

# ARTS IN EDUCATION

CIVIC ARTS COMMISSION

BERKELEY UNIFIED  
SCHOOL DISTRICT

# Arts in Education

## **Rationale for Arts Education in Afterschool Programming**

Researchers have proven the value of an arts integrated curriculum. It engages students in school and motivates them to learn. Arts education helps make learning matter to students by giving them a medium to connect new knowledge to personal experiences and express what they have learned to others. Students who are typically disengaged in school are more likely to participate in arts and arts integrated classes than in classes where the arts are absent, and students who receive arts integrated instruction have higher attendance than those who do not (Barry, 2010; Ingram & Meath, 2007; Walker, 2011).

The arts also build community and facilitate cross-cultural understanding. Arts experiences foster pro-social behaviors and social tolerance that help prepare students for life in an increasingly global and culturally diverse world. Ensemble performance, community mural painting, and other group arts experiences in which participants are from diverse backgrounds demonstrate particular value for developing cross cultural understanding (Kang Song & Gammell, 2011; Stevenson, 2011). The arts, as cultural productions themselves, are ideal vehicles for culturally responsive programming. The literature indicates that arts programs that engage a student's culture and racial identity will likely result in the learning of a wide range of competencies (Hanley, 2009).

Finally, there is a role for technical and professional training in visual and performing arts fields, which have historically been provided by the public education system. Current research indicates that there is inequitable access to this training for low socio-economic status, English Learner, and students of color (Parsad & Spiegelman, 2012) (T. Green, 2017, pgs. 2-3).

## **About this Handbook**

In 2015, the Berkeley Arts Providers School Partnership was created to identify disparities in access to arts programming within the district's elementary after school programs in order to create and implement a plan which connects UC Berkeley, the Civic Arts Commission (CAC), local arts organizations, and the Berkeley Unified School District (BUSD) to ensure access, equity, and quality across the after school programs.

A list of community arts organizations that offer school programs in Berkeley was created in 2011 and was last updated in 2013. Through the funding from UC Berkeley Chancellor's Grant, updating the existing the database became a priority in order to get a better sense of arts programming within the district.

The database should include arts partners that work at BUSD sites during the instructional day and extended learning to potentially match with BUSD afterschool programs. Not only will the list provide a list of community arts organizations to potentially match with BUSD afterschool programs, but gathering information from the various times of day will give a more comprehensive understanding of the current arts education ecology in Berkeley.

The data should be updated on a biannual basis in October and April.

# General Expectations

Being an arts provider to students serves many purposes as explained in the arts rationale. The environment the instructor creates is important to the services a student receives as you are in a unique position to present students with opportunities that may not have anywhere else. Below are general expectations as to how to conduct yourself professionally:

## Classroom Management

- Understand that every student has a different personality including students who are differently-abled and may not want to participate in every step of your activity and that is okay
  - it is important that you are patient with your students
  - make sure to check-in with your school site supervisor about the discipline policy

## Service Performance

- Leave your personal business outside of the classroom as the mood you bring into the classroom is the mood that the students will feed off of and replicate (i.e. remain engaged and present for your students)
  - Set a positive tone
  - Stay off of personal devices, unless it is part of the lesson plan

## Logistics

- You are expected to have your materials prepared by the time the students arrive to your classroom (this may mean that you arrive at least 15 minutes before your session commences)
- You must arrive on-time and stay for the entirety of your session and with your students at all times
- You are expected to make ALL class commitments and only under extreme circumstances may you re-schedule only with permission with your site lead
- Communicate with your site lead if you cannot make a class session or will arrive late
- Do not leave your students unattended or with an individual who has not been cleared by your site supervisor
- Make sure to use adult-only bathrooms

## Communication

- Have conversations with your site lead to determine/identify who you should contact for any issues that may arise during your sessions
- Discuss procedures of communication with your site contact
  - If you are a part of a company, do they need to be contacted in addition to you for attendance?
  - Share your preferred direct contact information to your site contact in case you need to be reached about any changes in schedule, events, etc.
  - Discuss late pick-up procedures with your site contact
- Most afterschool instructors use instructional day classrooms, you are expected to communicate with the classroom teachers about how they expect their classroom to be left (i.e. cleanup expectations, classroom supplies, etc.)

## Recommended Practices

- Keep a student roster
- Call in for student absences
- Setting clear expectations/rules/boundaries with your students at the beginning of your sessions
- Investigate school procedures in cases of a fire, earthquake, and lockdown situation
- Discuss emergency information/regular contact information for children with the site contact

\*Remember that unreliability and not communicating can result in you not returning to offer programming

## How to use the Arts in Education Catalog

1. Teachers, administrators, program specialists, and PTA coordinators review school needs and budget to see how these artists can best enhance and expand a variety of curriculum areas.
2. Teachers, administrators, program specialists, and PTA coordinators enter into an agreement through an appropriate contract.
3. Artists should immediately sign the Independent Contract/Memorandum of Understanding (MOU), keep one copy and return the other to Purchasing Department.  
*Note: Purchasing will send the documents to the appropriate departments for funding approval, fingerprint clearance and approval from the appropriate Division Head. You may contact Purchasing Department or Business Services to find out where your document is within the process.*
4. The principal and the artist should keep in contact to be sure materials and facilities are arranged as discussed.
5. Artists presenting workshops generally list an hourly fee, plus allowance for preparation time and material as included in the MOU. Although this catalog lists a recommended payment, artists presenting both workshop and performances are free to negotiate these fees.
6. An invoice is then sent to the school from the artist. Payment must be made 30 days after receipt of payment after the services have been follow any standard procedure made by the school district for payment.
7. Evaluation forms should be filled out by both artist and teacher immediately after the presentation and returned to the site's program lead(s) (i.e. Program Specialist, principal, PTA coordinator, etc.)
8. Teacher involvement is essential to success of any presentation. Artists are willing to discuss ways of preparing the class for the presentation and suggestions for follow up to enrich the entire experience. Teachers and artists are also referred to the following material from the Department of Education:
  - a. Framework for Visual and Performing Arts
  - b. Model Curriculum Guide for K-8, Visual and Performing Arts
  - c. Scope and Sequence of the Arts
9. Berkeley Unified School District and the Civic Arts Commission would like to hear from other artists interested in presenting programs in schools through        where this would be housed       .

