOCES Arts in Education Website!

NEVER . . . allow an artist to perform in your school until he/she has returned **SIGNED** contract to BOCES!

DO . . . 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.

DO . . . consider the advantages of RESIDENCY PROGRAMS vs. AUDITORIUM PROGRAMS. There is a need for both kinds of experiences. Auditorium programs give students an opportunity to see artists at work; residencies provide students with opportunities to work with artists in small groups over a period of time.

NEVER . . . videotape artists' programs or workshops without asking permission. Do NOT wait until the day of the program to ask for their approval.

REMEMBER . . . Auditorium performances also educate students regarding proper audience etiquette. State your expectations: "No talking! Open eyes and ears wide!" Students will develop skills of observation and self-control.

REMEMBER . . . *No artist is "BOCES Approved" although many say that they are! Programs are "NYS BOCES Aidable" if they support the implementation of the NYS Learning Standards for the Arts.*

REMINDER: BOCES cannot work directly with your parent organization, only with school districts. Therefore, your district arts representative is an important person with whom you should work closely! (see pages 13 & 14 for list)

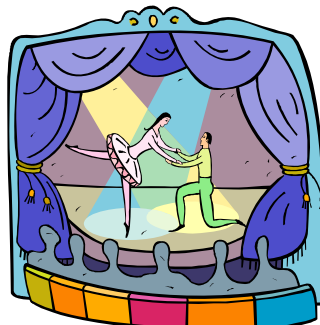
REMINDER: BOCES cannot provide artists with deposits for programs nor with payment on the day of the performance.





4. GETTING THE MOST FOR YOUR DOLLAR

- Contact your BOCES AIE Coord., who is very knowledgeable about good programs, good artists, where to find them and how to negotiate with them;
- Look for less popular but equally excellent programs which may be less expensive;
- Coordinate programs with your district arts representative to avoid duplication and ensure that a broad range of arts programs are provided for students;
- Coordinate events so that they compliment each other;
- Work with other Cultural Arts Committees in other schools to "block book" programs to benefit from quantity discounts;
- Don't be shy about negotiating fees with artists - they are eager to work!
- Remember that tickets to Broadway shows, concerts, the circus, etc., and admission fees to museums, cultural facilities, etc., can be processed through BOCES and are also aidable;
- 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



ALWAYS try to preview a program before booking it for your school. Check the monthly Arts Calendar posted on the Website to see if the program/performance you are considering is scheduled. It is best to attend a real, in-school performance (rather than a showcase) because not only will you get a more realistic representation of the program which will occur in your school, but you will also be able to gauge the students' reaction to the program. *If you can't attend, make sure you speak with someone that had this program/performance in their school to get their feedback.* After the preview, you should ask the following questions. You should only proceed with arrangements if most of the answers are "yes."

- Did I enjoy the program? _____
- Does it educate as well as entertain? _____
- Is the program of high artistic quality? _____
- Is the program suitable for my students? _____
- Does it relate to my students' experiences? _____
- Is the artist a good role model for our students? _____
- What will this program teach kids? _____
- Does this program stretch their imagination? _____
- Does this program support the goals of our school? _____
- Does this program reflect appropriate values? _____
- Can teachers "build" on this program? _____
- Is this program age-appropriate for all grade levels that will be seeing it? _____



6. ENSURING THE SUCCESS OF YOUR PROGRAM



Now that all the arrangements have been made with the artist, communication is the key to success and you, as the host of this event, must be the key communicator. To ensure the success of this event, be sure to communicate with each of these individuals as soon as possible:

SCHOOL PRINCIPAL: Remind them of 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 see introduce the program.

TEACHERS: Remind them of the date and the start/end time of the performance. Distribute the study guides that the artist has provided; 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/group and program; remind him/her of the date and start/end times. If asked, help this person prepare an appropriate introduction. Remind your introducer to describe the "audience etiquette" guidelines for your school.

BOCES AIE COORD.: Check with the BOCES AIE Coord. to make sure all the necessary paperwork has been filed and processed.

7. PROGRAM PRESENTATION CHECKLIST ONE WEEK BEFORE THE PROGRAM TAKES PLACE:



*Check with your district arts representative to make certain that a contract from BOCES is on file. _____ if not, contact the BOCES AIE Coord.

THREE SCHOOL DAYS BEFORE THE PROGRAM TAKES PLACE:



- *Make last-minute contact with the principal . _____
- *Check with the teachers whose students will participate. _____
- *Review the artist's information with the person who will be introducing the program. _____
- *Re-confirm your artist's needs with the school's custodial staff. _____
- *Make a last-minute call to the artist to ensure that he/she received AND understands the travel directions. _____
- *Make certain that you will attend the performance. _____
- *Arrange for the invoice & the school evaluation of the performance to be completed by an adult who will attend the program. _____

ON THE DAY OF THE PROGRAM:



- *Arrive at school at least $\frac{1}{2}$ hour before the artist is expected. _____
- *Check to make sure that the performance/workshop space is well-lighted, clean and well-ventilated. _____
- *Ensure that any previously agreed-upon requirements (chairs, tables, etc.) are in place for the artist. _____
- *Make certain that the artist is expected by your school's security personnel and that arrangements are in place to grant him/her access to the school for unloading equipment and setting up. _____
- *Watch for the artist and extend a greeting to him/her. Be cheerful and optimistic about the program's success. Tell him/her how great the students and teachers are and mention something uniquely special about your school. _____
- *Be prepared to provide the artist with assistance if he/she requested it beforehand. _____