# HOW TO MAINTAIN THE ARTS IN EDUCATION CATALOG

## Existing and Potential Providers for BUSD

1. Begin updating the existing resource of classes on a biannual basis in October and April.
2. Reach out to individual listed under "CONTACT INFORMATION" in the database (email tends to work best for most).
3. Inquire and record:
  - a. Current Contact Information
  - b. Genre of service offered
  - c. Facility (i.e. on-site classroom, on-site theater, off-site stage, off-site park, etc.)
  - d. Special Facility Needs, if applicable (i.e. kitchen appliances, classroom technology, etc.)
  - e. Final Performance, if applicable
  - f. Number of students (per class)
  - g. Grade levels
  - h. Fee for workshop (per class or per student)
  - i. Scholarships offered and amount (Can you offer scholarships and if so how much and how many?)
  - j. Length of workshop
  - k. Additional materials cost (the ones not included in the contract)
  - l. Teacher orientation (i.e. Literature regarding arts, music and instruments available, consultation requested, etc.)
  - m. Availability (Days of the week, To be arranged, On request, Etc.)
  - n. Make a "NOTE" section that can include if they follow any visual and performing arts standards and/or if they currently offer services at any current schools in the district (and which schools)
4. Request a short biography of instructor
5. Update Database accordingly

Potential providers can use the following online form to be a part of the database: <https://goo.gl/forms/SS8Jjmi1aKjptDMz2>

# Berkeley Unified School District

2020 BONAR STREET  
BERKELEY, CA 94702

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ARTS IN EDUCATION

## Program Evaluation Form

*The intention of this form is to evaluate the quality of services offered with input from various parents, students, teachers, and interested stakeholders. It is important to gather input from those involved with the program to continually work on servicing the students and their families to ensure quality arts enrichment programming.*

Artist \_\_\_\_\_ Date \_\_\_\_\_

School \_\_\_\_\_

Relation to program (please circle)      Parent      Student      Teacher      Other: \_\_\_\_\_

Grade level (please circle) K      1      2      3      4      5      6

(Please complete and return to BUSD after workshop and/or performance)

	<u>Excellent</u>					<u>Poor</u>
1) In general, the quality of the workshop was .....	5	4	3	2	1	
2) In general, the quality of the performance was .....	5	4	3	2	1	N/A
3) Appropriateness to grade level .....	5	4	3	2	1	
4) Artists/performers ability to work with and manage group was .....	5	4	3	2	1	
5) The students' attention and interest was .....	5	4	3	2	1	
6) As part of the school curriculum, the workshop/performance was .....	5	4	3	2	1	N/A
7) Was the artist attendance reliable?	YES	NO				
8) Was the artist present and engaged?	YES	NO				
9) Would you recommend this artist for further workshops?	YES	NO				
10) Were the class fees appropriate to the services given?	YES	NO	N/A			
11) Would you recommend the arts for further workshops?	YES	NO				

## Short Responses

12) Were the facilities, space, and materials adequate for the workshop/performance?

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13) Will you be able to use anything from the workshop of performance in your future learning?

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Comments:

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## ARTES EN LA EDUCACIÓN

### Formulario de Evaluación del programa

Artista \_\_\_\_\_ Fecha \_\_\_\_\_

Escuela \_\_\_\_\_

Relación al programa (Indique la respuesta correcta) Padre Alumno Maestro/a Otro: \_\_\_\_\_

Nivel de Grado (Indique la respuesta correcta) K 1 2 3 4 5 6

(Por favor llene el formulario completamente y regréselo a BUSD después del taller y/o de la actuación)

	Excelente				Inepto	
1) En general, la calidad del taller fue .....	5	4	3	2	1	
2) En general, la calidad de la actuación fue .....	5	4	3	2	1	N/C
3) El taller fue apropiado para el nivel del grado .....	5	4	3	2	1	
4) La habilidad del artista de trabajar con y dirigir al grupo fue .....	5	4	3	2	1	
5) La atención e interés del estudiante fue .....	5	4	3	2	1	
6) Relacionado al plan de estudios, el taller/la actuación fue .....	5	4	3	2	1	N/C
7) La asistencia del artista fue fiable.					SÍ	NO
8) El artista estaba involucrado en la clase en una manera adecuada.					SÍ	NO
9) ¿Usted recomendaría este artista en el futuro?					SÍ	NO
10) ¿Los horarios de clase fueron apropiados para los servicios prestados?					SÍ	NO
11) ¿Recomendaría mas talleres de arte en el futuro?					SÍ	NO



## Respuestas Breves

12) ¿Las instalaciones, el espacio, y los materiales fueron adecuados para el taller/la actuación?

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13) ¿Podrás usar algo del taller o de la actuación en tu carrera académica?

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Comentarios:

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