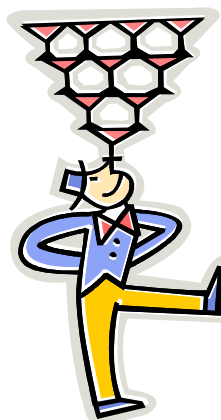
- *Remind the artist of the agreed-upon start and end times and the importance of adhering to this schedule. _____
- *Make certain that the program begins on time. _____
- *During the program, shield the artist and audience from distractions (banging doors, people walking through the performance, class bells, etc.) _____
- *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:

- *Help the artist pack up (if needed). _____
- *Ask the artist for the BOCES Invoice and School Evaluation form for you to complete the so they can be paid as quickly a possible. (The artists have already received these instructions and form, but a reminder from you will not hurt.) _____
- *Mention that the Artist Evaluation Form has to be submitted also. (This is required in order for BOCES to pay the artist.) _____
- *Try to talk to students: Did they like the program? Why or why not? What did they learn? _____
- *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 so the artist can be notified, and to let other potential users know that you had concerns.



8. PASSING THE TORCH



When your tenure on the Cultural Arts Committee draws to a close, be certain that the person who will be taking your place is well prepared to carry on your good efforts. If you take time to train that person regarding paperwork, the Website, resource availability, procedures you have established and budget information, you will insure that your school's arts program continues at the same high caliber. Your BOCES AIE Coord. will schedule a formal "orientation" session for new Cultural Arts Committee members either at the end of the school year or right after the new school year begins. The BOCES AIE Coord. is always available year round to work with new members. However, a personal, one-to-one introduction to your particular school is also needed, and who is better equipped to do this than YOU?

Although you will surely identify many more, some of the items that you should review with your successor include:

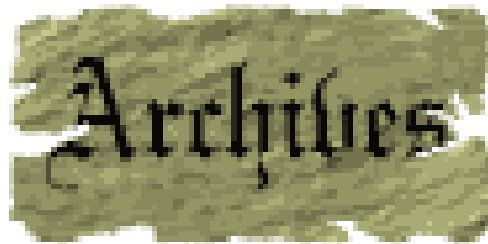
- The names of teachers within your school who are especially supportive of the arts and interested in having special programs for their classes;
- The internal procedures to be followed in your school for "booking" a program (clearing the date with the principal, identifying who is responsible for completing the BOCES Artist Request form, distributing study guides, contacting the custodial staff, completing School Evaluations, etc.);
- Your school district's procedures and policies for approval of programs, handling of arts in education budgets (district funds, parent organization funds, how the BOCES administrative fees are handled, where the state aid reimbursement to the district is allocated, etc.);
- Any letters, forms, travel directions or other information which you may have developed for artists, school staff, publicity coordinators, etc.
- A timeline for events that has been successful for you in the past - How far in advance did you arrange the performance? When did you submit the BOCES Artist Request Form. At what point did you send the travel directions? When and how was the custodial staff contacted? Who notified the press and how far in advance of the performance? When and how did you thank the artists and the school staff?
- A list of programs that were being 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.)

ARTS IN EDUCATION ARCHIVE

Finally, each school should have an arts in education archive file listing all arts in education programs which took place, year-by-year. If one does not currently exist, create one - it can be as simple as a loose-leaf notebook! Be sure to include the following information:

- Date of performance and program title
- Name, address and telephone number of the artist
- Cost of program
- Which classes attended the program
- Students' response to the program
- Teachers' response to the program
- Your own evaluation of the 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 know what programs your school has had in the past, will be able to avoid duplication, and will have a good idea of the types and costs of programs that have been successful for your particular students.



9. DEFINITION OF 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 38 BOCES throughout New York State, most of which offer arts services to the schools in their area.

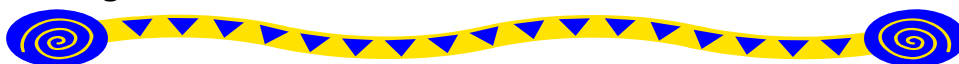
BOCES APPROVED: A misnomer - ***NO programs are BOCES approved*** because it is not within the purview of BOCES to approve or disapprove of programs. Some artists use this term in their publicity materials - ignore it. ALL arts programs are approved for BOCES aid if they support the *NYS Learning Standards for the Arts*.

CONTRACT(not to be confused with INVOICE, see below): A document which, 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 fee. When the contract is executed, the artists' costs become eligible for state aid reimbursement to the school district. ***Please note that NO artist is allowed by law to 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 from the artist which verifies that his/her services have been rendered in full. Invoices must be submitted to BOCES (along with the artist's evaluation) before payment can be generated. Schools are required to sign the artist's invoice when the work is completed.

EVALUATION: An assessment of the quality and impact of a school arts program; schools and artists need to complete the standardized form provided by BOCES before the artist can be paid. This information is available to school districts online through our website at <http://www.pnwboces.org/artsined>

PERFORMANCES: Generally regarded as an "auditorium" program because it is designed for a large group of students with no, or minimal, student participation in the activities onstage. Performances deal with all the art forms mentioned above.



RESIDENCY (As distinguished from PERFORMANCE): A residency is generally a series of workshops which are designed for and provided to a smaller groups of students. 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 the most 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 actually 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 services (including the arts) which have been arranged through BOCES. **ONLY PUBLIC SCHOOL DISTRICTS ARE ELIGIBLE TO RECEIVE STATE AID.** Reimbursement is provided directly to the school district from New York State 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 may 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 through BOCES' Arts in Education Program. (If you are uncertain whether or not your event qualifies for state aid, please check with your district arts representative or call BOCES for clarification.)

WORKSHOP: Generally a single session during WHICH AN ARTIST or several artists work with students and their teacher in a 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 BOTH performance and workshop experiences.



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